BJMC Semester – 6 - Tutorial: MULTIMEDIA JOURNALISM

Unit 1 Introduction to Multimedia

Multimedia is content that uses a combination of different content forms such as text, audio, images, animations, video and interactive content. Multimedia contrasts with media that use only rudimentary computer displays such as text-only or traditional forms of printed or hand-produced material.
Multimedia can be recorded and played, displayed, interacted with or accessed by information content processing devices, such as computerized and electronic devices, but can also be part of a live performance. Multimedia devices are electronic media devices used to store and experience multimedia content. Multimedia is distinguished from mixed media in fine art; for example, by including audio it has a broader scope. In the early years of multimedia the term "rich media" was synonymous with interactive multimedia, and "hypermedia" was an application of multimedia.

Multimedia and interactivity,

The term multimedia was coined by singer and artist Bob Goldstein (later 'Bobb Goldsteinn') to promote the July 1966 opening of his "LightWorks at L'Oursin" show at Southampton, Long Island. Goldstein was perhaps aware of an American artist named Dick Higgins, who had two years previously discussed a new approach to art-making he called "intermedia".

On August 10, 1966, Richard Albarino of Variety borrowed the terminology, reporting: "Brainchild of songscribe-comic Bob ('Washington Square') Goldstein, the 'Lightworks' is the latest multi-media music-cum-visuals to debut as discothèque fare." Two years later, in 1968, the term "multimedia" was re-appropriated to describe the work of a political consultant, David Sawyer, the husband of Iris Sawyer—one of Goldstein's producers at L'Oursin.
Multimedia (multi-image) setup for the 1988 Ford New Car Announcement Show, August 1987, Detroit, MI

In the intervening forty years, the word has taken on different meanings. In the late 1970s, the term referred to presentations consisting of multi-projector slide shows timed to an audio track. However, by the 1990s 'multimedia' took on its current meaning.

In the 1993 first edition of Multimedia: Making It Work, Tay Vaughan declared "Multimedia is any combination of text, graphic art, sound, animation, and video that is delivered by computer. When you allow the user – the viewer of the project – to control what and when these elements are delivered, it is interactive multimedia. When you provide a structure of linked elements through which the user can navigate, interactive multimedia becomes hypermedia."

The German language society Gesellschaft für deutsche Sprache recognized the word's significance and ubiquitousness in the 1990s by awarding it the title of German 'Word of the Year' in 1995. The institute summed up its rationale by stating "[Multimedia] has become a central word in the wonderful new media world".

In common usage, multimedia refers to an electronically delivered combination of media including video, still images, audio, and text in such a way that can be accessed interactively. Much of the content on the web today falls within this definition as understood by millions. Some computers which were marketed in the 1990s were called "multimedia" computers because they incorporated a CD-ROM drive, which allowed for the delivery of several hundred megabytes of video, picture, and audio data. That era saw also a boost in the production of educational multimedia CD-ROMs.

The term "video", if not used exclusively to describe motion photography, is ambiguous in multimedia terminology. Video is often used to describe the file format, delivery format, or presentation format instead of "footage" which is used to distinguish motion photography from "animation" of rendered motion imagery. Multiple forms of information content are often not considered modern forms of presentation such as audio or video. Likewise, single forms of information content with single methods of information processing (e.g. non-interactive audio) are often called multimedia, perhaps to distinguish static media from active media. In the fine arts, for example, Leda Luss Luyken's ModulArt brings two key elements of musical composition and film into the world of painting: variation of a theme and movement of and within a picture, making ModulArt an interactive multimedia form of art. Performing arts may also be considered multimedia considering that performers and props are multiple forms of both content and media.

Basics of multimedia reporting,

Until a few years ago, journalists reported mainly through a single platform, and thus required skills in only one medium -- for instance, audio, video, photography or print.

In recent years, with the decrease in price of digital audio and video equipment, and increase in audio and video platforms, many journalists have become proficient in multiple mediums.

Multimedia tools provide reporters with a better means to communicate and narrate events to their audiences. Broadcast or print platforms allow for only limited information; multimedia tools have broken the barriers of storytelling. (For an example of excellent multimedia reporting, have a look at "Talking to the

Taliban," a portrait of Taliban fighters in Afghanistan published by Canada's *Globe and Mail*.)

Because of the advantages of multimedia, journalism schools across the globe are introducing multimedia programs in addition to print and broadcast course offerings. Such programs equip current and future journalists with a variety of skills, enabling them to report across platforms.

How to approach multimedia stories

The first and most important decision in multimedia reporting is choosing the appropriate storytelling platform. To do this, consider a story's main component. For instance, a story best told through print might be complemented by pictures and audio. In a more visual story, pictures may be the main focus.

Some argue against choosing the main reporting platform ahead of news gathering. If a journalist decides to produce a photo-based story but faces technical challenges in the field, for instance, the story will be dead. With more variety in story gathering tools, a story could be presented through alternative mediums if the preferred medium fails.

To avoid problems in the field, plan ahead. Assess the tools needed to capture content, and test them ahead of time. The more familiar a journalist is with his/her media outlet and the resources and reporting tools available, the better prepared he will be. What's more, just as traditional journalists study their topic and subjects before going into the field, multimedia reporters must do their homework.

Lastly, working effectively in a multimedia newsroom requires teamwork. For an example of teamwork, have a look at "Beijing Beat," a multimedia report on the Chinese people in Beijing and San Francisco, U.S. Published by the washingtonpost.com. The report was produced by a team of graduate students at UC Berkeley.

Substituting pictures and audio for text

Good writing is still a very important element of any multimedia report. In many cases, stories are based on text, and complemented with photos, slideshows or audio files. However, more and more, journalists are using multimedia primarily, assessing various platforms for telling different aspects of a story. In many multimedia stories, text is used only to provide a brief background, leaving visual and audio elements to tell the story.

Especially with advances in software in recent years, "multimedia can enhance a standard print story," says Babak Dehghanpisheh, a *Newsweek* correspondent, who has reported extensively from Iraq, Iran and Afghanistan. Photo essays with

voice narration, for instance, and short video clips -- between two to five minutes -- are great and easy ways to enhance a print story on the Web.

He also says interactive graphics or maps are especially engaging for users, in addition to a print story. This interactive multimedia "game" published by the *San Francisco Chronicle* helps users understand the crisis facing their city's water system.

The role of different platforms in telling a story

As multimedia reporting develops, so do audience's tastes -- and they constantly demand more. Because of this, most online reports are accompanied by slideshows, audio files and video.

The New York Times is a good example of a media organization shifting away from a single platform by integrating various reporting platforms in storytelling. Editors persuade their reporters to record interviews and take photos, so multimedia elements can be added later, after a story is filed. Often, the reporter shoots the video and takes the pictures.

But when applying various platforms to a single story, text, audio and video components should complement, not repeat, each other, cautions Gabriela Keller, a correspondent for Germany's *Die Welt* newspaper, who has worked in a multimedia environment for many years. And "the reader needs to take an active role by deciding which parts he is going to click on and which he is not, and in what order," Keller says.

One great advantage of having various components "is that you can considerably broaden the scope [of the story] by including information which would not fit into print, space- or content-wise," she says.

But it is still important to pay attention to content. Often, "form in multimedia stories is more important than content," she says. "Web sites seem to feel they need to offer multimedia to the reader, no matter if it makes sense or not."

importance of audio, photo and video production skills in the newsroom in contemporary times,

The editorial department of the Television News channel is said to be the newroom. A Television newsroom can be defined as: "an office at a television station where news is gathered and reports are prepared for broad-casting ." The newsroom is where the stories are gathered, written, put to-gether, edited and assembled for the news broadcast, or telecast.
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The newsroom is the only way that a station can create and distribute high value content News is the only content a station actually owns and that can

carry a long -termed brand."
1
Without the newsroom the station is just on antenna. In this future scenario, the newsroom serves as the central information gathering space in the community.
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The future of electronic digital newsroom wil center around portability, wireless transmissions sent from anywhere, computer processed, meta-tagged, archeved retrived in an instant to be sent or simply inserted live as the situation warrants, to or from a moving vehicle, to ro from a base station, or in a direct feed right to the viewers home.
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The number of jobs and people working in the newsroom vary depending on the media outlet. In smaller outlets of theTelevision, newsroom will probably feature only few of journalists and a photographer. In larger media outlets, such as metropolitan television, the newsroom is much bigger, with a larger staff of people. They can include:
Journalists/reporters.
Photographers.
Camera operators.
Sound and lighting technicians.
Editing room staff (where television and radio stories are cut and compiled).
Receptionists and News Desk coordinators.
Archive or Library staff
Graphic designers
Editors or chiefs of staff - either in charge of sections of the media's coverage, or of its overall coverage.
Each newsroom has differences - they can be slight or significant.
Generally, a newsroom works along these lines:
Stories come into the newsroom - this can occur in a number of ways, some of which are:
Through tip-offs from contacts, or press release
Through coverage of newsworthy events, activities and occasions.
From story leads followed-up by journalists.
From issues or stories the editors, producers or chiefs-of-staff themselves want covered.
From calls by journalists chasing up new angles on current stories.
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As this pool of stories develops, journalists are either assigned stories by editors or, in some smaller media organisations, cover the stories themselves. This is done either by attending the event or through phone or face-to-face interviews.At times they may use archival material, such as footage or sound, which is stored on computer. At this time camera operators, sound and lighting technicians come into play. In larger print media organisations, the visuals for stories can be organised through the photo-

graphic editor.

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Working in television news strikes many people a glamorous way to make a living. And it is. For about a week and a half. Once the glamour has worm off, what remains is an incredible difficult job.

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Television news journalists absolutely must have a broad education. They have to know enough about the world and how it functions to even recognize a good story, let alone know what questions to ask or where and how to find answers.

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Television newsroom technology has changed dramatically over the past several years. Newsrooms are fully computerized, enabling reporters, writers and producers to check rundowns, write their copy, veiw video and

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send scripts to others for approval or directly to Teleprompter.

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Empasizing the importance of News Bulletins Syed M H, a veteran journalist says, 'News bulletins, genereal news magazines and panel discussions of public affairs are some of the popular news programmes on Doordarshan. All these are either in Hindi or English, like most other programmes on the n ational netwrok. Visuals include slides, film clips, maps,diagrams, charts and other sicual devices.'

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Further he says 'The news bulletin is a major area of programming for a television station. It is telecast live and this had to be made error-free.' Highlighting the nature and objective of the Televsion News Bulletins he says, 'The Television news story is presented for both eye and ear. The golden rule for Television news is write like you talk and not like you write.'

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The production staff are responsible for editing by ensuring tapes for completed stories are ready to be played in the right order as the bulletin progresses. Competition for space or air-time can be fierce, with stories often missing the cut, or being cut-down, due to space or time restrictions. Even at this late stage things can change if a big news story occurs. Some stories might be cut back or even left out of the news bulletin to accomodate the latest stories.

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The most visible members of television news teams are the anchors, reporters and meteorologists who are 'on-air' but tv newsrooms are filled with many more people. Without them the round the clock 24-hour broadcasts would not be possible. Life in the newsroom is fast-paced, competitive, exciting and stressful. Since news happens around-the-clock, the staffing of newsrooms usually follows suit. The life of all the members here is very busy as they are required to be 24 hours on duty, ready to cover any

incident or event as and when it happenes.The best Television journalists are those who can shut out distractions- which are many-and focus on the task at hand.

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The News Anchor

is the face of the newsroom. Although he or she is just one member of the team, it is this person whom the public identifies with the broadcast. Securing an audience's trust and loyalty is important because once that relationship is established, viewers will continue to turn to that channel to get the day's news. The news anchor is athe person who appears nightly in viewers' homes to tell them the latest events of the day. Often, viewers cant identify the station or network they watch, but they can recall instantly the names of the prople they watch and know. The news anchors' job responsibility include being friendly, professional, knowledgeable and credible. Appearance is also a part of the job. News anchors are clean, neat, well dressed and physically fit. Performance, too, is the part of the job.

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The news anchor introduces stories, interacts with reporters, interviews experts and sometimes provides analysis of, and commentary on, stories.

The Reporter

are almost as visible as news anchors. They are usually in the midst of all the action, delivering news straight from the field. For some this means going out into communities to interview sources on camera. Others report from war zones and storm-ravaged areas. Some conduct "man on the street" interviews with passersby. Those who want to become reporters generally major in journalism or communications in college. Like anchors they often begin their careers in small markets.

As new technologies have enhanced news gathering practices, the expectation of superior quality news coverage had likwise increased- the impact of which is that journalists must become more creative in the manner in which they deliver the news.

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Digital technologies have established the emergence of the video journalist, broadcast journalists capable of both filming footage with protable figital cameras and editing their stories using desktop softwares.
Digital advancements have proved important in relation to the immediacy of news , as journalists are able to broadcast live from any destination and are able to send images and video footage directly to newsrooms, via videophones.The news environment had been significantly altered by digital and online journalism, as news organizations now have the ability

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to gather, produce and transmit information readily and instantaneously to the public.

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Executive Producer & Associate Producer

Every entity needs someone to

be in charge. In a television newsroom, that person is the executive producer. He or she oversees an entire broadcast, or sometimes multiple broadcasts. His or her responsibilities include dealing with financial and business matters. The executive producer, particularly if he or she is employed at a large station, is assisted by an associate producer. Working under them are other producers who tend to hands-on tasks such as writing or reviewing content and researching topics. The executive producer oversees all employees including the news director, associate and other producers, on-air personalities and the crew. He or she coordinates news broadcasts, making sure everything goes as planned. In smaller stations, where there may not be associate and other producers, the executive producer tends to tasks they would otherwise handle.

The Audio Engineer

Audio engineers operate the equipment used to transmit news broadcasts to households within the viewing area. They regulate volume level and sound quality and consult with producers and directors.

brainstorming about story ideas,

The best beginnings are based on strong story ideas that immediately set the book apart from all others of its ilk. If you have a bad feeling that your story idea is not compelling or unique enough to hook agents or editors, much less readers, then this post is just for you. Because all other things being equal, the lack of a strong story idea is the biggest problem I see in manuscripts by writers trying to break into the business—or break out of the midlist onto the best-seller list.

Some of these tricks and techniques may seem a little offbeat to you, but give them a try anyway. Many are aimed at seducing your subconscious, a critical if obstinate ally in your quest to tell a good story. So give me the benefit of the doubt regarding these tried-and-true brainstorming and idea-capturing methods. To discover more brainstorming ideas, check out

With thorough examinations of voice, point of view, setting, dialogue, and conflict, this book is a must-have tool for luring your readers in with your opening pages— and convincing them to stick around for the ride.

Pay Attention

Paying attention is perhaps the most obvious and difficult way to generate ideas. Ideas are everywhere if you know where to look and remember to look there. In a world where we are continually bombarded by sounds and images, overstimulated by everything from traffic to texts, and distracted from the minute we open our eyes in the morning to the last flicker of the screen before our weary eyes finally surrender to sleep, the gentle art of observation often goes unpracticed. Yet observation is one of the writer's keenest tools—one that cannot

be replicated by technology. It's on you to observe the world around you—people, places, and things, from local flora and fauna to conversations overheard on the subway. The world is the writer's oyster, so put that smartphone and those earbuds in your pocket; go out into the world, and take note(s).

Always Have a Notebook Nearby

Ideas can strike at any time—when you're in the shower, in line at the grocery store, drifting off for a nap. But like lightning, they come and go in a flash. So be ready to capture them. Keep a pen and a notebook in your pocket or purse, and failing that, you can always email yourself notes or use the voice recorder app on your phone. I have sticky notes and index cards all over the house. I even sneak a pencil and paper into yoga class because doing yoga, like meditating, often acts like an idea faucet. One downward dog and the faucet goes on—the ideas flow.

Get Silly

Being funny is, by definition, a creative act. That's because humor often stems from making unexpected connections. The best punchline is a surprise—and we laugh at the novelty of the connection. Putting together familiar things in an unfamiliar way—that's idea generation.

Whenever the ideas aren't flowing, use humor to get your juices flowing again. If you're stuck on your beginning, rewrite it as a funny scene. See the humor in something, and the whole world may open up around it. That's where the space is, the room you need to root around for a new approach.

Keep an Idea Box

This may seem simplistic, but this practice really works. Every writer should have a *physical* place, be it a box under the bed, a file cabinet in the corner, or a bulletin board on the wall, to keep anything and everything that might prove useful for a story someday. Maps, postcards, souvenirs, slogans, affirmations, news clippings, photos, illustrations, magazine articles—collect them all. Think of the box as your secret treasure, and whenever you find yourself at a loss for a good idea, rummage through it.

I have an idea box, but I rarely go through it. *Out of sight, out of mind*—that's truer for me than it should be. Recognizing this about myself, I've designed a better way to display images and ideas that resonate with me. Instead, I have covered the fronts of two cabinet doors with cork. Door #1 is my Plot Door, where I pin the index cards I use to plot my work in progress—a scene for each card. On Door #2, I tack reminders of elements I might use in a story someday: photos of interesting places, snippets of dialogue, pictures of people who'd make good characters, sticky notes (right now there's one that says, "Read more John

Cheever"), artwork that somehow evokes the themes that preoccupy me, etc. Every time I look at it, I can almost feel my little grey cells start firing.

Granted, my approach is that of a Luddite. If you're an early-adopter type, use technology to jump-start your creativity. Some writers swear by Scrivener; others use Pinterest. Find what works for you, and get your own synapses firing.

Do Something Else

Agatha Christie, whose diabolically clever ideas for mysteries still engross audiences nearly a hundred years later, used to say that the best time to plot a novel was while washing the dishes. At more than two billion—yes, you read that right—copies sold, Christie is ranked by the Guinness Book of World Records as the best-selling novelist of all time. Which is enough to make me consider giving up my dishwasher permanently. Almost.

The point is that sometimes the best thing to do when you think you'll never have another good idea again is to abandon your desk and do something else entirely. Preferably something that occupies your conscious mind, letting your subconscious mind out to play. Chores are good—mopping the floor, folding the laundry, polishing the silver, chopping wood, weeding the garden, ironing shirts, raking leaves—and they offer the added benefit of providing a sense of accomplishment and an orderly environment in which the chaos of your own creativity can hold court. Just be prepared to stop mid-chore to run to your desk and capture all the great ideas prompted by that homely art of housekeeping.

Be Happy

Keeping a positive mindset is important, but being positive is only part of being happy. To be truly happy, you need to go deeper than a positive outlook. You need to believe that you are leading a meaningful life (or, failing that, a life at least worth living). Fortunately for writers, writing is a way of creating meaning out of what for many can feel like an existential void. That void is a source of sorrow, and sadness, like stress, is the enemy of creativity.

Unhappiness impedes the creation of new ideas, according to researchers at Penn State University. People suffering from even a mild case of the blues tend to hold back, wary of making mistakes and cautious to the point of inhibiting creative work. Moreover, people in sunny moods outperform those in sad or neutral moods in all kinds of divergent thinking, from word association to story ideas. Seriously.

Happiness is not just good for your personal life; it's good for your professional life as well, not to mention your writer's soul. So don't worry; be happy, and keep writing.

Think of your favorite story—the one that kept you turning pages late into the night, the one with a plot so compelling, so multilayered, so perfect that you couldn't put it down. How can you make your own plots—in your novels, short stories, memoirs, or screenplays—just as irresistible?

developing a portfolio – print and online,

Your **portfolio** is the showcase of your work, your skills and your potential for your future employers. The more time and effort you dedicate for a usable and nice-looking design, the higher are your chances for getting better account balance in the end of the month. So how can you make sure your portfolio is better than the portfolios of your competitors? How can you point employer's attention to your works?

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Creating a **successful portfolio** is easier than you think. Focus on simplicity, ease of use, hitting your objectives, professionally managing the project, and you'll end up with a successful portfolio. In this article we'll review 5 pitfalls that commonly plague portfolio design. Then we'll cover Portfolio Tips that if carefully considered and well executed will deliver quality results for your portfolio.

Pitfall #1: Obfuscation

Clarity and focus should permeate your portfolio. With language don't use twenty words when seven will do. Push your best content to the front. When possible place your important content above the fold. Avoid meandering in your language or paths in your website. Keep your portfolio to the minimum of levels deep, while still accomplishing your goals.

Over at Copyblogger there is an article that covers a simple list of writing tips from the man known for cutting out the fluff from writing in the early twentieth century. See the article [Ernest Hemingway's Top 5 Tips for Writing Well](). Hemingway championed using short sentences, strong forceful language, and clarity. All principles that make for effective writing on the Web.

The Portfolio of Evan Eckard is an example of a website that promotes the work from the first page and Gets to it quickly.

In the article Creating The Perfect Portfolio author Collis Ta'eed offers portfolio advice from the perspective of a potential employer. One of his section titled *Get to it* on the reasons to limit the number of portfolio pieces you have and make finding your best portfolio pieces easy. A potential employer needs to review many potential applicants quickly. You are more likely to make the cut if your best work is promoted prominently. The Portfolio of Evan Eckard is an example of a website that promotes the work from the first page and *Gets to it* quickly.

Pitfall #2: Information Cramming

There is an issue of **wanting to say too much** in too little space when creating your portfolio. There is a balance that needs to be achieved with how many pages deep you have users clicking for more information and how much information you try to fit on a page. This is an issue to be aware of when constructing your portfolio.

The tighter you pack your portfolio the more likely it will appear cluttered. If you do need to put a large amount of information on a page see the post Grid and Column Designs over at Web Designer's wall. It will give you some great ideas on how you can use the grid to your advantage when presenting a vast amount of information.

Pitfall #3: Overdoing It

You're less likely to go wrong if you keep things simple and organized. You can apply this mindset to all areas of your portfolio. **Less is more.** The more you try to do in your portfolio the more chances there are for things to go wrong.

If you're trying to showcase eighteen services you offer you'll have less success than promoting a few prominently. If you show too many types of work or try to show too much work of any type than you'll likely to drown the user. They won't find your prominent pieces that show how great your work is.

Pitfall #4: Uncommon Navigation

> Designers have an urge to **stand out as unique**. The last place to follow this urge is in your site's navigation. It's a matter of numbers. If a large number of people coming to see your portfolio will have difficulty navigating through it, your portfolio will fail to meet its goals.

On the blog Astheria in the post My Last Portfolio Sucked, Yours Might Too the author points out some excellent examples of navigation choices to avoid. In this article Kyle Meyer reviews 200 portfolios and points out the problems with using them. Navigation problems made up over 32 percent of the issues encountered.

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Pitfall #5: Visual Clutter

Consider the purpose of any decorative element you bring to your portfolio. If they fit your goals and compliment your work that's great. Otherwise remove them. White space helps to give a professional feel to your portfolio. The **more visual elements** you try to push into an area the more difficult it will be to maintain a feeling of professionalism.

In the interview Where Visual Design Meets Usability - An Interview with Luke Wroblewski, Part II both page hierarchy and visual clutter are addressed. In the article he summarizes some of Edward Tufte's teachings on avoiding superfluous data.

12 Principles of Effective Portfolio Design

Below you'll find 12 suggestions which you can use to **improve your portfolio** or get it right first time when designing from scratch. Please keep in mind that some of these suggestions require patience, time and quite a lot of planning. However, it's worth it. And the examples provided below show that one can achieve outstanding results with just following these 12 simple rules.

1. Define your Criteria and Strategies for Success

As with any project it will help you to clarify your goals before you begin. Once you know your goals then it will effect every decision you make about creating your portfolio.

Below are some *common portfolio goals*. Also, be aware that often portfolios try to accomplish more than one goal. Or, consider creating more than one portfolio that serves a different purpose.

- The **Hire Me Portfolio** focuses on getting you a job. If you are actively searching for a job then the current goal of your portfolio is to get hired. In this type of portfolio you can target the work you show to the type of company you want to work for.
- The **Sales Generation Portfolio** focuses on keeping a flow of work always coming in the door. The goal here is to generate leads. And move potential customers through your sales channel.
- The **Reputation Building Portfolio** focuses on building your name in the industry and online. This may take the form of an artist's showcase. Or tie your work together with a blog on your portfolio site.
- The **Networking Portfolio** focuses on building relationships. There are many networks that have excellent portfolio building tools. They have some advantages to placing your portfolio on their website. Chiefly among them is to leverage the site space for networking.

2. Consider Using Multiple Portfolios

There are multiple reasons to **have more than one portfolio**. You may have more than one skill set that you would like to promote separately. You may want to create a portfolio that is targeted to landing a specific job and send it to a marketing director at a company. They'll appreciate that. It saves them time and shows you really want the job. Even if it's a one-page portfolio.

Even if you are filling the portfolio with the same work you will still benefit by having multiple portfolios within different groups online. Take the case of Nik Ainley, a UK-based designer and illustrator. He has multiple portfolios that all serve complimentary goals. He chose to participate in multiple portfolio-based communities to build his reputation and network with other designers.

He had a Portfolio on Behance. He's involved in numerous groups there and has a large Inner Circle. And it prominently displays that he is available for Freelancing, Long-Term Contract, Full-Time Hire, or Consulting work.

Nick has a very popular Portfolio on DeviantArt. He's been a member there since 2004. He has over 80 Portfolio pieces and over 1,000 comments on his work there. He has a lot of fans that have his works marked as favorites.

He is less active though he had a Gallery on CPLUV. His Portfolio on Depthcore is really good. This site features artists that have to be invited to contribute. So, the quality of work on this site is really high.

Overall Nik Ainley shows how you can benefit from having multiple portfolios online even when the work you are showcasing is similar in each portfolio. That is because you are taping into a different community with each portfolio you create. You're meeting people, exposing them to your work, and **making new connections** by placing your portfolio within different communities.

Some portfolio communities to look at:

- [Behance Network](#)
- [Deviant Art](#)
- [Flickr](#)

3. Target Your Market

The more you **target your design to a specific market** the more it will speak to the visitor within that market. If you are looking to land corporate clients in a conservative industry than present them with work that is clean, marketable, and looks successful. Don't showcase edgy, grungy, or arty work unless that's the market you're going after.

In the article The Secret to Getting a Lot of Web Design Work the author has a section "Design the portfolio you think your clients want to see". This is the point. Make your portfolio focused on your target market. If you're trying to get clients then design keeping these clients in mind.

Consider this **example**: a web designer that specializes in designer Law Firm websites has a different target market than a company that builds Rock Band websites. The language, graphics, and approach such portfolios take will differ greatly. If a web designer has numerous successful Law Firm websites in their portfolio it will make it easier for a potential law firm client to choose them over another designer or design agency.

A designer is more likely to stand out by targeting a specific market. Their success rate at landing jobs in a specific niche and being perceived as an expert in that area will increase. Take a look at the Dan Gilroy Design Portfolio for an example of a website that successfully targets a specific market.

Having a target market in mind is essential to choosing your portfolio pieces and your approach to designing your website.

4. Make Usability a Top Priority

Navigation is a top consideration as a user being able to view your portfolio is of paramount importance. See the point about Uncommon Navigation above. Some other considerations are using web standards. This is especially true if you're looking for a job as a web designer today. Read this article Five steps to a better design portfolio by Jefferey Veen. In it he discusses some issues around best practices in your portfolio in relation to how you will be perceived by a potential employer.

Also, don't discount the search bots. Work toward better Search Engine Optimization. The blog at SEOBook is a rich resource on this topic. Good SEO will improve the ability for potential clients to find you through the major search engines.

5. Utilize the Right Technology

If there are **technologies** inherent in your job description then it may make sense to build your portfolio with that technology. Sure Flash is cool, but is it right for your website. Probably not if you're a logo designer. Though if you're trying to land a job as a Flash Designer at a top notch Interactive Design Agency like Story Worldwide than its the right choice.

The New Media Designer Portfolio of Mathew V. Robinson presents an easy to use navigation. Essential to the success of a Flash site, it's fast loading. His portfolio is highly usable and looks great.

Consider **maintainability** when deciding on technologies. Simplifying your portfolio as much as possible will ease the time you'll have to spend on upgrading or making changes to the website. You should consider how easy it is to add and remove portfolio pieces.

The easier it is the more likely it is you'll update your portfolio on a regular basis. Jamie Gregory has an simple, elegant, and effective one page portfolio. He would have no trouble adding or swapping out pieces from this portfolio.

Consider enhancement when looking at technology. Often a wise choice is to add a little Javascript or other technologies rather than rely on them. It can help you to achieve your goals without overly complicating your portfolio design. When visiting Marius Roosendaal's Portfolio take a moment to explore how clean the source code is. This is done while providing elegant Javascript-based solutions.

Choose between creating a static site or **utilizing a CMS** (Content Management System). One page portfolios are really easy to update and a good way to quickly show your best work. You'll also have no issues with navigation, as there is only

one page. Though there is little flexibility there and you're not leveraging some additional features that content management systems have for promoting your work, like having a blog.

6. Plan Your Portfolio Project

One of the key ingredients to creating a successful portfolio is to **approach it like you would a client project**. Manage this project as professionally as you would any other web project you take on. Set aside the time needed to achieve the goals you've outlined for the portfolio. Make sure you set up deadlines so that you have key targets to hit.

7. Narrow the Scope and Type of Work Promoted

Your portfolio should be **limited to the best work** you will promote within the scope of your goals. If you are taking on website redesigns then your portfolio should consist only of that, not logo designs or print work that you've done. If its not the work you're targeting than don't include it. You will be more successful.

Jesse Bennett-Chamberlain redesigned his website 31three back in May of 2007. Before doing so he used to have print and logo designs in his portfolio. In the redesign he clarified his target market by focusing on assisting developers with design. His current portfolio only presents website and interface designs he has created because that is the type of work he is looking for. This portfolio is very successful on many points and has been referenced in many articles throughout the blogosphere.

That doesn't mean he doesn't do logo or identity design. He does do that, but he's recognized that logo design is not why people come to him. They come to him for website designs for new or existing sites and logo design may be a part of the package.

Certainly some designers or firms will have **mixed bag portfolios**. The more types of work you do successfully the greater challenge you'll have in promoting that work. When possible keep the work on display to a minimum. Displaying 10 of your best pieces of work is often better than displaying 50 good pieces.

8. Provide Adequate Contact Information, Documentation, and Explanations

Contact information should be easy to find and in the case of contact forms they should be easy to use. Prominently place this kind of information. The Hicksdesign Portfolio has contact information displayed well on every page.

It helps to build confidence with your target market to clarify your role in the projects you present in your portfolio. If you designed the website, but someone

else coded it, then state that. If you did everything then confidently declare that as well.

The Portfolio of Cameron Moll employs this strategy on each portfolio piece.

Providing **case studies** gives a deeper view into your process. Once a potential employer or client has narrowed down their list they may come back and start to take more time with your portfolio. Case studies will show how competent and thorough your process is. David Airey does a good job of providing easy to find case studies on his portfolio pieces.

Client testimonials are effective for persuading those that visit your site that you will deliver on your promises. It increases the level of professionalism when tastefully incorporating testimonial into your portfolio. David Airey has an article titled The Importance of Client Testimonials that has useful information on this subject.

9. Present Your Work Within the Confines of Your Goals

Your **work needs to stand out** foremost in your portfolio. If your portfolio site design overpowers the work on display then you're not likely to meet your site goals. Consider carefully every visual element you add to the design. When unsure shoot for simplicity.

10. Infuse Your Personality Into Your Design

Nick La has a portfolio design that shows his design style and interests. The unique background illustration stands out. It doesn't interfere with the usability of the site, but it gives it a beautiful wrapper. For some this would be too much and interfere with the work being presented. Though the work presented in his portfolio works fine. He sets the portfolio pieces against a solid white background in a strong column-based design. The work presented fits with the style of the sites background illustration. Pulling off this kind of **personal infusion into the design** of your site is difficult to achieve.

Doing this well makes your portfolio not only memorable but remarkable! Nick La achieved tremendous success with his portfolio for N.design Studio. Being remarkable in the design of your portfolio often means bringing to fruition the personal design taste unique to you that has been cultivated over the years.

Seth Goden has some excellent points about being remarkable in his post How to be remarkable. Here is a quote from the post "Remarkability lies in the edges. The biggest, fastest, slowest, richest, easiest, most difficult." This is a good point, but there is a huge risk involved in that pursuing the remarkable edge you ride right off the cliff.

Carefully consider how you will **blend your remarkable personal elements into your portfolio** without sacrificing usability and without misaligning the balance between the prominence of your portfolio and the design of the site itself.

11. Promote and Leverage Your Work

There are many techniques for **promoting** your portfolio. Consider joining professional online communities and networking with other community members. We've already looked at some communities that you can place a portfolio on. Place a thread in a design forum about your portfolio. Submit your design to gallery websites. Almost any technique that can be used to promote a website can be used to promote your portfolio.

Add a blog to your website. The more traffic you can pull to your website the more exposure your portfolio will receive. Dan Cederholm was an early adopter of this technique and achieved fame with his blog [Simplebits](). His portfolio resides successfully on the same site.

Leveraging your work involves **linking to it when you send emails**. Include a link to your portfolio site in your Facebook profile or any other community you belong to. Infuse your portfolio site within your communications and your online identity.

12. Develop Your Long-Term Portfolio Goals

It always helps to have a view toward the **future**. Your portfolio needs are likely to change many times as you develop different projects over the course of your career. Though even looking at the whole of 2008 and not only at the next week can make a big difference in the choices you make when creating your portfolio.

Putting it all together: a successful portfolio finds that perfect blend of your personality, prominence of work, simplicity, and ease of use that makes your portfolio stand out from the crowd and achieve your goals.

legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

In the competitive and rapidly changing world of mass-media communications, media professionals—overcome by deadlines, bottom-line imperatives, and corporate interests—can easily lose sight of the ethical implications of their work. However, as entertainment law specialist Sherri Burr points out, "Because network television is an audiovisual medium that is piped free into ninety-nine percent of American homes, it is one of the most important vehicles for depicting cultural images to our population (Burr, 2001)." Considering the profound

influence mass media like television have on cultural perceptions and attitudes, it is important for the creators of media content to grapple with ethical issues.

Stereotypes, Prescribed Roles, and Public Perception

The U.S. population is becoming increasingly diverse. According to U.S. Census statistics from 2010, 27.6 percent of the population identifies its race as non-White (U.S. Census Bureau, 2010). Yet in network television broadcasts, major publications, and other forms of mass media and entertainment, minorities are often either absent or presented as heavily stereotyped, two-dimensional characters. Rarely are minorities depicted as complex characters with the full range of human emotions, motivations, and behaviors. Meanwhile, the stereotyping of women, gays and lesbians, and individuals with disabilities in mass media has also been a source of concern.

The word *stereotype* originated in the printing industry as a method of making identical copies, and the practice of stereotyping people is much the same: a system of identically replicating an image of an "other." As related in Chapter 8 "Movies" about D. W. Griffith's *The Birth of a Nation*, a film that relied on racial stereotypes to portray Southern Whites as victims in the American Civil War, stereotypes—especially those disseminated through mass media—become a form of social control, shaping collective perceptions and individual identities. In American mass media, the White man is still shown as the standard: the central figure of TV narratives and the dominant perspective on everything from trends, to current events, to politics. White maleness becomes an invisible category because it gives the impression of being the norm (Hearne).

Minority Exclusion and Stereotypes

In the fall of 1999, when the major television networks released their schedules for the upcoming programming season, a startling trend became clear. Of the 26 newly released TV programs, none depicted an African American in a leading role, and even the secondary roles on these shows included almost no racial minorities. In response to this omission, the National Association for the Advancement of Colored People (NAACP) and the National Council of La Raza (NCLR), an advocacy group for Hispanic Americans, organized protests and boycotts. Pressured—and embarrassed—into action, the executives from the major networks made a fast dash to add racial minorities to their prime-time shows, not only among actors, but also among producers, writers, and directors. Four of the networks—ABC, CBS, NBC, and Fox—added a vice president of diversity position to help oversee the networks' progress toward creating more diverse programming (Baynes, 2003).

Despite these changes and greater public attention regarding diversity issues, minority underrepresentation is still an issue in all areas of mass media. In fact, the trend in recent years has been regressive. In a recent study, the NAACP

reported that the number of minority actors on network television has actually decreased, from 333 during the 2002–2003 season to 307 four years later (WWAY, 2009). Racial minorities are often absent, peripheral, or take on stereotyped roles in film, television, print media, advertising, and even in video games. Additionally, according to a 2002 study by the University of California, Los Angeles, the problem is not only a visible one, but also one that extends behind the scenes. The study found that minorities are even more underrepresented in creative and decision-making positions than they are on screen (Media Awareness Network, 2010). This lack of representation among producers, writers, and directors often directly affects the way minorities are portrayed in film and television, leading to racial stereotypes.

Though advocacy groups like the NCLR and the NAACP have often been at the forefront of protests against minority stereotypes in the media, experts are quick to point out that the issue is one everyone should be concerned about. As media ethicist Leonard M. Baynes argues, "Since we live in a relatively segregated country…broadcast television and its images and representations are very important because television can be the common meeting ground for all Americans."[1] There are clear correlations between mass media portrayals of minority groups and public perceptions. In 1999, after hundreds of complaints by African Americans that they were unable to get taxis to pick them up, the city of New York launched a crackdown, threatening to revoke the licenses of cab drivers who refused to stop for African American customers. When interviewed by reporters, many cab drivers blamed their actions on fears they would be robbed or asked to drive to dangerous neighborhoods.[2]

Racial stereotypes are not only an issue in entertainment media; they also find their way into news reporting, which is a form of storytelling. Journalists, editors, and reporters are still predominately White. According to a 2000 survey, only 11.6 percent of newsroom staff in the United States were racial and ethnic minorities (Media Awareness Network, 2010). The situation has not improved dramatically during the past decade. According to a 2008 newsroom census released by the American Society of Newspaper Editors, the percentage of minority journalists working at daily newspapers was a scant 13.52 percent (National Association of Hispanic Journalists, 2010). Because of this underrepresentation behind the scenes, the news media is led by those whose perspective is already privileged, who create the narratives about those without privilege. In the news media, racial minorities are often cast in the role of villains or troublemakers, which in turn shapes public perceptions about these groups. Media critics Robert Entman and Andrew Rojecki point out that images of African Americans on welfare, African American violence, and urban crime in African American communities "facilitate the construction of menacing imagery (Christians, 2005)." Similarly, a study by the National Association of Hispanic Journalists found that only 1 percent of the evening news stories aired by the three major U.S. television networks cover Latinos or Latino issues, and that when Latinos are featured, they are portrayed negatively 80 percent of the time.[3]

Still others have criticized journalists and reporters for a tendency toward reductive presentations of complex issues involving minorities, such as the religious and racial tensions fueled by the September 11 attacks. By reducing these conflicts to "opposing frames"—that is, by oversimplifying them as two-sided struggles so that they can be quickly and easily understood—the news media helped create a greater sense of separation between Islamic Americans and the dominant culture after September 11, 2001 (Whitehouse, 2009).

Since the late 1970s, the major professional journalism organizations in the United States—Associated Press Managing Editors (APME), Newspaper Association of America (NAA), American Society of Newspaper Editors (ASNE), Society for Professional Journalists (SPJ), Radio and Television News Directors Association (RTNDA), and others—have included greater ethnic diversity as a primary goal or ethic. However, progress has been slow. ASNE has set 2025 as a target date to have minority representation in newsrooms match U.S. demographics.[4]

Because the programming about, by, and for ethnic minorities in the mainstream media is disproportionately low, many turn to niche publications and channels such as BET, Univision, Telemundo, *Essence*, *Jet*, and others for sources of information and entertainment. In fact, 45 percent of ethnic-minority adults prefer these niche media sources to mainstream television, radio programs, and newspapers.(Whitehouse, 2009) These sources cover stories about racial minorities that are generally ignored by the mainstream press and offer ethnic-minority perspectives on more widely covered issues in the news (State of the Media, 2010). Entertainment channels like BET (a 24-hour cable television station that offers music videos, dramas featuring predominately Black casts, and other original programming created by African Americans) provide the diverse programming that mainstream TV networks often drop (Zellars, 2006). Print sources like *Vista*, a bilingual magazine targeting U.S. Hispanics, and *Vivid*, the most widely circulated African American periodical, appeal to ethnic minority groups because they are controlled and created by individuals within these groups. Though some criticize ethnic niche media, claiming that they erode common ground or, in some instances, perpetuate stereotypes, the popularity of these media has only grown in recent years and will likely continue in the absence of more diverse perspectives in mainstream media sources (Tran; Flint, 2010).

Femininity in Mass Media

In the ABC sitcom *The Donna Reed Show* (1958–1966), actress Donna Reed plays a stay-at-home mother who fills her days with housework, cooking for her husband and children, decorating, and participating in community organizations, all while wearing pearls, heels, and stylish dresses. Such a traditional portrayal of femininity no doubt sounds dated to modern audiences, but stereotyped gender roles continue to thrive in the mass media. Women are still often represented as

subordinate to their male counterparts—emotional, noncompetitive, domestic, and sweet natured. In contrast to these types, other women are represented as unattractively masculine, crazy, or cruel. In TV dramas and sitcoms, women continue to fill traditional roles such as mothers, nurses, secretaries, and housewives. By contrast, men in film and television are less likely to be shown in the home, and male characters are generally characterized by dominance, aggression, action, physical strength, and ambition (Chandler). In the mainstream news media, men are predominately featured as authorities on specialized issues like business, politics, and economics, while women are more likely to report on stories about natural disasters or domestic violence—coverage that does not require expertise (Media Awareness Network).

Not only is the White male perspective still presented as the standard, authoritative one, but also the media itself often comes to embody the male gaze. Media commentator Nancy Hass notes that "shows that don't focus on men have to feature the sort of women that guys might watch (Media Awareness Network)." Feminist critics have long been concerned by the way women in film, television, and print media are defined by their sexuality. Few female role models exist in the media who are valued primarily for qualities like intelligence or leadership. Inundated by images that conform to unrealistic beauty standards, women come to believe at an early age that their value depends on their physical attractiveness. According to one *Newsweek* article, eating disorders in girls are now routinely being diagnosed at younger ages, sometimes as early as eight or nine. The models who appear in magazines and print advertising are unrealistically skinny (23 percent thinner than the average woman), and their photographs are further enhanced to hide flaws and blemishes. Meanwhile, the majority of women appearing on television are under the age of 30, and many older actresses, facing the pressure to embody the youthful ideal, undergo surgical enhancements to appear younger (Derenne & Beresin, 2006). One recent example is TV news host Greta Van Susteren, a respected legal analyst who moved from CNN to Fox in 2002. At the debut of her show, *On the Record*, Van Susteren, sitting behind a table that allowed viewers to see her short skirt, had undergone not only a hair and wardrobe makeover, but also surgical enhancement to make her appear younger and more attractive.[5]

In addition to the prevalence of gender stereotypes, the ratio of men to women in the mass media, in and behind the scenes, is also disproportionate. Surprisingly, though women slightly outnumber men in the general population, over two-thirds of TV sitcoms feature men in the starring role (Media Awareness Network). Among writers, producers, directors, and editors, the number of women lags far behind. In Hollywood, for instance, only 17 percent of behind-the-scenes creative talent is represented by women. Communications researcher Martha Lauzen argues that "when women have more powerful roles in the making of a movie or TV show, we know that we also get more powerful female characters on-screen, women who are more real and more multi-dimensional (Media Awareness Network)."

Sexual Content in Public Communication

Creators of all forms of media know that sex—named, innuendoed, or overtly displayed—is a surefire way to grab an audience's attention. "Sex sells" is an advertising cliché; the list of products that advertisers have linked to erotic imagery or innuendo, from cosmetics and cars to vacation packages and beer, is nearly inexhaustible. Most often, sexualized advertising content is served up in the form of the female body, in part or in whole, featured in provocative or suggestive poses beside a product that may have nothing to do with sexuality. However, by linking these two things, advertisers are marketing desire itself.

Sex is used to sell not just consumer goods; it sells media, too. Music videos on MTV and VH1, which promote artists and their music, capture audience attention with highly suggestive dance moves, often performed by scantily clad women. Movie trailers may flash brief images of nudity or passionate kissing to suggest more to come in the movie. Video games feature female characters like Lara Croft of *Tomb Raider*, whose tightly fitted clothes reveal all the curves of her Barbie-doll figure. And partially nude models grace the cover of men's and women's magazines like *Maxim*, *Cosmopolitan*, and *Vogue* where cover lines promise titillating tips, gossip, and advice on bedroom behavior (Reichert & Lambiase, 2005).

In the 1920s and 1930s, filmmakers attracted audiences to the silver screen with the promise of what was then considered scandalous content. Prior to the 1934 Hays Code, which placed restrictions on "indecent" content in movies, films featured erotic dances, male and female nudity, references to homosexuality, and sexual violence (for more information on the Hays Code,. D. W. Griffith's *Intolerance* (1916) includes scenes with topless actresses, as does *Ben Hur* (1925). In Warner Bros.' *Female* (1933), the leading lady, the head of a major car company, spends her evenings in sexual exploits with her male employees, a story line that would never have passed the Hays Code a year later (Morris, 1996). *Trouble in Paradise*, a 1932 romantic comedy, was withdrawn from circulation after the institution of the Hays Code because of its frank discussion of sexuality. Similarly, *Dr. Jekyll and Mr. Hyde* (1931), which featured a prostitute as one of the main characters, was also banned under the code (Hauesser, 2007).

In the 1960s, when the sexual revolution led to increasingly permissive attitudes toward sexuality in American culture, the Hays Code was replaced with the MPAA rating system. The rating system, designed to warn parents about potentially objectionable material in films, allowed filmmakers to include sexually explicit content without fear of public protest. Since the replacement of the Hays Code, sexual content has been featured in movies with much greater frequency.

The problem, according to many media critics, is not that sex now appears more often, but that it is almost always portrayed unrealistically in American mass media (Galician, 2004). This can be harmful, they say, because the mass media

are important socialization agents; that is, ways that people learn about the norms, expectations, and values of their society.[6] Sex, as many films, TV shows, music videos, and song lyrics present it, is frequent and casual. Rarely do these media point out the potential emotional and physical consequences of sexual behavior. According to one study, portrayals of sex that include possible risks like sexually transmitted diseases or pregnancy only occur in 15 percent of the sexually explicit material on TV (Parents Television Council). Additionally, actors and models depicted in sexual relationships in the media are thinner, younger, and more attractive than the average adult. This creates unrealistic expectations about the necessary ingredients for a satisfying sexual relationship.

Social psychologists are particularly concerned with the negative effects these unrealistic portrayals have on women, as women's bodies are the primary means of introducing sexual content into media targeted at both men and women. Media activist Jean Kilbourne points out that "women's bodies are often dismembered into legs, breasts or thighs, reinforcing the message that women are objects rather than whole human beings." *Adbusters*, a magazine that critiques mass media, particularly advertising, points out the sexual objectification of women's bodies in a number of its spoof advertisements, such as the one in Figure 14.3, bringing home the message that advertising often sends unrealistic and harmful messages about women's bodies and sexuality. Additionally, many researchers note that in women's magazines, advertising, and music videos, women are often implicitly—and sometimes explicitly—given the message that a primary concern should be attracting and sexually satisfying men (Parents Televison Council). Furthermore, the recent increase in entertainment featuring sexual violence may, according to some studies, negatively affect the way young men behave toward women (Gunter, 2002).

Young women and men are especially vulnerable to the effects of media portrayals of sexuality. Psychologists have long noted that teens and children get much of their information and many of their opinions about sex through TV, film, and online media. In fact, two-thirds of adolescents turn to the media first when they want to learn about sexuality.[7] The media may help shape teenage and adolescent attitudes toward sex, but they can also lead young people to engage in sexual activity before they are prepared to handle the consequences. According to one study, kids with high exposure to sex on television were almost twice as likely to initiate sexual activity compared to kids without exposure (Collins, et. al., 2004).

Cultural critics have noted that sexually explicit themes in mass media are generally more widely accepted in European nations than they are in the United States. However, the increased concern and debates over censorship of sexual content in the United States may in fact be linked to the way sex is portrayed in American media rather than to the presence of the sexual content in and of itself. Unrealistic portrayals that fail to take into account the actual complexity of sexual relationships seem to be a primary concern. As Jean Kilbourne has argued, sex

in the American media "has far more to do with trivializing sex than with promoting it. We are offered a pseudo-sexuality that makes it far more difficult to discover our own unique and authentic sexuality."[8] However, despite these criticisms, it is likely that unrealistic portrayals of sexual content will continue to be the norm in mass media unless the general public stops consuming these images.

Unit 2 Print
Process of Production:

The *production process* refers to the stages (phases) required to complete a media product, from the idea to the final master copy. The process can apply to any type of media production including film, video, television and audio recording. The stages in each medium vary; for example, there is obviously no storyboard in an audio recording. However the same general concepts work for any medium.

The three main stages of production are:

1. **Pre-production**: Planning, scripting & storyboarding, etc.
2. **Production**: The actual shooting/recording.
3. **Post-production**: Everything between production and creating the final master copy.

Pre-Production

Pre-production is a fairly loose term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation.

For a small video company, pre-production may refer to everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location planning, etc.

For feature films, pre-production is more specific and only begins when other milestones have been met such as financing, screenplay, casting and major staffing. In this case pre-production includes:

- Location scouting
- Prop and wardrobe identification and preparation
- Special effects identification and preparation
- Production schedule
- Set construction
- Script-locking (semi-finalisation of the script)
- Script read-through with cast, director and other interested parties

Production

In film and video, *production* refers to the part of the process in which footage is recorded. This is what most people imagine when they think of a film being made — actors on sets, cameras rolling, etc. The production phase is also known as *principal photography*.

In large feature films the beginning of the production phase marks the "point of no return", i.e. the point at which it is no longer financially viable to cancel the project. At this point it is almost always cheaper to continue until the project is finished than to deal with the financial fall-out of canceling.

The goal of principal photography is obviously to record all required shots, however it is fairly common to shoot "pick-up" shots in post-production. Pick-up shots may be required when a mistake is noticed, a script change is made (this is unusual), or even if a performance is deemed to be unsatisfactory.

In music, production usually refers to the creative direction of a project. Unlike a film producer who is more of a manager, a music producer has a very hands-on role in the creative development.

Post-Production

Post-production is the third and final major phase of the production process. It is often referred to simply as *post*, e.g. "We can sort that out in post".

There are many things which can happen in post-production. Common tasks include:

- Editing video footage
- Editing the soundtrack, adding sound effects, music, etc.
- Adding titles and graphics
- Colour and exposure correction
- Adding special effects
- Re-shooting certain scenes if required ("pick-up" shots)

In some cases post-production is relatively straightforward, consisting of choosing and arranging footage in the correct sequence. In most cases however, post-production is a time-consuming job taking longer than the actual production phase.

Other stages include:

- **Financing**: This happens before pre-production, and involves budget forecasting, finding investors, etc.

- **Screenplay**: This can be considered a separate stage before pre-production.
- **Distribution**: After post-production, delivering the content to the audience (e.g. film prints, CD/DVD, etc).

Decision making and skills for multi-platform communications,

Broadcast & Content Production
From web assistants, producers and production managers to broadcast engineers and studio managers, it takes all sorts of people to create the kind of programming we do for TV, radio and online. This is why we'll have opportunities at all levels. Some will require significant experience, others will require very little. What they'll all need, however, is people with creativity, ambition and a real passion for broadcasting.
Below we have videos and role descriptions which will give you a better idea of what skills and knowledge we're looking for regarding the jobs in this area.
We would recommend you watch the films and read the information before you apply as it will give you the insight
you need about we'll be looking for in your application.
.
Typical roles and job specs
This area can be split into two main sections –
production management and content making
roles. Children's, Sport and Learning are the departments where most of these opportunities will appear.
1) Production Management
The Production Management teams ensure the delivery of high quality and compliant content on time and on budget. The roles within Production Management that we will be recruiting for
are: Production Executive, Production Manager, Production Co-ordinator and Production Management Assistant.
-
Be able to accurately prepare, manage and monitor production budgets, and proactively forecast -reporting progress in line with best practice.
You should
-
Have a wide-ranging knowledge and understanding of multimedia end-to-end production processes.
-
Keep up-to-date with the ever changing tastes, trends and demands of the target audience
-
Be aware of key objectives for the team and feed into future developments.
-
Consistently develop and produce creative and original ideas, inspiring others to

contribute and deliver the intended vision.

-

Sound decision making and judgement
The level of experience required will vary depending on the role –
so for example, more senior production management roles will require skills in people management and are responsible for delivering multiple projects and shows.
For Production Management Assistants and Production Co-ordinators, even if you have not worked in production, we're always keen to hear from people with relevant and transferable skills.

2)
Content Making
The roles withing Content Making that we will be recruiting for will include: Editor, Executive Producer, Senior Producer, Producer, Assistant Producer, Researcher, Production Team
Assistant. This will be across TV, Radio and Online platforms.

-

Be able to create original ideas and tells stories that
are accurate, engaging and accessible to a wide variety of audiences across a range of platforms.
You should

-

Have knowledge and awareness of multi-media production processes, to Maximize cross platform content

-

Possess good knowledge of different target audiences, their changing tastes and trends, with an understanding of how to shape and deliver content to meet their needs.

-

Have the ability to develop and maintain collaborative working relationships with colleagues and a diverse range of contacts.

-

Be resilient, flexible and adaptable in the face of rapidly changing circumstances and long shifts

-

Have good editorial judgement and legal awareness.
The level of experience required will vary depending on the role -
for example for Researcher positions we would expect the above skills to be evident, but not as developed as a Producer.
More senior content making roles will have greater editorial accountability and responsibility for output delivered by their team, monitoring and reporting the reach, quality, impact and value for money.
There will also be specific knowledge and skills required depending on the role and department, some details are provided below:
3)

Specific departments

Children's, Learning and Sport across all roles require strong focus on their particular audience and understanding and knowledge of editorial/compliance issues.

•

Ability to apply/demonstrate the Children's values:
Enabling, Curious, Can Do, Inclusive and Hungry Children's across all roles:

•

High quality scripting experience –be able to shape and adapt narrative structure, script and story.
Children's Drama:

•

Travel and flexible working is a key aspect of the role
– working at weekends is normal
Sport across all roles:

•

OB experience including live/fast turn round of events
Sport – Producer:

•

Capable of running VT operations for a large event (Olympics/World Cup)
Learning across all online roles:

•

Interest in eLearning, and broad knowledge of the UK education system and current issues within it.

•

Excellent writing skills, including the ability to adapt styles to different online audiences.

•

Strong understanding of audiences and of how people learn as well as what makes them want to learn.

•

An understanding of online user groups, and an awareness of the editorial and compliance issues around making online content.

•

An interest in languages and how people learn languages.
Learning – Language Teams:

•

Excellent language skills and, ideally, fluency in a second language.
4)
Specific roles

•

Some knowledge/skills in FCP/Z1 and other TV production tools TV Researcher

•

Logging

•

Z1/FCP self op and working with other TV Production tools (directing craft editors and PSC shoots etc)

Assistant Producer

•

Experience of making fast turn round highlights edit and long form edits

•

Film making for TV

•

Writing skills for TV, for example scripting for a presenter

•

All Assistant Producer qualities

Producer

•

Skills either as a director (studios/OBs) or an editor running smaller strands or in a programme gallery

•

Long form or creative film making at the highest level

5)

Multi-platform

All production roles for web will require a sound working knowledge of multi -media production processes, to maximise content, cross platform:

•

Exceptional web literacy

•

A well-developed understanding of web design principles and digital production technologies.

•

Experience of producing a range of content for digital platforms.

Online Assistant Producers

•

A track record of producing compelling content for digital platforms.

For Producers and senior Producer roles:

The people behind the people

Business & Support

Project and People Management, Administration, Events and Marketing – these roles may not be directly involved in creating programmes, but they'll provide essential support and expertise to the people who do. They're also a crucial part of our valuable education and outreach work.

Below we have videos and role descriptions which will give you a better idea of what skills and knowledge we're looking for regarding the jobs in this area.

We would recommend you watch the films and read the information before you apply as it will give you the insight you need about we'll be looking for in your application.

Typical roles and job specs All departments have roles that fit within Business and Support.

We'll be recruiting for a number of different roles within: Talent Management, Scheduling and Planning, Project Management, Business Management and Events and Outreach. There will be a greater number of opportunities for Administration and Marketing and Communications roles.

1)

Administration

•

Administration Assistant

The roles we will be recruiting for will include:

•

Personal Assistant

•

Team Assistant/Co-ordinator

•

Be able to plan and organise and successfully.

You should

•

Be flexible and respond accordingly to changing priorities and competing demands.

•

Have a working knowledge of all Microsoft office applications to assist in producing documentation as well as an ability to learn new IT and paper -based systems

•

Possess effective communication skills and be able to deal with people at all levels

•

Have the ability to organise and manage diaries and meetings

2)

Marketing, Communications and Audience Research

•

Audience Planning and Research (specific roles to be confirmed)

The roles we will be recruiting for will include:

•

Brand Executive

•

Communications Manager

•

Marketing and Communications Co-ordinator

•

Marketing Manager

•

Publicist

To work within Marketing and Communications, you will be expected to be someone who actively explores and identifies new and interesting ways for communicating effectively and imaginatively with audiences.

Paraphrases, quotes and attribution in media writing,

To a journalist, attribution simply means telling your readers where the information in your [story](#) comes from, as well as who is being quoted.

Generally, attribution means using a source's full name and job title if that's relevant. Information from sources can be paraphrased or quoted directly, but in both cases, it should be attributed.

Attribution Style

Keep in mind that on-the-record attribution—meaning a source's full name and job title are given—should be used whenever possible. On-the-record attribution is inherently more credible than any other type of attribution for the simple reason that the [source](#) has put their name on the line with the information they've provided.

But there are some cases where a source might not be willing to give full on-the-record attribution.

Let's say you're an investigative journalist looking into allegations of corruption in city government. You have a source in the mayor's office who is willing to give you information, but they're worried about repercussions if their name is revealed. In that case, you as the reporter would talk to this source about what kind of attribution they are willing to commit to. You are compromising on full on-the-record attribution because the story is worth getting for the public good.

Here are some examples of different kinds of attribution.

Source – Paraphrase

Jeb Jones, a resident of the trailer park, said the sound of the tornado was terrifying.

Source – Direct Quote

"It sounded like a giant locomotive train coming through. I've never heard anything like it," said Jeb Jones, who lives in the trailer park.

Journalists often use both paraphrases and direct quotes from a source. Direct quotes provide immediacy and a more connected, human element to the story. They tend to draw the reader in.

Source – Paraphrase and Quote

Jeb Jones, a resident of the trailer park, said the sound of the tornado was terrifying.

"It sounded like a giant locomotive train coming through. I've never heard anything like it," Jones said.

(Notice that in Associated Press style, a source's full name is used on the first reference, then just the last name on all subsequent references. If your source has a specific title or rank, use the title before their full name on the first reference, then just the last name after that.)

When to Attribute

Any time the information in your story comes from a source and not from your own firsthand observations or knowledge, it must be attributed. A good rule of thumb is to attribute once per paragraph if you are telling the story mainly through comments from an interview or eyewitnesses to an event. It might seem repetitive, but it's important for journalists to be clear about where their information originates.

Example: *The suspect escaped from the police van on Broad Street, and officers captured him about a block away on Market Street, said Lt. Jim Calvin.*

Different Types of Attribution

In his book *News Reporting and Writing*, journalism professor Melvin Mencher outlines four distinct types of attribution:

1. On the record: All statements are directly quotable and attributable, by name and title, to the person making the statement. This is the most valuable type of attribution.

Example: *"The U.S. has no plans to invade Iran," said White House press secretary Jim Smith.*

2. On Background: All statements are directly quotable but can't be attributed by name or specific title to the person commenting.

Example: *"The U.S. has no plans to invade Iran," a White House spokesman said.*

3. On Deep Background: Anything that is said in the interview is usable but not in a direct quotation and not for attribution. The reporter writes it in their own words.

Example: *Invading Iran is not in the cards for the U.S.*

4. Off the Record: Information is for the reporter's use only and is not to be published. The information also is not to be taken to another source in hopes of getting confirmation.

You probably don't need to get into all of Mencher's categories when you're interviewing a source. But you should clearly establish how the information your source gives you can be attributed.

A paraphrase /ˈpærəfreɪz/ is a restatement of the meaning of a text or passage using other words. The term itself is derived via Latin paraphrasis from Greek παράφρασις, meaning "additional manner of expression". The act of paraphrasing is also called "paraphrasis".

Leads and Nut Graphs,

Readers give you just a few seconds to capture their interest before their eye moves on to the next story or photo. You need a crisp lead and a strong focus to keep the reader going.

Keep a Sharp Focus

To write a strong lead, you need to identify and understand the focus of your story. Using any or all of these techniques before you even start writing can help strengthen your story, especially the critical top few paragraphs:

Ask what the story is about. As you gather information and as you write, ask yourself frequently why a reader would want to read it. Bruce DeSilva of the Associated Press suggests asking these questions as you try to find the story's focus: Why do you care about this? Why did you want to write this story in the first place? What touches you emotionally? Who is benefiting/being harmed, making money/losing money? How are readers being affected by what you have found? What is new here? When you know what the story is about, you know what you need to tell the reader at the top of the story.

Write a theme statement. Jack Hart of The Oregonian suggests that before you write the story, try writing a theme statement of no more than six words. This will help you identify the focus. As you write the lead, the nut graph and any difficult

parts of the story, refer to the theme statement and make sure you're maintaining the focus.

Write a headline. Writing a headline for your story might help find your focus. Or a logo, if it's a series. Or a budget line. Whichever of these devices you use, you have to write a good one. As DeSilva says, "no 'Unit Mulls Probe' garbage." After you've finished the story, take another look at the headline. Make sure the point that you addressed in the head is high in the story or you lost your focus.

Tell your story in three words. Bill Luening of the Kansas City Star recommends identifying your focus by boiling your story down to a three-word sentence: a noun, an active verb, and an object: "These generally emerge as themes, rather than a story focus, but they can lead to a theme statement. Maybe, if the story is a narrative, you can get them to outline the complication, development and resolution this way. The story of the Pied Piper then would be, Rats Overrun City. City Hires Ratman. Ratman Kills Rats. City Stiffs Ratman. Ratman Steals Children. Moral: Keep Your Word. Or...Flutists Kick Butt."

Tell someone about your story. Especially if you are struggling to find the focus, you may find it helpful to tell someone about the story. For some people, conversation forces brevity and focus. DeSilva suggests the bus stop test used by Henry McNulty, former ombudsman at the Hartford Courant: "Suppose you are at a bus stop and someone leans out the bus window and shouts, 'What is that story you are working on?' The bus engine starts and begins to pull away from the curb. What are you going to shout?"

Find the surprise. Did something surprise you as you researched this story? Maybe that should be your focus.

Identify the emotion. Luening asks writers, "Where does the emotion lurk? Where, as a friend of mine here calls it, is the 'emotional center' of what they've discovered?"

Use story elements. You can find your focus by identifying the story's most important elements. Is this a plot-driven story, or is character the most important element? Or setting? Or conflict? Or theme?

Organize your information. Identify the most important points of your story and the information that most clearly supports those points. This should be the heart of the story and in many cases the total story. If you identify more than three or four points, you probably have too many. An outline may help you organize.

Writing your lead

Your lead sets the pace for your story. A brief, breezy lead invites the reader into a story with the promise of a lively pace. A ponderous lead invites the reader

to move to the next story, in which case it doesn't matter how long or how good the rest of your story is.

Start early. As you're reporting, think about the lead. Are you observing an exchange that might provide a scene the lead? Did you just hear the fact that belongs in the lead? Don't lock in on one lead so that you miss a better one that comes up. Use the reporting process as an audition for potential leads. Write them down as they occur to you, either in your notebook or on the screen.

Write as you report. After your first interview or two, start writing. You may not have your lead yet, but starting to write gets your mind into the story earlier. Keep writing after subsequent interviews. Write each time as though this is the story. You may write two or three leads before you're finished with the story. But have you hurt your story if your seventh paragraph, or your 15th, has as much polish as your lead?

Avoid the blank screen. Too many writers spend too long laboring over the lead before they get started writing. If you don't have a good idea for a lead, write a simple declarative sentence and get on with the story: "This is a story about the Fayetteville School Board meeting." Yes, it's dull. No, you'd never turn that in. But it may get you started and keep you from wasting time staring at the blank screen. Writing the story may help you find your lead. Then you go back and write the better lead.

Use story elements. Decide which is the strongest element in your story: plot, character, setting, conflict, theme. Your lead should focus on the strongest element. Or perhaps the lead should highlight the intersection of two elements: a character in conflict, perhaps. If plot is the strongest element, beware of starting at the beginning. Newspaper readers and editors may not read long enough to find out how it comes out. Consider starting at the climax, or at least at a critical moment that establishes the conflict.

Don't forget the basics. If you're stuck for a lead, ask which of the five W's or How is the most important question for this story.

Expand on the basics. Maybe your lead lies not in one of the five W's, but in a related question: How much? So what? What next? Why not? Who benefits? Who's hurt?

Write without your notes. This is a helpful technique for your whole first draft, but it's especially helpful in writing the lead. Notes can be a distraction. Go back to them later when you're checking facts.

Get to the point. If you use an anecdotal or scene-setting lead that delays your explanation of the underlying issue, introduce or at least allude to the issue in your lead.

Entice the reader. Don't treat your lead as a suitcase into which you will cram as much as you can fit. Make it brief and enticing. If your lead captures the essence of your story in a few words, the reader will read on to learn the facts. You don't need them all in the lead. A long lead shows a lack of confidence, like you don't believe I'll read the whole story so you have to tell me as much as you can as fast as you can.

Strengthening your lead

Once you've finished the story, go back and strengthen your lead, even if it's good and especially if it's long.

Challenge every word. However long your lead is, consider whether it could be shorter. If it's longer than 30 words, it's almost definitely too long. A lead that long has to flow smoothly to work, and few leads that long flow smoothly. Try writing a lead of 10 words or fewer. Maybe you can't for this story, but it's always good to try. Especially if your lead is more than 20 words, challenge each piece of the lead and ask whether that actually has to be in your very first paragraph.

Challenge the verbs. Are you using the strongest appropriate verb? Is it in active voice? Never use a form of the verb "to be" in your lead without trying some alternatives. Sometimes it's the only accurate verb, but see if a stronger verb works. Challenge other weak verbs, such as have, do and get.

Avoid vague phrases. If your lead starts with (or uses) vague phrases such as there are or it is, see if you can rewrite it with strong, specific subjects and verbs.

Keep it simple. Ask whether you're trying to tell too much in your lead. Are you answering all the 5 W's, when a couple could wait till the second graf? Don't try to cram everything into your lead.

Make one point. Does your lead have multiple points? If so, perhaps you haven't decided what the story truly is about. Decide which point is most important and write a lead that makes just that point.

Remember the news. Does your lead get right to the news? Does it emphasize the news?

Stamp out punctuation. Many of the best leads have one piece of punctuation, a period. Regard multiple commas or dashes as red flags. See if you can write a smoother sentence with just one comma or none. If you have lots of punctuation in the lead, read it aloud so you can hear whether it's choppy or whether it flows smoothly.

Minimize attribution. Attribution lengthens a lead, as well as weakening it. Can you state something as a fact, rather than hedging it with attribution? If not, do you need to bolster your reporting, so you can write more authoritatively?

Subtract numbers. If you use any numbers in your lead, their impact must be strong and their meaning and relationship must be immediately evident. If the reader has to stop and ponder the numbers, they don't belong in the lead. (They may not even belong in the story, but in a graphic). Rarely could you justify using more than two numbers in a lead.

Challenge prepositions and conjunctions. Identify each prepositional phrase in the lead and consider whether the information it adds is worth the words it adds. Can it be replaced with a single adjective or adverb? If your lead contains and, or or but, consider whether you're introducing another element that you should save for the second paragraph.

Challenge adjectives and adverbs. Consider whether the lead would be stronger without each of the adjectives adverbs. What do they add? Can you tighten and strengthen an adverb-verb combination by using a more specific verb or an adjective-noun combo by using a more specific noun?

Challenge phrases. Can you eliminate a phrase without hurting the lead? Can you replace a phrase with a single word? Write an alternative lead. Write a shorter lead and evaluate the two side by side. Or write a lead taking another approach. Don't accept a long lead without testing it against a shorter lead.

One hedge is plenty. If you've hedged the central statement of your lead, with a "may" or "might," do you really need to hedge again by attributing it? Consider whether you can write a stronger statement in the first place. Or at least consider whether you can make the hedged statement without attribution.

Don't sweat the details. An important detail might strengthen your lead, but many details bog down a lead. Tighten your lead by cutting details that can wait until later in the story. Rarely do you need both a person's name and identification in the lead. If the name is not immediately recognizable to the reader, just use the identification in the lead. Or if the person is in the story as Everyman, just use the name and tell the reader later who he is.

Don't get lost in process. On many beats, particularly government and court beats, reporters must learn and understand lots of processes. Sometimes the reporter loses perspective and thinks the process is as important to readers as it is to sources. Readers care most about results. If your lead focuses on process, or includes some process details, consider whether it would be stronger focusing on results. Try to make fun of your lead. Did you write any obvious statements that will draw a "duh!" from the reader? Do you have any awkward juxtapositions or double entendres? If you know a smart-ass colleague who makes fun of such

stories in the paper, enlist his aid by asking him to read your story in advance. If something does get by him, at least you know he won't be the one making fun this time.

Focus on reader impact. Does your lead tell the reader why this story is important to her? If not, should it?

Say what is, not what isn't. Sometimes you have to tell the reader what isn't, but usually you should tell the reader what is. If your lead has a not or a never, consider whether you can recast to say what is.

Punch quickly. Examine the first few words of your lead. Are they strong? Do they get to the point immediately? Can you open with key words that immediately identify what the story is about?

Close with a kick. Examine the last few words of your lead. Are they strong? Do they carry the reader right into the next paragraph.

Keep it rolling

Your lead is just the first hook for the reader. The first few paragraphs make your case to the reader. Especially with a page-one story that jumps, the reader has plenty of reason to move on if you don't make the point of the story clear and make the story compelling in the top several paragraphs.

Write without your notes. You have most of the story in your head. You know what the most important points are. You remember the embarrassing contradictions, the clever quotes, the damning evidence. So tell the story, without the distractions of that mess of notebooks and faxes and photocopies. Flipping through notebooks can distract you from your focus. Of course, when you're done, you need to return to your notebooks and other resources to ensure accuracy.

Give the reader a promise. A narrative story presents a challenge at the top. You can't simply write like a novelist and trust the hurried newspaper reader to read to the end. But a "nut graf" that tries to sum the story up in one paragraph isn't appropriate either. Ken Fuson of the Des Moines Register advises giving the reader a "promise," which hints at where the story is going without giving away the ending. Identify the conflict and promise that it will be resolved without giving away the resolution.

Keep the end in sight. Decide where you want your story to end. Keep the end in view as you write, and use the information and anecdotes that lead you to that end by the most direct route.

First Five Paragraphs. Gannett newspapers teach staff members to give stories a strong focus by making sure that the first five paragraphs cover these four elements: news, impact, context and human dimension. If that seems too formulaic to follow with every story, it's still a valuable tool to use if you're having trouble focusing your story.

Nut grafs

Journalists disagree about the necessity (and sometimes the definition) of "nut grafs." But this much is difficult to dispute: High in every story, you need to tell the reader why she should read this story today. A good nut graf often is the best way to achieve that.

A nut graf may be an elaboration of the theme statement you wrote before even writing your story. Stories that often need nut grafs include stories with anecdotal leads, issue stories or controversy stories.

Roy Peter Clark and Don Fry offer this explanation:

The nut graf is used when the lead is anecdotal or indirect. If the lead begins with a desert scene, the nut graf describes the significance of the scene: it was an important atomic test site in the 1950s. If the lead begins with the description of a funeral, the nut graf offers the basic news value: the dead person is the first woman killed in an underground mine accident. The technique gets its name because the graf contains the 'nut' or 'hard center' of the story.

Jack Hart of The Oregonian elaborates:

At their most basic, these simply literary devices tell readers why news and feature stories are relevant to them. That alone demonstrates that writers and editors are concerned about reader needs. But effective nut paragraphs can do far more. They can answer any questions raised in leads, explain why stories are significant and place stories in meaningful contexts. They help writers organize their own material. They provide cues for headline writers, copy editors and designers. They shorten stories by creating a tight organizational focus, and they suggest an outline for the story to follow.

Most importantly, they provide a rationale for reading by suggesting benefits. Just like the paragraph you just read.

Curtis Hubbard, Boulder Daily Camera:

Nut — or 'so what' — grafs are a great tool for deadline/daily reporting in two respects. They help reporters focus on the story at hand and, in my view, trail only headlines and photographs for their ability to draw short-on-time readers into

a daily story. Are they always necessary? Certainly not. Kudos to the writer who can keep readers' attention without them.

Rich Jaroslovsky, former Wall Street Journal editor and reporter (writing about the need for nut grafs in the "A-hed" stories in column 4 of the WSJ's front page):

In my experience, lack of a nut graf was never an impediment to a good a-hed -- in fact, was often an advantage. The best a-heds often had no reason why the reader should have read them -- except that they were great reads.

Nut grafs were, and are, an essential part of the recipe for Journal leaders. But even there, you would occasionally find an apostate. One of them was Dennis Farney, one of the best writers I ever edited. Dennis used to say something like this, as I recall: "At some point in every leadr, usually about the fourth paragraph, there is an absolutely logical point at which to step back, crystallize the theme of the story and explain its significance. Resist this temptation at all costs. It will only slow down the story, and if you have done your job well, the reader will know why the story is important and what it is trying to say without your having to hit him over the head with it.

It often worked for Dennis; alas, those of us mere mortals found the nut graf much more of a necessity than he did. But not for a-heds.

Kate Long of the Charleston Gazette cautions against writing a nut graf that becomes "flour in the brownie":

You're eating this nice brownie, and suddenly you hit a chunk of dry flour. Young reporter is trying to satisfy the editor who (reporter thinks) insists on the graph, so he/she sticks in a dense paragraph that breaks the flow of the story.

News Writing for Web,

With the amount of content released online on a daily basis, if you're one of the people adding to this ever-expanding archive and you haven't considered your audience when writing…shame on you!

Reading online is very different from reading a physical copy of something and if you want to keep your audience interested and engaged you need to know what they expect from an online article.

Hopefully, everyone who writes online already understands that 'Content is Key' (Clickbaiters excluded) but there's no point in writing killer copy if you don't give any consideration to how your audience will want it presented.

Although every article will be slightly different, there is a basic set of rules you can follow to make your words a little more digestible when consumed on the internet.

Let's start by getting to know our audience a little better…

How does an online audience read?

What was the first thing you did when you opened this article? Be honest…you skimmed through to see how long it is and checked if anything caught your eye…right?

Don't worry though, this is nothing to be ashamed of, in fact it's 'one of the very few well-documented facts about web use'.

Online Audiences like to Scan Read (did this get your attention?)

Due to the amount of content now available, the time in which we have to consume it and our dwindling attention spans, people don't want to commit precious minutes to anything that might not be a worthy investment.

In research on how people read websites we found that 79 percent of our test users always scanned any new page they came across; only 16 percent read word-by-word - **Jacob Nielson**

With this in mind, let's look at how we can serve up our online articles to make sure we not only grab the attention of potential readers, but make them want to read our WHOLE article.

Write a Killer Headline

Research into the effectiveness of headlines at Upworthy has shown that the writing of this one-line summary (unless you're the Daily Mail) can affect traffic by up to 500%.

A headline is often the first piece of content people read. And often it is the ONLY thing people read - Hoa Loranger

How to write Online Headlines

Writing effective online headlines is something that gets easier with time and practice, but it will always be part of your article that demands extra attention. Make sure your headline…

- **Works out of Context**: In print you get a level of control over where your headline appears and what appears around it, Online you don't have this luxury. Sure your headline will appear at the top of your article and you get to choose the text/images/media below it, but after that who knows where it will appear (social media, search engine results etc). As headlines often appear divorced from the article online, make sure they still work when standing alone.
- **Is Clear & Concise**: Headlines started to get a lot shorter when mobile devices became popular access points for internet viewing, but they stayed clear and concise as reading habits have adjusted. A shorter headline means it is easier to process when scanning through a news feed, so keep headlines short & to the point to make sure your potential audience consumes the info it contains.
- **Is Specific:** If your headline isn't informing your readers of the subject of your post, you're doing something wrong. I know some people see the headline as way to tease an audience with ambiguity, but this doesn't seem an effective approach when taking your audience into consideration. Potential readers want to know that your article contains information they want to read, so like with our previous point, use your headline to serve up truthful information that will pique a reader's interest.

The Importance of a Strong Lead

Don't worry you haven't started reading a list of tips for dog walking, the lead (sometimes spelt "lede"…but that wouldn't work for my comedy image above) in this case relates to the opening paragraph of the article.

If you're already trained in the ways of news writing, you'll already be aware of the much-discussed inverted pyramid approach to writing, where the author front loads their writing with the article's key info.

Taking into account what we know about how our audience reads and adding Search Engine Optimisation (we'll come to that later) into the mix, this approach feels well suited to writing for the web.

"A lead is a promise. It promises that the piece of writing is going to be like this" - John McPhee

By front loading your article with key information and spelling out (or enticing) your readers with what's to come the chances of them reading your article will be increased.

Writing a good lead is much like writing a good headline. You should keep it short, think about which aspects of the article you want to put your focus and be specific.

Making your Content Scannable

If you haven't picked up on the fact that online audiences like to scan through articles before deciding whether to read them, then I probably didn't do my job very well and you ended up skimming past the key info of this post

But as writers…what do we do with this information?

If your instinct is to ignore it or curl up in a ball and have a good cry, that's not going to get us anywhere. If our readers like to scan read — let's give them something to scan.

Formatting copy for Scan Readers

Here are a few tried and tested techniques that appeal to our scan reading audience:

- **Keep paragraphs short:** Breaking text into easily digestible chunks (also known as "chunking") can help avoid intimidating walls of text and make content easier to scan. By present the same amount of text, separated into smaller chunks, you can easily make your content look less time-consuming.
- **Highlight key info:** The use of headings, subheading, blockquotes, italics & bold text can be vital in drawing your scan readers to important information in your article. If you think of your article like a journey, these highlighted pieces of content will act as key markers to provide direction for your audience.

Put Hyperlinks to good use

The hyperlink is often an underused commodity in the world of writing for the web, with writers sometimes seeming scared to link out as it could be seen as distracting or promoting the work of others (THE HORROR!!).

However, not only is the good old hyperlink really the staple of the internet, and essentially one of the major factors that separates it from print, but used right it can be an effective tool in your arsenal (although you really should keep those in your toolbox!).

Using Hyperlinks to your advantage

To put the hyperlink to work for you, why not use it to:

- **Add Depth to your Article:** We've already established that online readers want things simple and to the point, which doesn't gives us a lot of space to provide extra info to those who do actually want to read more. The hyperlink enables writers to tell complex stories concisely by linking out to articles that add context to yours and expand upon ideas or events covered in your writing.
- **Prove your Point:** It's common knowledge that 73% of statistics are made-up (think about it!), so how can we add credibility to facts and figures used in our articles? By linking to other online pieces that prove them to be true. Think of the hyperlink like a reference in an essay (remember writing those?), linking out to a reputable source proves you've done your homework and actually considered what you're writing.
- **Provide Attribution:** Whether it comes as a legal requirement or is just down to politeness, citing sources and attributing original authors is seen as good practice when writing online. The hyperlink can prove an easy and effective way of doing this. One of the first things I talk to my students about (I teach Online Journalism at Bournemouth University) when looking at sourcing images online is the importance of providing attribution and along with a text credit under a picture and hyperlink can help provide recognition, where recognition is due.
- **Promote other Articles:** Though the overuse of internal linking is somewhat frowned upon, this doesn't mean you can't do it. In fact linking to other articles on your site that expand on your message, or provide another side of the argument, is a useful thing to do for your readers. So don't be shy in linking to something else you've written, or something else on your site…just make sure it's a worthy link for your reader.

Consider Search Engines when Writing

This is somewhat of a detour from the journey the preceding portion of the article has taken you on, but if you want someone to read your article, you HAVE to think about how an audience will discover it.

Although, I would never advise writing specifically for Search Engines (they really shouldn't be your target audience) when putting your article together, being aware of what a Search Engine looks for can certainly help you shape you article.

SEO tips for Writers

There are many articles already written on Search Engine Optimisation (these by wordtracker & wpmudev are a good start) and to try to cover it in a few paragraphs at the end of this article would be foolish, but here's a handy phrase to help get your head around things:

Good Journalism = Good SEO

This is obviously simplifying things quite a bit, but even considering a lot of the things we've discussed in this article and putting them to practice can help boost your visibility to Search Engines.

For example, Search Engines check your opening paragraph for keywords, so by front loading key info and writing a strong lead we're not only helping our scan reading audience, but also helping those Search Engines spiders detect the primary themes of our article.

Search engines also look for keywords in Headlines, URLs (which often contain headlines) and Headings …all things we've covered in this article. They also like to see hyperlinks in an article.

So pretty much everything we've covered here, which I like to think will come naturally to those who regularly write online, will help your Search Engine Optimisation.

Content Development,

Content development is researching, producing, and publishing information to meet a strategic goal. That goal will either be to build a connection with an audience or to encourage some kind of marketing or sales outcome.

Content development is therefore a vital part of a content marketing strategy.

Accepted wisdom in the marketing world is that successful content marketing is 20 per cent production and 80 per cent promotion. This is rubbish.

If you spend 80 per cent of your time or budget on promotion, what exactly is it you're going to promote? The fact that you exist? Unless you invest in content development and production, all your other efforts are wasted.

Content development is different from publishing

The reason journalists aren't content developers is because the end result of their efforts is publication. If there is a strategy behind it, that strategy is only broadly linked to that unique piece of content the journalist has produced. Instead, the content is a vehicle for other people's ads. That's a good thing. It's what we call independent journalism.

It's also what you'd call, in marketing terms, a spray-and-pray approach. You hope that a large volume of material will create a large volume of connections. Then let someone else piggyback on that to find their own, smaller audience.

Content development is different because it is driven by a cycle of theory, execution, analysis and iteration. The keyword here is 'development'. It implies a process. It means using content to lead to a defined outcome. That outcome might be joining a lead list or buying a product. The more sophisticated your understanding of your sales process is, the smarter your content development will be.

Marketing funnels don't exist

I'm as guilty as anyone when it comes to talking about marketing funnels. We all do it. It's a handy way to explain a customer's process of finding you, researching your products, and buying them. But marketing funnels don't actually work like a funnel. That's something I explain in more detail in an article I wrote here called Why your branded content is failing.

In short, real funnels work with top-down pressure. You put lots of stuff in the top and it forces the stuff in the middle down, till it drops out the bottom. As you know, you can have a million people at the top of your funnel forever. It doesn't automatically follow that they will start moving through it. Often, you need to help them using some kind of inbound marketing strategy.

Whether publishing online or offline, the content development process should remain the same.

How to do content development properly

If you want to just produce an article, all you need to start with is a story. If you want to develop content, you need to start with a content strategy, target personas, and keywords.

You need these three elements even if you're not planning on publishing online. Of course, if you don't want to publish online, I'd like to take this opportunity to ask: why the hell not? What century do you live in?

But each to their own.

Find out who you're targeting (your personas) and what they want to know (your keywords). Then develop a strategy to move them from researching their problem to finding your solution. You know you can't just scream your solution at them because they don't yet know if it's worthwhile. And you know you can't just scream your solution to the world in the hope that you'll find an audience, because that's just dopey.

The iterative process

Once you have identified who you're talking to, what they want to know, and the process of leading them to your solution, you are ready to start developing content. If you don't track and record how people are responding to that content, you can't adjust it to make it more effective. Which brings us back around to publishing online. You will find no more effective way of getting useful data than the kind of information you can get from online publishing.

It's tempting to see the data as an end in itself. Proof of your popularity. It's far more interesting to use it to see which content is resonating, which isn't, and adjust. If something is popular, bake some internal links into other content to boost the popular one further.

If something isn't, start updating it with small adjustments, then observe the differences those adjustments make. Don't just ditch unpopular articles. You thought it was worth publishing in the first place, so if no-one wants to read it, you're getting a message. Either your strategy is wrong, or some element in your execution is. Both can be fixed.

Conclusion

Content development is not just about creating content, but measuring, adjusting and recreating it. It is a step beyond publishing because content has a defined goal which is part of a strategic process.

If your approach to content development is spray-and-pray, you're not doing content marketing. You're just making noise.

Sources and Online Research, Story Organization,

In general, there are three types of resources or sources of information: primary, secondary, and tertiary. It is important to understand these types and to know what type is appropriate for your coursework prior to searching for information.

1. **Primary sources** are original materials on which other research is based, including:
   - original written works – poems, diaries, court records, interviews, surveys, and original research/fieldwork, and
   - research published in scholarly/academic journals.
2. **Secondary sources** are those that describe or analyze primary sources, including:
   - reference materials – dictionaries, encyclopedias, textbooks, and
   - books and articles that interpret, review, or synthesize original research/fieldwork.

3. **Tertiary sources** are those used to organize and locate secondary and primary sources.
    o Indexes – provide citations that fully identify a work with information such as author, titles of a book, artile, and/or journal, publisher and publication date, volume and issue number and page numbers.
    o Abstracts – summarize the primary or secondary sources,
    o Databases – are online indexes that usually include abstracts for each primary or secondary resource, and may also include a digital copy of the resource.

Research Using the Internet

More and more students are turning to the Internet when doing research for their assignments, and more and more instructors are requiring such research when setting topics. However, research on the Net is very different from traditional library research, and the differences can cause problems. The Net is a tremendous resource, but it must be used carefully and critically.

The printed resources you find in the Library have almost always been thoroughly evaluated by experts before they are published. This process of "peer review" is the difference between, for example, an article in Time magazine and one in a journal such as the University of Toronto Quarterly. Furthermore, when books and other materials come into the University library system, they are painstakingly and systematically catalogued and cross-referenced using procedures followed by research libraries the world over. This process is the basis for the way materials are organized in the Library, and it makes possible the various search functions of the Web catalogue.

On the Internet, on the other hand, "anything goes." Anyone can put anything they want on a Web site, there is no review or screening process, and there are no agreed-upon standard ways of identifying subjects and creating cross-references. This is both the glory and the weakness of the Net – it's either freedom or chaos, depending on your point of view, and it means that you have to pay close attention when doing research on-line. There are a great many solid academic resources available on the Net, including hundreds of on-line journals and sites set up by universities and scholarly or scientific organizations. The University of Toronto Library's Electronic Resources page is one such academic source. Using material from those sources is no problem; it's just like going to the Library, only on-line. It's all the other stuff on the Net that you have to be cautious about.

Here are a few basic guidelines to remember:

- **Don't rely exclusively on Net resources.** Sometimes your assignment will be to do research only on the Net, but usually your instructors will expect you to make use of both Internet and Library resources. Cross-

checking information from the Net against information from the Library is a good way to make sure that the Net material is reliable and authoritative.

- **Narrow your research topic before logging on.** The Internet allows access to so much information that you can easily be overwhelmed. Before you start your search, think about what you're looking for, and if possible formulate some very specific questions to direct and limit your search.
- **Know your subject directories and search engines.** There are several high quality peer-reviewed subject directories containing links selected by subject experts. **INFOMINE** and **Academic Info** are good examples. These are excellent places to start your academic research on the Internet. **Google**, **Bing**, **Yahoo** and other search engines differ considerably in how they work, how much of the Net they search, and the kind of results you can expect to get from them. Spending some time learning what each search engine will do and how best to use it can help you avoid a lot of frustration and wasted time later. Because each one will find different things for you, it's a good idea to always use more than one search engine. For specialized search engines and directories you might also like to try **Beaucoup** which includes 2,500 + search engines and directories or the **Search Engine Colossus International Directory of Search Engines** that includes search engines from 230+ countries around the world.
- **Keep a detailed record of sites you visit and the sites you use.** Doing research on the Net inevitably means visiting some sites that are useful and many that are not. Keeping track is necessary so that you can revisit the useful ones later, and also put the required references in your paper. Don't just rely on your browser's History function, because it retains the Web addresses or URLs of all the sites you visit, good or bad, and if you're using a computer at the University the memory in the History file will be erased at the end of your session. It's better to write down or bookmark the sites you've found useful, so that you'll have a permanent record.
- **Double-check all URLs that you put in your paper.** It's easy to make mistakes with complicated Internet addresses, and typos will make your references useless. To be safe, type them into the Location box of your browser and check that they take you to the correct site.

The following points are guidelines for evaluating specific resources you find on the Net. If you ask these questions when looking at a Web site, you can avoid many errors and problems.

- **Authority**
    - Who is the author?
    - Is the author's name given?
    - Are her qualifications specified?
    - Is there a link to information about her and her position?

- o Is there a way to contact her (an address or a "Mailto" link)?
- o Have you heard of her elsewhere (in class, or cited in your course text or in Library material)?
- o Has the author written elsewhere on this topic?
- **Affiliation**
  - o Who is the sponsor of the Web site?
  - o Is the author affiliated with a reputable institution or organization?
  - o Does the information reflect the views of the organization, or only of the author? If the sponsoring institution or organization is not clearly identified on the site, check the URL. It may contain the name of a university (U of T Mississauga's includes utoronto) or the extension .edu, which is used by many educational institutions. Government sites are identified by the extension .gov. URLs containing .org are trickier, and require research: these are sites sponsored by non-profit organizations, some of which are reliable sources and some of which are very biased. Sites with the .com extension should also be used with caution, because they have commercial or corporate sponsors who probably want to sell you something. The extension ~NAME often means a personal Web page with no institutional backing; use such sites only if you have checked on the author's credibility in print sources.
- **Audience Level**
  - o What audience is the Web site designed for? You want information at the college or research level. Don't use sites intended for elementary students or sites that are too technical for your needs.
- **Currency**
  - o Is the Web site current?
  - o Is the site dated?
  - o Is the date of the most recent update given? Generally speaking, Internet resources should be up-to-date; after all, getting the most current information is the main reason for using the Net for research in the first place.
  - o Are all the links up-to-date and working? Broken links may mean the site is out-of-date; they're certainly a sign that it's not well-maintained.
- **Content Reliability/Accuracy**
  - o Is the material on the Web site reliable and accurate?
  - o Is the information factual, not opinion?
  - o Can you verify the information in print sources?
  - o Is the source of the information clearly stated, whether original research material or secondary material borrowed from elsewhere?
  - o How valid is the research that is the source?
  - o Does the material as presented have substance and depth?
  - o Where arguments are given, are they based on strong evidence and good logic?
  - o Is the author's point of view impartial and objective?

- o Is the author's language free of emotion and bias?
- o Is the site free of errors in spelling or grammar and other signs of carelessness in its presentation of the material?
- o Are additional electronic and print sources provided to complement or support the material on the Web site?

If you can answer all these questions positively when looking at a particular site, then you can be pretty sure it's a good one; if it doesn't measure up one way or another, it's probably a site to avoid. The key to the whole process is to think critically about what you find on the Net; if you want to use it, you are responsible for ensuring that it is reliable and accurate.

Strategies for effective interviewing and notetaking, Interviewing Techniques.

1. Even if you have a chance to record an interview, back it up with notes in your notebook. You never know when technology will fail you.

2. Learn as much as you can about the subject – time permitting – BEFORE you conduct the interview. Go in prepared.

3. Bring into the interview a list of questions in the general order you want to ask them. You may want to save a tougher question until the end.

4. During the interview, do not be tied to your list of questions. Listen, listen and listen. Let the subject know you are listening by maintaining eye contact, nodding your head, leaning forward and taking notes.

5. Write down in your notebook the key words and phrases you will need for writing your story.

6. If the subject is speaking too fast, don't be afraid to say "Please give me a second; I want to write that down." Or, "That sounds important; can you please say it again?"

7. As soon as you can after the interview, look at your notes. Fill them out from memory. Type them out on a data sheet so you can get at them more easily.

8. Annotate your notes. That is, mark them with stars or arrows or marginalia such as "this quote good for end of story."

9. Don't just write down what you hear, write down what you see.

10. Be polite and respectful, even to subjects who may be grumpy or difficult to deal with.

11. Arrive early to check out the scene; stay late to gather final thoughts.

12. Call back a source to gather something you missed or to check the accuracy of something you are not sure of.

Three bonus tips:

*Ask one question at a time. This isn't multiple choice.

*Ask open-ended questions, not ones that can be answered yes or no.

*Be patient. Don't break the silence with a new question.

Unit 3 Photograph

Photo on Screen: Rule of thirds,

The **Rule of Thirds** is perhaps the most well-known 'rule' of photographic composition.

The "Rule of Thirds" one of the first things that beginner photographers learn about in classes on photography and rightly so as it can help you create well balanced and interesting shots.

I will say right up front however that rules are meant to be broken and ignoring this one doesn't mean your images are necessarily unbalanced or uninteresting. However a wise person once told me that if you intend to break a rule you should always learn it first to make sure your breaking of it is all the more effective!

What is the Rule of Thirds?

The basic principle behind the rule of thirds is to imagine breaking an image down into thirds (both horizontally and vertically) so that you have 9 parts. As follows.

As you're taking an image you would have done this in your mind through your viewfinder or in the LCD display that you use to frame your shot.

With this grid in mind the 'rule of thirds' now identifies four important parts of the image that you should consider placing points of interest in as you frame your image.

Not only this – but it also gives you four 'lines' that are also useful positions for elements in your photo.

The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally.

Studies have shown that when viewing images that people's eyes usually go to one of the intersection points most naturally rather than the center of the shot – using the rule of thirds works with this natural way of viewing an image rather than working against it.

Using the Rule of Thirds comes naturally to some photographers but for many of us takes a little time and practice for it to become second nature.

In learning how to use the rule of thirds (and then to break it) the most important questions to be asking of yourself are:

- What are the points of interest in this shot?
- Where am I intentionally placing them?

Once again – remember that breaking the rule can result in some striking shots – so once you've learnt it experiment with purposely breaking it to see what you discover.

Lastly – keep the rule of thirds in mind as you edit your photos later on. Post production editing tools today have good tools for cropping and reframing images so that they fit within the rules. Experiment with some of your old shots to see what impact it might have on your photos.

focal point, Composition.,

The focal point of a painting is the area in the composition to which the viewer's eye is naturally drawn. It is essential to classic art, although abstract artists may deliberately create compositions without focal points. Focal points may be of any shape, size or color. Composition theory dictates that focal points ought not to be

in the center of paintings, but rather one-third of the way across or up the composition, in one of the rectangle's four quandrants.

When painting, one of the most important oil painting techniques is to determine your focal point before you begin. However, other than this, there is no dictated correct way to do it.

Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today's journalism, Photography and cutlines as an important part of storytelling. placements & Visual Design

There are many reasons that I love photography, not the least of which is that a photograph (or a series of them) has the ability to convey stories to those that view them.

Over the centuries people have gathered around campfires, in town squares, over meals and in other places to tell their stories and these gatherings have become central to the shaping of cultures and communities. In more recent times some people have lamented that the art of story telling has been lost amidst the rise of different technologies.

Perhaps there is some truth in this – but I also wonder if perhaps it's just the way we tell stories that has changed. One such medium for story telling in the time we live is digital photography.

A photograph has the ability to convey emotion, mood, narrative, ideas and messages – all of which are important elements of story telling.

Of course the gift of story telling is something that doesn't just happen – good story tellers are intentional about learning how to tell stories and practice their craft. Following are a few tips for photographic story tellers.

The Short Story

Stories come in all shapes and sizes. Some are long (novels or even trilogies of novels) but others are short. Thinking photographically, these short stories might be one, or maybe two, images.

Most newspaper photography fits into this category of story telling – one image that attempts to capture the essence of an accompanying written story. They don't have the luxury of multiple frames to introduce, explore and conclude so almost always tell the story of a single event rather than a longer one.

Such shots need to have something in them that grabs the attention of a viewer. They also will usually have visual and/or narrative focal points that lead the viewer into the photo.

Short Stories photos are often shots that leave the viewer of the photograph wondering about what they are looking at – not because they don't understand it but because they intrigue and leave people imagining what is going on behind the image and what other future images of the scene might look like. In a sense these single image stories are often just as powerful because of what they don't include in the shot as to what they do include.

Introduce Relationship – When telling a story through a single image think about including more than one person in the shot – when you do this you introduce 'relationship' into a photo which will conjure up all types of thoughts in the viewers of your shots.

Having said that, sometimes carefully framing a second person OUT of your shot can add to the story you're trying to tell. Leaving evidence in the shot of a second unseen person can add questions to your viewers minds (ie a shot of a person alone at a table with two cups of coffee in front of them – or a shot of someone talking animatedly to an unseen person). Unseen elements of a photo can add a lot.

Also think about context – what's going on around your subject? What's in the background? What does the other elements of the photo say about your subject and what's going on in their lives? Of course you don't want to be too obvious about setting your background
up – doing so could lead to
cliched shots.

Multiple Image Stories

One of the mistakes that I find
many new photographers
making is that they find they
need to put every possible
element of a story or scene
into each photograph that they
take. This leads to photos that
can be quite cluttered, that
have too many focal points and

that confuse the viewer of them.

One way to avoid this and yet to still tell a story with your images is to take a series of them. In a sense what you're doing here is a step towards shooting a movie with your shots (a movie is a sequence of many thousands of images run together to tell a story).

Series of shots used to tell a story can be anything from two or three shots arranged in a frame or collage through to hundreds of shots arranged in an album (online or printed).

A common multiple image story that many of us will be familiar with will be the photography we do on a vacation. Whether we consider it or not – such a series of shots documents the experiences that we have over a period of days/weeks or even months. I've included a few photos (right) from one of my recent trips that tells the story of a night a group of us had smoking apple tobacco at a Turkish cafe.

Other multiple shot stories might include weddings, parties, conferences etc.

Structure

I've not studied the art of story telling in great depth but even from my high school studies of creative writing know that good stories don't just happen. They take planning and some type of structure.

Before you start photographing your story consider what type of shots you might need to tell it. Basic stories will usually include the elements of introduction, plot/body and conclusion:

1. Introduction – shots that put the rest of the images into context. These shots introduce important characters that will follow, give information about the place where the story is happening, set the tone that the story will be told in and introduce the themes that the story will meander through (see below for more on themes).

Introductory shots need to lead viewers into the body of the story. If you think about a good novel, it's often the first few paragraphs that determine whether people will buy and read the book in full or not – the same is true with visual stories. Introductory shots should give people a reason to go deeper into the story.

So in a travel album – these shots might show the travelers packing, could include a macro shot of a map of the destination or of the tickets etc.

2. Plot – good stories are more than just empty words. They explore ideas, feelings, experiences etc on a deeper level. Plot shots will probably make up the majority of your photographic story. They show what happens but also explore themes and ideas.

So in a travel album I try to identify themes in my shots that I will revisit throughout a trip. Types of themes might include:

- **Visual themes** – perhaps colors or shapes that come up again and again on a trip – for example a friend recently showed me his album from a recent trip to the Greek Islands that featured quite a few shots with white buildings and blue seas – very powerful.
- **Stylistic themes** – repetition of photographic techniques and styles. For example on my last overseas trip I decided to include a series of macro shots of the different flora that I saw and ended up with a series of shots of flowers from a variety of different parts of the world.
- **Locational themes** – reoccurring photos from similar types of places. For example on a trip a few years back I decided to make 'markets' a theme in my shots across the trip. I sought out and photographed markets in every city and town we visited. I found it fascinating to see the similarities and differences between them.
- **Relational themes** – shots that focus upon a person or people over time. On a travel story this might document the moods of a person as they go through the highs and lows of travel or could document the development of a relationship between friends, lovers, siblings etc over time.

A photographic story might just focus upon one theme or could intertwine a number of them. Not every shot in a travel album will probably fit in with themes but I find that when you work to build them into what you do that there is a real payoff.

Sometimes themes will emerge while you're on the go (on a trip for example things will hit you while on the road that you'd never have expected to explore) but many of them are things that you need to consider and plan for. For example my 'market' and 'flora' themes were things I had to build into my trip. I sought these shots out and put myself in places where I'd get the shots I was after.

Some photographers write themselves a 'hit list' of shots that they want to get in a given day (this is what I do with weddings) while others do it more informally in their mind – but most good photographers have the ability to not only take good spontaneous shots but also are quite intentional about getting the types of shots that they need.

3. Conclusion – good story tellers are quite intentional about the way they end their stories. Last impressions count and it's worth considering what lasting image/s you want to leave with the viewer of your photos.

By no means do you need to tie up your story neatly (good stories sometimes leave people feeling unsettled and wanting resolution) but do consider how you want to end.

To continue our travel story example, concluding shots could be anything from the cliched sunset shot (I think it's been overdone personally) through to airport shots, unpacking shots, plane shots, some shots from the last meal at the destination, signs to the airport etc etc etc.

Editing

I have a number of friends who are in the publishing business and they tell me that novels rarely go to press in their original form. They generally take a lot of reworking and editing to get them into a form that will work.

The same is usually true with photographic story telling.

Editing happens on a number of levels and ranges from the editing of single photos (cropping, sharpening, enhancing of colors etc) through to the editing and presentation of the overall series of shots.

When presenting your images as a series it is important to be selective with the shots you include (and leave out). With travel albums I generally put together two for each trip. The first one is the story album and is the one I show to most people. The second one is where I keep all of my photos – generally in the order that they were taken.

In this way I don't overwhelm people with the hundreds of photos I take on a trip but select the best ones and arrange them in a way that best tells the story of the trip. Sometimes in the editing process the chronological order becomes less important as the story and the themes within it are more dominant.

Photographic Assignment

This week's Digital Photography School Assignment is to photograph and present a photographic story. I've set up a discussion thread in our DPS flickr group for you to do this.

Your story can be a one image story or a longer one (lets try to keep it to five images in total). It can be on any topic you'd like, perhaps you'll tell the story of a party, your day, an interaction with a friend, a day trip/holiday, a sporting event, your pet at play etc.

To show us simply post your photo/s in the comments of the assignement thread. If you'd like you can also tell us a little about the story – or just let the pictures speak for themselves.

Alternatively – make a Flickr set of your own and link to it in the comments section so we know where to go view it.

Unit 4 Audio & Video Content

The Web is about more than text and information, it is also a medium for expressing artistic creativity, data visualization, and optimizing the presentation of information for different audiences with different needs and expectations. Like graphics, the use of video and audio on Web sites enhances the experience for users, and W3C has several different and complementary technologies that work together with [HTML](), [SVG]() and [scripting]() to provide the creators of Web pages and Web Applications with the tools they need to deliver the best possible representation of their content.

What are Audio and Video?

The terms audio and video commonly refers to the time-based media storage format for sound/music and moving pictures information. Audio and video digital recording, also referred as audio and video codecs, can be uncompressed, lossless compressed, or lossy compressed depending on the desired quality and use cases.

Audio codecs can usually contain one audio channel (mono), two audio channels (stereo), or more channels (e.g. "5.1" surround). For example, human voice is recorded using one channel while music uses in general two or more channels. The quality will vary depending on the bitrate, ie the number of bits used per unit of playback time.

Video codecs will contain a sequence of frames, ie still pictures and, for compressed formats, movements between those pictures. Quality will vary depending on the number of frames per second, color space, resolution, etc.

Media storage formats will contain audio codec streams, video codec streams, captions, and meta information. It combine them to provide the audio or the video, with alternative or enhanced materials. In general a video will have one video codec stream, one or more alternative audio codec streams, and may have captions and meta information.

What is Audio and Video Used For?

Audio and video are used for enhancing the experience with Web pages (e.g. audio background) to serving music, family videos, presentations, etc. The Web content accessibility guidelines recommend to always provide alternatives for time-based media, such as captions, descriptions, or sign language.

What is SMIL?

SMIL is the Synchronized Multimedia Integration Language, an XML-based language for describing interactive multimedia presentations. It combines audio, video, hypertext, images in time and space, allowing visual transitions in between.

What is Timed Text?

Timed Text is an XML-based language to timed text media for the purpose of interchange among authoring systems. It may also be used directly as a distribution format, thus suitable for captioning or video description.

What are Media Fragments?

Media fragments provide for a media-format independent, standard means of addressing media fragments, in time and space, on the Web using identifiers (URL, URI, IRI).

What are Media Annotations?

Media annotations provide ways to describe media resources, using a common set of properties. Those annotations help convey information that can then be reused in search engines or tagging systems.

Examples

Here are some examples of SMIL, SVG, and HTML respectively with video content:

```
<smil xmlns="http://www.w3.org/ns/SMIL">
<body>
  <par>
    <video src="http://www.example.org/MyVideo" fill="freeze"/>
    <text src="http://www.example.org/MyCaption" fill="freeze" />
  </par>
</body>
</smil>

<svg xmlns="http://www.w3.org/2000/svg"
     xmlns:xlink="http://www.w3.org/1999/xlink">
  <g>
    <video xlink:href="http://www.example.org/MyVideo"
         x="0" y="0" width="360" height="240" />
  </g>
</svg>
```

```
<!DOCTYPE html>
<html>
 <head>
   <title>My Video</title>
 </head>
 <body>
   <video src="http://www.example.org/MyVideo"
          width="360" height="240">
 </body>
</html>
```

Focus on audio recording,

Sound recording and reproduction is an electrical, mechanical, electronic, or digital inscription and re-creation of sound waves, such as spoken voice, singing, instrumental music, or sound effects. The two main classes of sound recording technology are analog recording and digital recording.

Acoustic analog recording is achieved by a microphone diaphragm that senses changes in atmospheric pressure caused by acoustic sound waves and records them as a mechanical representation of the sound waves on a medium such as a phonograph record (in which a stylus cuts grooves on a record). In magnetic tape recording, the sound waves vibrate the microphone diaphragm and are converted into a varying electric current, which is then converted to a varying magnetic field by an electromagnet, which makes a representation of the sound as magnetized areas on a plastic tape with a magnetic coating on it. Analog sound reproduction is the reverse process, with a bigger loudspeaker diaphragm causing changes to atmospheric pressure to form acoustic sound waves.

Digital recording and reproduction converts the analog sound signal picked up by the microphone to a digital form by the process of sampling. This lets the audio data be stored and transmitted by a wider variety of media. Digital recording stores audio as a series of binary numbers (zeros and ones) representing samples of the amplitude of the audio signal at equal time intervals, at a sample rate high enough to convey all sounds capable of being heard. A digital audio signal must be reconverted to analog form during playback before it is amplified and connected to a loudspeaker to produce sound.

Prior to the development of sound recording, there were mechanical systems, such as wind-up music boxes and, later, player pianos, for encoding and reproducing instrumental music.

telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video,

Sound can make or break a multimedia production, whether it's an audio slideshow, a documentary video or an interactive narrative. Unfortunately, audio often gets short shrift. Visuals and interactive elements tend to command our attention, and just getting the story right can become an all-consuming task. Sound, it's hoped, will somehow take care of itself.

If audio weren't critical to the quality of our productions, this approach might work. But, there's a reason radio has been called the most visual medium. There's something about sound that puts our imaginations to work, making us more active participants in the story we're hearing.

As storytellers, how do we make this happen? This guide offers 10 tips for better audio in multimedia stories. There's a lot to consider when it comes to sound. Fortunately, most of these tips apply to many kinds of projects.

Remember the basics.

Most multimedia stories rely on four kinds of audio: interview clips, voice-overs, natural sound and ambient sound. Knowing these building blocks is the first and most important step toward great audio.

Interview clips are recordings of a story's subject(s), typically recorded on location or over the phone. Interview sound bites help bring the characters in our stories to life.

Voice-overs, or voice tracks, include any scripted narration that's recorded, usually in a studio, to push a storyline forward.

Natural sounds are the "sound effects" that we record on location — discrete, specific elements that command the listener's attention when they occur.

And ambient sounds are the background noises that create a sense of place — the sounds that make the character of a city park very different from a dentist's office or a bank, for example.

Know your equipment.

Knowing how your microphones and recorders work is essential to getting good audio. What's more, the better you know your equipment, the more easily you can continue recording when something unexpected happens on location.

This means knowing where and how to position mics and where to monitor the volume on recorders. It also means knowing a few general things about how microphones capture sound according to their polar patterns, pickup types and form factors.

A microphone's polar pattern determines its directionality, or the angle from which it picks up sound. Some microphones are highly directional, capturing sound from a relatively narrow angle. Others are omnidirectional, picking up sound from everywhere. One polar pattern isn't better or worse than others; some patterns are just better-suited for certain recording scenarios.

Microphones use different technologies, or *pickup types*, to convert sound waves into electrical signals that can be understood by recorders. Two of the most common types are dynamic and condenser. These are mature technologies, and they both work very well. Condenser mics tend to be slightly more sensitive, but they also require an external power source. In the field, that often means batteries.

Lastly, a microphone's *form factor* refers to its physical size and shape. Journalists and multimedia producers tend to rely on mini-shotguns, lavs and handhelds. Mini-shotguns can be mounted to the tops of cameras and pick up sound at small distances well. Lavs, or lavaliers, are tiny microphones that are clipped to subjects' shirts or jackets and produce good interview audio. Handheld microphones have a familiar baton shape. They're the most visible form factor, unless they're held just off screen, and they tend to be the most durable.

Focus on the big stuff first.

Audio will most likely be the primary delivery mechanism for your story's narrative, whether it's through sound bites, a voice-over track or some combination of the two. Without sound, most multimedia and video stories simply can't be understood. (This is why it's important to add subtitles to any video content. Closed captioning can help both vision- and hearing-impaired individuals experience stories more fully, making our work more accessible.)

It's imperative to start with good, clean sound for anyone who will be talking in the story. Audiences can forgive a lot of production problems, but difficult-to-decipher audio is probably asking too much.

Voice-overs tend to be easier since they're usually created in controlled environments with ample time to setup in advance (and the opportunity for multiple takes).

The sound bites captured from interviews present more challenges. These tend to be recorded on location. That means less control over the recording environment and fewer — if any — chances for redos. This is where you should spend the most effort on getting the best-possible audio. And that usually means preventing or minimizing bad sound, otherwise known as "noise."

Minimize noise.

Noise is any undesirable sound that creeps into our recordings, competing with the audio we actually want to capture (the signal). All recording devices (microphones and recorders alike) generate a certain amount of "self noise" — unwanted sound incurred merely from operating the equipment. Better and more pricey recording equipment usually offers more desirable signal-to-noise ratios. In other words, they produce less self noise.

Unfortunately, there are other common sources of noise and unwanted audio effects that can ruin an otherwise good recording.

White noise is continuous, unchanging sound that doesn't serve a functional role in a story. There are many sources of white noise; heating and venting systems are notorious — and ubiquitous — white noise generators. Coping with white noise usually means recording in a different location or temporarily disabling the source of the noise, if possible.

Any time a recording happens outside, *wind noise* is a potential problem. What's worse, audio equipment tends to accentuate the loudness of wind — gentle breezes can sound like aggressive gusts with a sensitive microphone. The best countermeasures are to record in a less windy place or at a less windy time, employ a windscreen or use a more directional microphone.

Clipping occurs when sound is recorded at a level that's too high, or too "hot." When sound clips, the result is noticeable distortion. The best defense against clipping is vigilant monitoring of audio levels. Always make sure sound is recorded in a safe range (on digital recorders, the target level is -12db; on analog equipment, it's 0db).

Always monitor sound.

It's crucial to monitor audio as it's recorded by plugging headphones into the recorder and tracking how things sound. Whenever possible, it's also important to take a break from recording to review some of the sound that's been acquired. It's hard to catch every problem when we're monitoring a live recording, and listening back helps you focus on the recording quality.

Proper monitoring will reveal all the audio problems listed above and offers a chance to fix things before it's too late in the studio, when the best that can be hoped for is usually a patch.

Use sound to add detail.

Good audio conveys information. Great audio relays facts while adding detail and texture. This detail can emerge from all the sound types, but especially natural sound.

The key to good natural sound is to focus on the seemingly mundane. Even the most common actions — a pencil on paper, a finger tapping a desk, a person sighing or inhaling — can become interesting parts of a story when given proper attention. Brainstorm natural sound possibilities when planning stories and look for additional opportunities to convey detail through sound in the field.

Vary the loudness of audio.

A lot of digital sound is "normalized" — the sound waves are processed to make quieter parts louder and louder parts quieter. Then, the overall sound level is raised to a point just before clipping.

The upshot is the loudest, most uniform sound possible. However, this homogenization prevents volume itself from being used as a means to communicate information and enhance a story.

Varying the loudness of audio can enhance accuracy. Some places are naturally louder or quieter than others. Normalizing sound makes these differences less distinct, which can result in an artificial "sameness" that makes our work not only less accurate but less interesting.

Volume can also be used to accentuate emotion and information. Using quieter audio often coincides with the most important parts of a story. The effect is similar to slowing down shot lengths as the most important facts or emotions in a story are revealed.

Use layers to create richer sound.

Layering makes audio more interesting. It's a way to communicate different kinds of information at the same time, just like a video shot might communicate one thing with a foreground object and another with a background.

It's most common to layer interview sound bites or voice-overs on top of ambient sound. Ambience offers a natural background layer, providing a sense of location, while the most important audio (in terms of relaying information) resides in the foreground, at a louder level. Natural sounds usually rest in the foreground, but they can also work somewhere in between vocal tracks and ambience.

Combining all the kinds of sounds into one multi-layer presentation can lead to particularly interesting effects. And, by combining changes to volume with layering, we can shift listeners' attentions by pushing certain sounds from the foreground to background and vice versa.

Avoid editing pitfalls.

Most of the ethical concerns that arise with the use of audio in journalistic stories manifest in the editing process. Since editing, by its nature, involves modifying an original, "untreated" recording, it results in a necessary alteration of what actually happened.

This may entail shortening a long recording session into a succinct, two-minute story. Or it may involve rearranging the order in which certain questions are answered to make an interview more coherent.

These kinds of edits are common and don't, in most cases, present ethical concerns. But what if we forgot to get ambient sound for the recording we drove across town to capture? So, we go to a similar location closer by, record the sound there, and splice it with the original footage? Would this present an ethical problem?

The answer depends on the kind of story that's being told, but it's a problematic practice in most journalistic stories.

It's important to consider audience expectations when editing sound. Listeners know stories are condensed to fit tight time constraints. But, the use of background sound from another location may be completely undetectable to the listener, and that's where things get dicey.

Use music with care.

It can be tempting to add music to every production since it's such a powerful mode of communication. Therein lies the problem. Picking a track that evokes the right emotion is a subjective undertaking. Furthermore, the same music can strike people in very different ways. My colleague Regina McCombs provides a deeper analysis of this issue if you're interested in learning more. In the meantime, use caution when incorporating music into feature stories, and plan to avoid it altogether for hard news.

See the tips in action.

Many of the tips described here are used in the documentary "Contribute II" by Charles R. Diaz. Produced for the online publication New Roots News, Contribute II highlights the efforts of several individuals working to improve the community of St. Petersburg, Fla. Here are some of the ways audio is used to enhance the storytelling in this video:

- Diaz layers sound right from the beginning. We hear the ambiance of a street in downtown St. Petersburg (helping to establish a sense of place), an up-tempo song and a sound bite from Bob Devin Jones, a major character in the story, all within the first 20 seconds. This creates a complex soundtrack that draws the viewer in.

- At times, Diaz layers music below characters' sound bites; other times, he lets subjects' words stand on their own. This technique accentuates sound bites when they're presented in isolation, refocusing viewers' attention at crucial moments in the story.
- A compelling sound bite begins the story. Jones says: "Many things are extraordinary, I don't what makes something extraordinary, but I do know when you are in the presence of it or when you smell it or taste it, you just know." This helps to set the tone for the piece and gives the listener some information while also raising questions, pushing the story forward.
- Music is used throughout the piece. As a documentary-style story, Diaz is able to use music in "Contribute II" to set pacing and tone. Were this a breaking news story, music would likely have detracted from the presentation; in this case, it enhances it.
- In the sequence following the opening, we see someone on a swing from an unusual perspective. The soundtrack quiets, and we hear the ambiance of a park, along with the rhythmic creaking of a swing set. By lowering the volume and emphasizing this simple sound, Diaz provides a wonderful piece of aural detail. Later, a similar technique is used when we hear the churning of dryers in a laundromat.
- The interview sound bites are loud and clear. It's easy to hear all the story's characters. The signal to noise ratio is excellent, and the lack of obvious lavaliere mics on the subjects' lapels suggests Diaz used a mini-shotgun for these recordings.

broadcasting/ webcasting:

As nouns the difference between broadcast and webcast

is that **broadcast** is a transmission of a radio or television programme aired to be received by anyone with a receiver while **webcast** is a video and/or audio broadcast transmitted via the internet.

As verbs the difference between broadcast and webcast

is that **broadcast** is to transmit a message or signal via radio waves or electronic means while **webcast** is to make such a broadcast.

As a adjective broadcast

is cast or scattered widely, in all directions.

Collecting content,

The content gathering process is one of the most important steps in planning a website. We at Slickplan are firm believers in a 'content-first' approach to planning websites. Allowing your content to drive your designs and layouts not only saves time and increases production efficiency; it also optimizes information for your users and lets your designs support the content, not the other way around. The gathering content process takes place during the planning phase and is key to getting organized - especially when your site will include many pages or content of a complex nature.

What Does it Mean to Gather Content?

The phrase 'gather content' means bringing together content elements (including text and media) that will be presented on a website and organizing them so that they can be easily edited, evaluated, and staged for development.

Content gathering may take place in slightly different flavors at different points in a website's production lifecycle including new websites, website redesigns, and existing active websites.

Depending on how deep you want to dive into your content planning, there are several recommend key pieces of information as well as some helpful additions and optional recommendations. Take a look at some of the types of content we recommend gathering below. Most of what we highly recommend are elements that drive design, but we also include those that drive search engine optimization and general workflow support as well.

Gathering Content for a New Website

Gathering all of your content before you start the design process is critical to the 'content-first' strategy. It is not enough to have an idea of what content you might want to include; you should also have at least some of the actual content to use as a reference for design.

Centralizing content makes adding, ordering, editing and removing content much easier than if you were making those kinds of decisions when reviewing design mockups or even coding pages. Maintaining content in once place also makes collaborating or sharing with stakeholders and clients much easier during the feedback and approval processes.

Create a Content Inventory

A content inventory can be a list or chart of all the pages and associated pages contained within an existing website. A simple inventory may be in the form of a spreadsheet containing key pieces of information as seen in the example below. We recommend a visual sitemap in the form of an organizational hierarchy which

allows you not only to see what pages are included on your site but also how they are linked together to form your website's architecture. You may want to use a site crawler to discover pages, and page data about your website automatically - trust us, this saves huge amounts of time - especially on big sites.

Structuring story, Writing,

Narrative structure is a literary element generally described as the structural framework that underlies the order and manner in which a narrative is presented to a reader, listener, or viewer. The narrative text structures are the plot and the setting.

Definition

Narrative structure is about story and plot: the content of a story and the form used to tell the story. Story refers to the dramatic action as it might be described in chronological order. Plot refers to how the story is told. Story is about trying to determine the key conflicts, main characters, setting and events. Plot is about how, and at what stages, the key conflicts are set up and resolved.

Description

The setup (act one) is where all of the main characters and their basic situations are introduced, and contains the primary level of characterization (exploring the character's backgrounds and personalities). A problem is also introduced, which is what drives the story forward.

The second act, the conflict, is the bulk of the story, and begins when the inciting incident (or catalyst) sets things into motion. This is the part of the story where the characters go through major changes in their lives as a result of what is happening; this can be referred to as the character arc, or character development.

The third act, or resolution, is when the problem in the story boils over, forcing the characters to confront it, allowing all the elements of the story to come together and inevitably leading to the ending.

video editing with interviews

Whether you're a documentary filmmaker, video journalist, or a company producing video testimonials. you're telling a story with other people's own

words. Making a captivating narrative requires creativity and focus on the interview footage at your disposal.

How you approach the video editing process can make or break your creative workflow. The time you can dedicate to molding together the best story vs. sifting through your footage to find the best quotes or sound bites is critical.

That's why it's important to improve your video editing process, especially when dealing with a project full of interviews.

Here are a few ways you can improve efficiency when editing video interviews, including best practices when it comes to organization, workflow, and video editing with interview transcripts.

Organize Footage and Name Files First

It's extremely important to have an organized project folder. Logging your media files and placing them in subfolders will help you quickly find and identify key elements of your video project.

Create a Project Folder

Create a separate folder for every project you work on. And, always place media files in that project folder.

Any files used in a project should be copied and referenced from the project folder. This ensures media won't go missing and you can easily transfer project media to another device.

Sort Project Files Into Subfolders

Arrange footage and different media types into their own subfolders. For example, creating subfolders for Footage, Audio, Images, Graphics, and Project Files is a great way to organize your footage.

Name the Media Files

Name your media files with unique identifiers, rather than rely on the camera's default naming conventions. You can also rename your files by date, location name, or whatever makes sense for you to find footage faster.

If you have multiple interviews, use first and last names or initials to differentiate the file names. Use name extensions like "-A" and "-B" for different camera shots

for the same scene. Add name extensions like -Broll to specify what shots are not part of the interview sequence and should be considered your b-roll footage.

Import into Video Editing Software

With all your media organized in your folders, be sure to create the project in the same parent folder with your video editing software.

Then, just drag and drop your subfolders into the editor bin and the program will maintain the file hierarchy within the editor. Nice and organized!

Sync and Assemble Video Clips Right Away

With all the footage in your video editing software, it's time to start piecing together the clips. Before you start actually editing, though, you'll want to be sure all of your interview footage is synced up with the externally recorded audio files from your audio recorder.

Sync the Interview Footage

There's not much you can do without having all your interviews synced and ready for the chopping block. In video software like Premiere, you can easily merge a video clip with multiple audio files. Or, you can sync a multi-camera sequence that has multiple camera angles and audio tracks.

Assemble the Synced Clips

Start putting together your interview clips in the timeline. Use your audio track as your reference to ensure all the clips from an interview are true to the timecode. Don't start trimming clips yet and don't cut in between your master audio track.

This will enable you to order transcripts or time-coded captions files right away, if that's part of your video editing workflow.

Keep the Interviews Separated

If you have multiple interviews, create a new sequence for each one. That way if you ever need to reference specific timecodes and/or notes from the production crew, having every interview in separate timelines will help you find specific shots much faster in post.

Edit with an Interview Transcript

You may have never edited interviews with a transcript, but once you do, it's nearly impossible to go back. Having interview transcripts to reference when editing makes finding the right sound bites and quotes a breeze.

Benefits of Editing With Interview Transcripts

Once your interviews are assembled, you should consider ordering an interview transcript. Editing with a transcript can be a very helpful tool when editing long interviews in a short amount of time. Here are some benefits of having a transcript when editing video interviews:

- **Edit on paper:** Use the transcribed text to rough-edit your interview before you touch the footage. Some of the best edits could come from your notes.
- **Identify qualitative and quantitative data:** Highlight key points, metrics, themes, and important responses with a quick read-through.
- **Find specific keywords and quotes:** Search a digital transcript file to find words fast.
- **Choose the best phrasing:** Avoid wasting time editing the wrong take or not realizing there was better phrasing later in the footage.
- **Use time-codes:** Pinpoint specific frames in the footage that you would like to reference.

Order an Interview Transcript

While spending several extra hours to transcribe your interviews sounds overwhelming, a transcription service can provide an accurate transcript of your interviews in a short turnaround time and allow you to work on other tasks in the meantime. (Like logging and assembling your b-roll footage to find those money-shots.)

In fact, you might consider sending your audio files as soon as your footage is synced and assembled. That way, you can get your transcript as soon as possible.

Keyboard Shortcuts

Keyboard shortcuts can be a real time saver. Instead of spending several seconds clicking around and navigating through option menus, get the job done in one keystroke.

If you don't know the keyboard shortcuts to your editor, here are a couple of examples:

- Adobe Premiere
- Avid Media Composer

Plus, if you really want to get fancy, you can order a keyboard sleeve with all the shortcuts labeled for you!

Save Audio Mixing and Color Correction For Last

It's easy for solo filmmakers and amateur editors to get excited watching the footage and want to color correct and mix the audio levels right away. If you're excited to get a glimpse of the final product, this can be a struggle to combat.

However, spending time color correcting and editing audio before you have your picture lock can waste a lot of time. You might end up adjusting clips that you'll never use or even look at again. Since your goal is to edit efficiently, saving audio mixing and color correction for last is the best use of your time.

Optimize Your Editing Workflow

Whether you think there's room to improve your organization of media files, the order of your editing process, using keyboard shortcuts, or editing with a transcription file, find an editing workflow that works best for you and your projects!

and B-roll,

In film and television production, B-roll, B roll, B-reel or B reel is supplemental or alternative footage intercut with the main shot. The term A-roll referring to the main footage has fallen out of use

Film and video production

Films and videos may cut away from the main story to show related scenery or action. Establishing shots may be used to show the audience the context of the story. These secondary images are often presented without sound, or with very low level sound, as the sound from the primary footage is expected to continue while the other images are shown. The various shots presented without sound are called B-roll.

B-roll may be shot by smaller second unit crews, since there is no need for sound. In film, smaller MOS cameras may be used for greater portability and ease of setup. In electronic news-gathering (ENG) and documentary film projects, B-roll footage is often shot after the main interview is shot, to provide supporting scenes for what was said by the interview subject. In a docudrama project, B-roll may refer to dramatic re-enactment scenes staged by the producer and performed by actors, to be used as cutaway shots.

There are many different types of B-roll, including: insert shots, FX shots, establishing shots, stock footage, and pickup shots.

B-roll footage may be added to or drawn from a stock footage library.

Streaming.

Streaming media is multimedia that is constantly received by and presented to an end-user while being delivered by a provider. The verb "to stream" refers to the process of delivering or obtaining media in this manner; the term refers to the delivery method of the medium, rather than the medium itself, and is an alternative to file downloading, a process in which the end-user obtains the entire file for the content before watching or listening to it.

A client end-user can use their media player to start playing digital video or digital audio content before the entire file has been transmitted. Distinguishing delivery method from the media distributed applies specifically to telecommunications networks, as most of the delivery systems are either inherently streaming (e.g. radio, television, streaming apps) or inherently non-streaming (e.g. books, video cassettes, audio CDs). For example, in the 1930s, elevator music was among the earliest popular music available as streaming media; nowadays Internet television is a common form of streamed media. The term "streaming media" can apply to media other than video and audio, such as live closed captioning, ticker tape, and real-time text, which are all considered "streaming text".

Live streaming is the delivery of Internet content in real-time much as live television broadcasts content over the airwaves via a television signal. Live internet streaming requires a form of source media (e.g. a video camera, an audio interface, screen capture software), an encoder to digitize the content, a media publisher, and a content delivery network to distribute and deliver the content. Live streaming does not need to be recorded at the origination point, although it frequently is.

There are challenges with streaming content on the Internet. For example, users whose Internet connection lacks sufficient bandwidth may experience stops, lags, or slow buffering of the content. And users lacking compatible hardware or software systems may be unable to stream certain content.

Some popular streaming services include Netflix, Hulu, Prime Video, the video sharing website YouTube, and other sites which stream films and television shows; Apple Music and Spotify, which stream music; and video game live streaming sites such as Mixer and Twitch.

Unit 5 Mobile journalism

Mobile journalism is an emerging form of new media storytelling where reporters use portable electronic devices with network connectivity to gather, edit and distribute news from his or her community.

Such reporters, sometimes known as mojos (for mobile journalist), are staff or freelance journalists who may use digital cameras and camcorders, laptop PCs, smartphones or tablet devices. A broadband wireless connection or cellular phone network is then used to transmit the story and imagery for publication. The term mojo has been in use since 2005, originating at the Fort Myers News-Press and then gaining popularity throughout the Gannett newspaper chain in the United States. now all country using mobile journalism.mobile journalism festival and exhibition organised many countries .

Some key benefits of mobile journalism in comparison to conventional methods include affordability, portability, discretion, approachability, and the ease of access for beginners.

Screen sizes & responsive web,

The use of mobile devices to surf the web continues to grow at an astronomical pace, and these devices are often constrained by display size and require a different approach to how content is laid out on the screen.

Responsive web design, originally defined by Ethan Marcotte in A List Apart, responds to the needs of the users and the devices they're using. The layout changes based on the size and capabilities of the device. For example, on a phone users would see content shown in a single column view; a tablet might show the same content in two columns.

A multitude of different screen sizes exist across phones, "phablets," tablets, desktops, game consoles, TVs, and even wearables. Screen sizes are always changing, so it's important that your site can adapt to any screen size, today or in the future. In addition, devices have different features with which we interact with them. For example some of your visitors will be using a touchscreen. Modern responsive design considers all of these things to optimize the experience for everyone.

Set the viewport #

Pages optimized for a variety of devices must include a meta viewport tag in the head of the document. A meta viewport tag gives the browser instructions on how to control the page's dimensions and scaling.

To attempt to provide the best experience, mobile browsers render the page at a desktop screen width (usually about 980px, though this varies across devices), and then try to make the content look better by increasing font sizes and scaling the content to fit the screen. This means that font sizes may appear inconsistent

to users, who may have to double-tap or pinch-to-zoom in order to see and interact with the content.

```
<!DOCTYPE html>
<html lang="en">
  <head>
    …
    <meta name="viewport" content="width=device-width, initial-scale=1">
    …
  </head>
  …
```

Using the meta viewport value width=device-width instructs the page to match the screen's width in device-independent pixels. A device (or density) independent pixel being a representation of a single pixel, which may on a high density screen consist of many physical pixels. This allows the page to reflow content to match different screen sizes, whether rendered on a small mobile phone or a large desktop monitor.

Some browsers keep the page's width constant when rotating to landscape mode, and zoom rather than reflow to fill the screen. Adding the value initial-scale=1 instructs browsers to establish a 1:1 relationship between CSS pixels and device-independent pixels regardless of device orientation, and allows the page to take advantage of the full landscape width.

Caution: To ensure that older browsers can properly parse the attributes, use a comma to separate attributes.

The Does not have a <meta name="viewport"> tag with width or initial-scale Lighthouse audit can help you automate the process of making sure that your HTML documents are using the viewport meta tag correctly.

Ensure an accessible viewport #

In addition to setting an initial-scale, you can also set the following attributes on the viewport:

- minimum-scale
- maximum-scale
- user-scalable

When set, these can disable the user's ability to zoom the viewport, potentially causing accessibility issues. Therefore we would not recommend using these attributes.

Size content to the viewport #

On both desktop and mobile devices, users are used to scrolling websites vertically but not horizontally; forcing the user to scroll horizontally or to zoom out in order to see the whole page results in a poor user experience.

When developing a mobile site with a meta viewport tag, it's easy to accidentally create page content that doesn't quite fit within the specified viewport. For example, an image that is displayed at a width wider than the viewport can cause the viewport to scroll horizontally. You should adjust this content to fit within the width of the viewport, so that the user does not need to scroll horizontally.

The Content is not sized correctly for the viewport Lighthouse audit can help you automate the process of detecting overflowing content.

Images #

An image has fixed dimensions and if it is larger than the viewport will cause a scrollbar. A common way to deal with this problem is to give all images a max-width of 100%. This will cause the image to shrink to fit the space it has, should the viewport size be smaller than the image. However because the max-width, rather than the width is 100%, the image will not stretch larger than its natural size. It is generally safe to add the following to your stylesheet so that you will never have a problem with images causing a scrollbar.

```
img {
  max-width: 100%;
  display: block;
}
```

Add the dimensions of the image to the img element #

When using max-width: 100% you are overriding the natural dimensions of the image, however you should still use the width and height attributes on your <img> tag. This is because modern browsers will use this information to reserve space for the image before it loads in, this will help to avoid layout shifts as content loads.

Layout #

Since screen dimensions and width in CSS pixels vary widely between devices (for example, between phones and tablets, and even between different phones), content should not rely on a particular viewport width to render well.

In the past, this required setting elements used to create layout in percentages. In the example below, you can see a two-column layout with floated elements, sized using pixels. Once the viewport becomes smaller than the total width of the columns, we have to scroll horizontally to see the content.

By using percentages for the widths, the columns always remain a certain percentage of the container. This means that the columns become narrower, rather than creating a scrollbar.

Modern CSS layout techniques such as Flexbox, Grid Layout, and Multicol make the creation of these flexible grids much easier.

Flexbox #

This layout method is ideal when you have a set of items of different sizes and you would like them to fit comfortably in a row or rows, with smaller items taking less space and larger ones getting more space.

```
.items {
  display: flex;
  justify-content: space-between;
}
```

In a responsive design, you can use Flexbox to display items as a single row, or wrapped onto multiple rows as the available space decreases.

CSS Grid Layout #

CSS Grid Layout allows for the straightforward creation of flexible grids. If we consider the earlier floated example, rather than creating our columns with percentages, we could use grid layout and the fr unit, which represents a portion of the available space in the container.

```
.container {
  display: grid;
  grid-template-columns: 1fr 3fr;
}
```

Grid can also be used to create regular grid layouts, with as many items as will fit. The number of available tracks will be reduced as the screen size shrinks. In the below demo, we have as many cards as will fit on each row, with a minimum size of 200px.

Multiple-column layout #

For some types of layout you can use Multiple-column Layout (Multicol), which can create responsive numbers of columns with the column-width property. In the demo below, you can see that columns are added if there is room for another 200px column.

Use CSS media queries for responsiveness #

Sometimes you will need to make more extensive changes to your layout to support a certain screen size than the techniques shown above will allow. This is where media queries become useful.

Media queries are simple filters that can be applied to CSS styles. They make it easy to change styles based on the types of device rendering the content, or the features of that device, for example width, height, orientation, ability to hover, and whether the device is being used as a touchscreen.

To provide different styles for printing, you need to target a *type* of output so you could include a stylesheet with print styles as follows:

```
<!DOCTYPE html>
<html lang="en">
  <head>
    …
    <link rel="stylesheet" href="print.css" media="print">
    …
  </head>
  …
```

Alternatively, you could include print styles within your main stylesheet using a media query:

```
@media print {
  /* print styles go here */
}
```

It is also possible to include separate stylesheets in your main CSS file using the @import syntax, @import url(print.css) print;, however this use is not recommended for performance reasons. See Avoid CSS imports for more details.

For responsive web design, we are typically querying the *features* of the device in order to provide a different layout for smaller screens, or when we detect that our visitor is using a touchscreen.

Media queries based on viewport size #

Media queries enable us to create a responsive experience where specific styles are applied to small screens, large screens, and anywhere in between. The feature we are detecting here is therefore screen size, and we can test for the following things.

- width (min-width, max-width)
- height (min-height, max-height)
- orientation
- aspect-ratio

All of these features have excellent browser support, for more details including browser support information see width, height, orientation, and aspect-ratio on MDN.

The specification did include tests for device-width and device-height. These have been deprecated and should be avoided. device-width and device-height tested for the actual size of the device window which was not useful in practice because this may be different from the viewport the user is looking at, for example if they have resized the browser window.

Media queries based on device capability #

Given the range of devices available, we cannot make the assumption that every large device is a regular desktop or laptop computer, or that people are only using a touchscreen on a small device. With some newer additions to the media queries specification we can test for features such as the type of pointer used to interact with the device and whether the user can hover over elements.

- hover
- pointer
- any-hover
- any-pointer

Try viewing this demo on different devices, such as a regular desktop computer and a phone or tablet.

These newer features have good support in all modern browsers. Find out more on the MDN pages for hover, any-hover, pointer, any-pointer.

Using any-hover and any-pointer #

The features any-hover and any-pointer test if the user has the capability to hover, or use that type of pointer even if it is not the primary way they are interacting with their device. Be very careful when using these. Forcing a user to switch to a mouse when they are using their touchscreen is not very friendly! However, any-hover and any-pointer may be useful if it is important to work out what kind of device a user has. For example, a laptop with a touchscreen and trackpad should match coarse and fine pointers, in addition to the ability to hover.

How to choose breakpoints #

Don't define breakpoints based on device classes. Defining breakpoints based on specific devices, products, brand names, or operating systems that are in use today can result in a maintenance nightmare. Instead, the content itself should determine how the layout adjusts to its container.

Pick major breakpoints by starting small, then working up #

Design the content to fit on a small screen size first, then expand the screen until a breakpoint becomes necessary. This allows you to optimize breakpoints based on content and maintain the least number of breakpoints possible.

Let's work through the example we saw at the beginning: the weather forecast. The first step is to make the forecast look good on a small screen.

Next, resize the browser until there is too much white space between the elements, and the forecast simply doesn't look as good. The decision is somewhat subjective, but above 600px is certainly too wide.

To insert a breakpoint at 600px, create two media queries at the end of your CSS for the component, one to use when the browser is 600px and below, and one for when it is wider than 600px.

@media (max-width: 600px) {

}

@media (min-width: 601px) {

}

Finally, refactor the CSS. Inside the media query for a max-width of 600px, add the CSS which is only for small screens. Inside the media query for a min-width of 601px add CSS for larger screens.

Pick minor breakpoints when necessary #

In addition to choosing major breakpoints when layout changes significantly, it is also helpful to adjust for minor changes. For example, between major breakpoints it may be helpful to adjust the margins or padding on an element, or increase the font size to make it feel more natural in the layout.

Let's start by optimizing the small screen layout. In this case, let's boost the font when the viewport width is greater than 360px. Second, when there is enough space, we can separate the high and low temperatures so that they're on the same line instead of on top of each other. And let's also make the weather icons a bit larger.

```
@media (min-width: 360px) {
  body {
    font-size: 1.0em;
  }
}

@media (min-width: 500px) {
  .seven-day-fc .temp-low,
  .seven-day-fc .temp-high {
    display: inline-block;
    width: 45%;
  }

  .seven-day-fc .seven-day-temp {
    margin-left: 5%;
  }

  .seven-day-fc .icon {
    width: 64px;
    height: 64px;
  }
}
```

Similarly, for the large screens it's best to limit to maximum width of the forecast panel so it doesn't consume the whole screen width.

```
@media (min-width: 700px) {
  .weather-forecast {
    width: 700px;
  }
}
```

Optimize text for reading #

Classic readability theory suggests that an ideal column should contain 70 to 80 characters per line (about 8 to 10 words in English). Thus, each time the width of a text block grows past about 10 words, consider adding a breakpoint.

Let's take a deeper look at the above blog post example. On smaller screens, the Roboto font at 1em works perfectly giving 10 words per line, but larger screens require a breakpoint. In this case, if the browser width is greater than 575px, the ideal content width is 550px.

```
@media (min-width: 575px) {
  article {
    width: 550px;
    margin-left: auto;
```

```
  margin-right: auto;
  }
}
```

Avoid simply hiding content #

Be careful when choosing what content to hide or show depending on screen size. Don't simply hide content just because you can't fit it on the screen. Screen size is not a definitive indication of what a user may want. For example, eliminating the pollen count from the weather forecast could be a serious issue for spring-time allergy sufferers who need the information to determine if they can go outside or not.

View media query breakpoints in Chrome DevTools #

Once you've got your media query breakpoints set up, you'll want to see how your site looks with them. You could resize your browser window to trigger the breakpoints, but Chrome DevTools has a built-in feature that makes it easy to see how a page looks under different breakpoints.

DevTools showing the weather app as it looks at a wider viewport size. DevTools showing the weather app as it looks at a narrower viewport size.

To view your page under different breakpoints:

Open DevTools and then turn on Device Mode. This opens in responsive mode by default.

To see your media queries, open the Device Mode menu and select Show media queries to display your breakpoints as colored bars above your page.

Click on one of the bars to view your page while that media query is active. Right-click on a bar to jump to the media query's definition.

Information multimedia and web architecture,

There are two key aspects of high-level interactive architecture:

- the overall structure and grouping of information
- the navigation connecting these different information groups

Multimedia programs and Web sites have a wide variety of possible structures and navigation. Rarely do these approaches exist in a pure form. Most projects have some combination. A key question the writer must ask when developing a piece is which approach will best achieve the communication goals. As discussed in Chapter 3, "High-Level Design, Management, and Technical Skills Useful to the Interactive Writer," information architecture is often planned with flowcharts. Every possible interactive architecture is not listed here, merely those that are most commonly used by the writer and designer of nonnarrative, informational multimedia.

LINEAR STRUCTURE AND NAVIGATION

Defined Linear structure can be compared to a desert highway with no crossroads. It is the structure of most motion pictures and television programs.

Use Linear structure makes it possible to integrate into multimedia some of the standard linear informational structures, such as the problem-solution structure and the dialectical structure. The problem-solution structure is used by setting up a problem linearly and then asking the user to solve it interactively. Dialectical structure, a favorite of the TV news magazine *60 Minutes*, sets up a dialogue between two different points of view. First we hear from the Army general who wants to spend billions on a bomber; then we hear from the peace activist who doesn't want to spend any more money on new...

Web Architecture definition

Web architecture is the conceptual structure of the World Wide Web. The WWW or internet is a constantly changing medium that enables communication between different users and the technical interaction (interoperability) between different systems and subsystems. The basis for this is different components and data formats, which are usually arranged in tiers and build on each other. Overall, they form the infrastructure of the internet, which is made possible by the three core components of data transmission protocols (TCP/IP, HTTP, HTTPS), representation formats (HTML, CSS, XML), and addressing standards (URI, URL). The term web architecture should be distinguished from the terms website architecture and information architecture.

Origin of web architecture

The world wide web is a concept that was realized in the 1990s so that people and machines could communicate with each other within a certain space. It is used to exchange, distribute, and share information in a network. At that time, the web consisted predominantly of static websites based on HTML, in other words, hypertexts that can be retrieved by a browser. Dynamic websites and distributed web services were added later.

Types of web architectures

The internet is a medium that is constantly changing and expanded by numerous developers, programmers and various consortia such as the W3C. However, the architectures used can be schematically distinguished.

Client-server model

Initially, the web consisted of a two-tiered architecture: clients and servers. Clients and servers shared the tasks and services that the system was supposed to perform. For example, the client may request a service from the server; the server answers the request by providing the service. Retrieving a website using a URL address that directs to a server to load the site in the client's browser is an example of the two-layer model, also known as the client-server model.

The internet protocol family, which now consists of around 500 different network protocols, is usually used as the basis for the WWW, but it usually comprises the TCP/TCP/IP reference model. Three prerequisites must exist in the web architecture for the distributed application systems to communicate with one another:

- Representation formats with a fixed standard: The most frequently used formats are HTML and CSS; or XML when machines communicate with one another.
- Protocols for data transfer: HTTP (Hypertext Transfer Protocol) or HTTPS (Hypertext Transfer Protocol Secure) is used in the web. Other applications, such as mail servers, use SMTP (Simple Mail Transfer Protocol) or POP (Post Office Protocol). Determining the protocols used depends on the application.
- The standard for addressing: This refers to the URL (Uniform Resource Locator) which is an instance of the more general concept of URI.

Finally, the web architecture is analogous to the operational structure of application systems for data storage, data transmission, and presentation. When transferred to the web, the web architecture typically consists of database servers that manage the data and resources. They communicate with a client using a transfer protocol that can retrieve the data and view it in a browser. The representation is usually done with HTML and CSS.

Three-tier model

Three-tier models include an application logic between the client and the server, which handles the data processing and allows a certain degree of interaction. For example, an application server can process data while a database server is dedicated solely to data storage. In this way, content can be dynamically loaded

and saved. The script language JavaScript is often responsible for the behavior of the client.

Generally, a distinction is made between server-side and client-side data processing. Dynamic websites are characterized by the fact that content is changed on the client side without new communication between server and client being required. Action on the client side is influenced by scripts so that no asynchronous data transfer is necessary. On the server side, modified content is stored via the application server on the database server. Optionally, this can be a virtual server that emulates a physical one.

There are different programming languages and frameworks to implement three-tier models. A selection:

- Hypertext Preprocessor (PHP)
- Common Gateway Interface (CGI)
- JavaServer Pages (JSP)
- Active Server Pages (ASP.NET)
- Asynchronous JavaScript and XML (AJAX)
- Microsoft Silverlight
- JavaScript Object Notation (JSON)
- Java applets, JavaScript and VBScript (client-side technologies)

Service-oriented architectures (SOA)

Today the web is used for the networking of globally distributed IT structures. Each IT system can, in turn, consist of subsections whose individual components are linked to one another via a fixed structure or architecture. Think intranet and internal enterprise software. Modern IT and web applications are much more complex than the client-server model. Distributed web services, which are set up as service-oriented architectures (SOA), offer many functions and modular functional units, which can be supplemented. With SOAs, business processes can be automated by the involved systems communicating with one another - partly without human intervention - and performing certain tasks. Examples include online banking, e-commerce, e-learning, online marketplaces, and business intelligence applications. These architectures are not only much more complex but can also be modularly extended. They are known as N-tier architectures and have so far been used primarily in the business sector.

There are generally two approaches:

- Web Services Description Language (WSDL) and Simple Object Access Protocol (SOAP): WSDL is a meta-language for describing network services based on XML, enabling a web service to interpret and execute specific tasks. An interface to a web service can be defined with WSDL. SOAP is also based on XML and allows the control of web services in the

form of procedure calls, which are realized with the protocol RPC (remote procedure call). SOAP, WSDL, and XML Schema are often used together.

- Representational State Transfer (REST): REST is a similar approach used to communicate between machines in distributed systems. It is based on a client-server architecture, but is characterized above all by its uniform interface making REST easy to use with different resources or objects. With the Hypermedia as the Engine of Application State (HATEOAS) concept, it is also possible to change interfaces during operation, instead of having to redefine them as is the case with WSDL.

The Internet of Things or Semantic Web can be considered a current research area in this context. If the Web architecture was represented as an evolutionary timeline, IoT and Semantic Web would be the top of the development. The architectures that are used there are correspondingly complex.

Relevance to online marketing

The effects of different architectures are extremely diverse. From a user perspective, websites and web services are changing to a degree that not even developers can keep track of, what with hundreds of protocols, programming and scripting languages, frameworks and interfaces. For users, however, an extended range of functions is an advantage, as long as the system functions. Websites become interactive, data can be exchanged faster, and services interact with each other easily. Depending on the model chosen, certain KPIs of a web project can increase enormously. Keyword: Performance or page speed. But even the user experience and the joy of use can be positively improved.

For ambitious web applications, however, developers now also need a profound knowledge of IT infrastructure, programming languages, APIs, security, and data protection. From a developer's perspective, web architectures are becoming more and more complex and many different approaches exist at the same time. The Internet as such does not know otherwise. Technologies come and go and only the best applications prevail because they solve a particular problem and are accepted by the users. The client-server model is already a classic, even if it is still used for billions of websites. Successors are probably already established with service-oriented architectures.

Marketing websites, corporate websites,

Today, it's no secret that the people you most want as customers are searching Google for solutions to the problems you solve. The opportunity to connect with these folks and turn them into buyers (and loyal fans) is tremendous. That's the good news. Here's the bad: Creating a powerful website marketing strategy can be tough.

What is a website marketing strategy?

A website marketing strategy, in its simplest form, is an action plan to achieve your business' goals. Undeniably creating a strategy includes many moving parts, and much of what's written about it is unclear or conflicting. So, if you're feeling overwhelmed, you're in the right place. By the end of this article, you'll have a good basic understanding of the process required to create a solid, business-growing website marketing strategy. One that attracts, engages and converts browsers into buyers.

Step 1: Know Yourself and Your Customer

What do you do that makes you stand out from others selling the same or similar things? In other words, why should people choose you? What do your customers want? Why do they want it? When they search the net for what you provide, what are they hoping to find? What do they want to avoid? Think deeply about this. The answers to these and other questions about you and your market make it possible to plan and execute an effective website marketing strategy. Without this knowledge, whatever you do to create or improve your existing strategy may be wishful thinking. And your time is too precious for that. If you're unsure of how to answer the above, it can be extremely helpful to talk to an objective third party. One with a solid grasp of branding and the digital marketing space.

Step 2: Give Your Website a Good, Hard Look

Time to take off the rose-colored glasses. Think back to this morning when you were searching for this, that, or the other. When you clicked a link in the search results and landed on a page, surely you had an opinion. Did you know instantly that you'd come to the right place? Could you tell from what you saw, read, and felt that this page was worth your time and attention? Did you want to stay and explore further? Was it easy to find your way around? Did you have a sense that whoever was behind the site could be trusted? When users visit your website, you want them to answer yes to all of the above. Getting to this coveted yes requires the right combination of words, images, and, most importantly, awareness (revisit Step 1). If you're not sure that your site sends the right message about you, consider hiring an expert to have a good look (conduct an SEO audit). If they're reputable, they'll ask the right questions to determine what's needed to make your website a magnet for your market. They'll look at your site design, how you currently use color, how your content reads, the technology your site is built on, how your competitors stack up, and more.

Step 3: Leverage the Power of Google

Once you've completed Steps 1 and 2, you can leverage the awesome power of Google to bring traffic to your door. Traffic. Is there a more beautiful word? No,

but only if it's the right kind of traffic. As we say in the biz, targeted traffic. Targeted traffic consists of those that are likely to want what you sell. And, if you serve local customers, it includes people located in the areas you serve. For example, let's say you sell pest control services to homeowners in Atlanta. There's a way to set things up so that Google can send you traffic from Atlanta instead of somewhere out of your service zone. As passionate business owners and operators, we want steady streams of targeted traffic, a website that exudes credibility, and our users to experience the upliftment that comes from sensing that we'll keep our promises (to keep their homes pest free, to bring them more clients, and so on). Fortunately, the elements that allow us to achieve the above are the very elements that impress Google. They include …

- ***The Right Keywords*** To clear up some general confusion, a keyword is typically a keyword phrase. Yes, pest control company Atlanta is a keyword. So is luxury vacation resort New Mexico. You want to put keywords in specific areas of your website to make both people and search engines say, "Ah, I'm in the right place!" That's the short explanation. Search engine optimization (SEO) is important.

  To keep it simple, SEO is the art and science of driving valuable traffic, also called organic or free traffic, to your website. 24/7. In SEO, keywords are the seeds from which thriving businesses grow. It's the language searchers speak when looking for what you sell. This is why, when it comes to driving traffic, keywords are as essential as breathing.

- ***High-Quality Content*** This is what your traffic comes to see. The words, images, videos, happy-customer testimonials, in short, everything you put on your site to communicate why those who find you should run, not walk, into your open arms.

  The list of content types is long. Articles, podcasts, videos, webinars, ebooks, and infographics make up a fraction of content possibilities. To resonate with your audience, content must address their needs thoughtfully (more on this later).

- ***Optimization*** This refers to activities, technical and non-technical, undertaken to make your website attractive to your audience and search engines (Google, Yahoo, Bing, Baidu if you target Chinese speakers, and so on). Put another way, the purpose of optimization is to make you both desirable and findable.

  Imagine going through all the trouble to create a beautiful site with great, informative content. Then imagine Google and the other search engines not being able to find you when users search for what you offer. This is an important topic. Finding the right SEO Company to help you is critical. For

now, just know that optimization is an essential part of a robust website marketing strategy.

- ***The Right Links*** Links help us to acquire the traffic we adore. But only when we understand their power. In other words, links have the power to build. But they also have the power to destroy. Simply put, some links are good at bringing us targeted traffic. Others not so good. Others still can be downright destructive.

  In fact, too many of the wrong links can get us banned from Google and the other search engines. In a future article, I'll take a deeper dive into the fascinating world of links. For today, just know that a powerful website marketing strategy depends on the right links.

Step 4: Create Content that People Love

In Step 3, I mentioned that your traffic is coming to see your content. This is where things get juicy. You see, the people who land on your site have hope in their hearts. They want you to win them over with high-quality content that's easy to understand. Content that helps them find answers, solve problems and feel better. To do this, you want to plan and create targeted (that word again) content. Here's an example: Let's say you're a law firm based in Atlanta, and you work with a lot of startups. Let's also say you know that an upcoming change in regulations will affect the startup community. This is the perfect opportunity for an article, podcast, and/or webinar designed to help your market navigate change. And … view you as the go-to source the next time they need legal help. In addition to creating helpful, trust-building content, you'll want to want to promote it. In other words, as great as your content may be, unless you broadcast its existence, your audience is unlikely to find it. One effective way to spread the word is to …

Step 5: Fall in Love with Social Media (but be picky!)

Contrary to what many believe, you don't need to be on every social media network to benefit from social media marketing. You want to be active on the platform (s) where your market gathers/shares information. If you're already using social media, consider if the return on investment is worth the effort you're putting into it. For example, if you're currently using social media to drive traffic to your site, find out what percentage of this traffic engages with your content, reaches out to you for more information, or takes some other desired action. If the percentages are low, you may need to look at the quality and frequency of your social media messages. You may need to assess how well the expectations they set are fulfilled when users click from them to your website. Meaning, you want these folks to have a consistently good, confidence-raising experience. Because (the old adage) people buy from those they know, like, and trust.

Step 6: Embrace the Power of email

In spite of what you may hear periodically, email is far from dead. In fact, email remains a very effective tool for building rewarding customer relationships. Routinely, it's one of the top channels for many sectors. That is, provided you approach it considerately, with your readers' desires in mind. In other words, when you send emails you're entering others' personal space, so you want to be respectful. To put email to work for you, you'll want to grow a list of email subscribers. One way to do this is by offering something free and helpful in exchange for an email address. For example, if you sell real estate, you can offer a free guide that simplifies the process of buying property. You can follow this up with a series of useful emails that solve common problems. To clarify, you might send an email about property inspection that links to a more in-depth article (on your blog) on the topic. When you link compelling emails to articles that are genuinely beneficial (no fluff) and easy to understand, you can be viewed as someone trustworthy. This can make it much easier for readers to choose you when it's time to buy. Not sure what to write about in your emails? Make a list of questions you often receive from customers—pre- and post-sale. Your top sales people can be a great source for this. Then, turn your answers into a steady supply of informative email content.

Step 7: Boost Traffic with Paid Ads

Why paid ads? As you may have heard, it can take several months of content creation and promotion to begin seeing results. Now, this is entirely worth the wait. Because, like compound interest, traffic generated by these methods grows exponentially. However, you may want faster results. Depending on factors like the average amount your customer spends with you, and what it costs you to acquire said customer, buying ads can pay off big time. For example, with a platform like Google Ads, it's not unusual to see a return on investment of several hundred percent. In addition, if you're new to a particular market, running paid ads can help you find out quickly which keywords bring you the most traffic. Think of this as a crash course in finding keywords that are worth your investment. Further, if you hire a trusted agency to set up and manage your paid ads, they'll keep a sharp eye on what's working so that you can repeat it.

Thrive Online

Creating a winning website marketing strategy begins with knowing yourself and your customer. This is an absolute must because it lays the foundation for each step that follows: revamping your website, optimizing it so that people are drawn to you and search engines can find you, creating content that your market loves, promoting it via social media, building your email subscriber list, and, if desired, boosting traffic with paid ads. Each step combines to create the exciting synergy that grows your business.

web feature stories,

A **feature story** is a piece of non-fiction writing about news. A feature story is a type of soft news. The main sub-types are the *news feature* and the *human-interest story*.

A feature story is distinguished from other types of non-news by the quality of the writing. Stories should be memorable for their reporting, crafting, creativity, and economy of expression.

Style

A feature story, as contrasted with straight news reporting, normally presents newsworthy events and information through a narrative story, complete with a plot and story characters.[3] It differs from a short story primarily in that the content is not fictional. Like literature, the feature story relies upon creativity and subjectivity to make an emotional connection with the readers and may highlight some universal aspect of human nature. Unlike straight news, the feature story serves the purpose of entertaining the readers, in addition to informing them. Although truthful and based up good facts, they are less objective than straight news.

Unlike straight news, the subject of a feature story is usually not time sensitive. It generally features good news.

Feature stories are usually written in active voice, with an emphasis on lively, entertaining prose. Some forms, such as a color story, uses description as the main mode.
Published features and news

Feature stories are stories with only one feature, but are creative and true. While the distinction between published features and news is often clear, when approached conceptually there are few hard boundaries between the two. It is quite possible to write a feature story in the style of a news story. Nevertheless, features do tend to take a more narrative approach, perhaps using opening paragraphs as scene-setting narrative hooks instead of the delivery of the most important facts. A feature story can be in a news article, a newspaper, and even online.
Types

In The Universal Journalist, David Randall suggests the following categories of feature:

Colour piece
    Describing a scene and throw light on its theme.
Fly on the wall
    Activities are observed without the involvement of the journalist.
Behind the scenes
    Similar to the above, but with the journalist a part of events.
In disguise/undercover
    Pretending to be another person (see Ryan Parry).
Interview

Main article: interview

Profile
    An examination of a particular person. Will often include an interview.
How-To
    This type of article assists readers by explaining how to do something (and the writer may learn about the topic through research, experience, or interviews with experts on the topic).
Fact box / Chronology
    A simple list of facts, perhaps in date order.
Backgrounder / A history of
    An extended fact box.
Full texts
    Extracts from books or transcripts of interviews.
My testimony
    A first-person report of some kind.
Analysis
    An examination of the reasons behind an event.
Vox pop / Expert roundup
    A selection of views from members of the public or experts.
Opinion poll

Review

Among sports writers, feature stories tend to be either human-interest stories or personality profiles of sports figures. A profile presents information about a person, but it differs from a biography by focusing on the person's personality or anecdotes, rather than the factual data about birth, education, or major achievements.

**key points for web interactive narrative, interactive users
vs linear narratives, elements of an interactive writer.**

Let's start by stating this: Not every visual story has to be interactive! Say it again: Your visual story does not have to be interactive to be effective!

Your story, however, must be engaging. If your users barely look at it, or get bored with it, then what was the point of creating a visual story in the first place? You might as well have left it out entirely.

An engaging story doesn't have to be complex or elaborate. In some cases, you can tell a cohesive story with just one image.

If your story can be told with a single image, then don't use twenty. But if your story needs twenty visuals to work well and be understood, then definitely don't try to do it in eight. It's all about making your story as detailed or simple as it *needs* to be: no more, no less.

Some sites wouldn't benefit from interactive stories. A site where users want to instantly access information wouldn't work as well with drawn-out interactivity. The point isn't to create a connection on those sites – the point is to provide knowledge quickly and simply. A site like Wikipedia, for example, wouldn't do well with loads of interactive content slowing down the user.

Some stories, though, are more complicated, and aren't well suited to static images. Sometimes they greatly benefit from directly involving the user in the story itself. In these cases, figuring out how to get the user to interact becomes key.

In this piece, we'll explain a few ways to approach creating an interactive story.

1. Make users a character in the story

As described in the free Visual Storyteller's Guide to Web Design, one of the easiest ways to directly engage your user is to make them a character.

The Slavery Footprint website, for example, uses a guided questionnaire to make the information they're presenting personal to the user. Effectively, the website becomes directly about *them*, rather than just some general, faceless person.

This is an excellent way to engage your user. They immediately become invested in what you're telling them because you reveal something new about themselves.

Think of ways you can make your user a character in your story, by directly involving them and personalizing the way information is presented. Whether it's based upon user input (e.g. sites that first make you choose if you're a developer, marketer, or designer) or based upon complex real time-data, this

kind of interaction is incredibly effective – especially if the goal is to get your user to *care* about a cause to topic.

Another great example of a site that leverages involving the user directly as a "character" is Tesla Motors, specifically their "Go Electric" page, which showcases some of the common questions a user might have about switching to an electric car. By addressing the user directly, it makes the user feel like they matter (which of course improves engagement).

Also, notice how Tesla creates a fully immersive learning experience through high-resolution visuals and a long-scroll. Through tasteful parallax techniques like scroll-triggered animations, the site takes the user on a linear journey from exploring how the battery works to learning how to take a road trip, finishing up with a subtle conversion-driven section regarding fuel savings.

The site speaks directly to the user, then frames questions as product benefits. Tesla's "Go Electric" page strikes the perfect balance between product focus and user focus.

2. Gamify your site

While gamifying your site is related to making your users feel like characters, the two tactics can function independently.

Gamification, in simple terms, is a system of risk (or other cost) and reward. You want to find ways to make your story reward your users for performing certain tasks.

It's most commonly seen in Web and mobile apps, though that doesn't mean you can't use it on your website. Think of sites that offer credits or points in return for completing tasks (like filling out a registration form or completing special offers). That's gamification.

Rewards, when they're worthwhile (either psychologically or physically), are a huge motivator for users. Just be careful that the rewards you're offering are appropriate to the level of risk for your user. Too small a reward isn't enough incentive, while too large of a reward may make them wary ("Why am I getting so much for so little? There must be a catch.").

On the most basic level, visuals that change, improve, or do something "cool" can be a great reward for simple tasks. After all, that's how many video games work: complete a task, move on to the next level. Your website or app can do the same thing.

Foursquare has long used gamification in their app to encourage users to continuously check in at various places. The more users who check in, the more

useful the app is to everyone, so gamification makes a ton of sense in this case. In their Swarm app, you can also gain rewards like becoming "mayor" of a place you check into often (among your friends who also use Swarm).

As we described in Interaction Design Best Practices, gamification works off of the simple cue-routine-reward loop that creates user habits.

Because it's difficult to change the actual cue, you'll want to either change the routine or reward.

Dropbox is a good example of gamification through voluntary reward. They dangle a reward (250MB of free space) in front of users in exchange for a series of small actions, which it cleverly frames as "a series of quests". They also present the seven quests in a checklist format, which taps into people's need to feel a sense of accomplishment.

Unsurprisingly, this gamification model actually played a huge role in Dropbox's initial growth.

As you approach your initial data limit, users will be shown a notification (cue) to either upgrade their account or invite others (both of which are routines). By presenting a simpler routine (inviting others) without altering the reward, Dropbox manages to capture value from less convinced users who otherwise might just abandon the app if they didn't want to pay.

While gamification isn't a direct form of storytelling, it does create a stronger overall narrative for the experience. By offering different rewards for different actions, you end up creating more of a "choose your own adventure" feel to your site or app.

3. Supplement common actions with interactivity

Certain actions are quite commonplace online. For example, clicking (or tapping on mobile devices) and scrolling are actions that users complete without a second thought – you might as well add some interactive value.

When it comes to clicking, use your images to reinforce where users should click and what will happen when they do (and why that's beneficial). As described in Web Design for the Human Eye, you must ensure consistency between the tone of your copy and the images.

Squarespace that the high-resolution image fulfills the promise suggested by "Create a beautiful website". If you want to capture user attention, keep the headline within 5-7 words, then find (or create) the right graphics to communicate the message on an instantaneous level.

When it comes to scrolling, you must be very nuanced in your approach if you want it to work. Parallax scrolling has become one of the most popular techniques to tell a linear visual story as a user scrolls down a site.

Of course, you don't need a full parallax site to create a more immersive experience. For example (also from Squarespace), you'll see below that the image in the computer and copy on the page rotate in place as you scroll downwards. As a result, the overall scroll is shortened while also providing a bit of unexpected visual delight.

Also borrowing some tricks from parallax design, design agency Humaan tells a fun interactive story with hover-to-reveal copy and scroll-triggered animations.

Remember that interaction design isn't about flashy animations at every corner. Embed additional interactivity into existing user actions, and you'll find that the effects quickly add up to create a more delightful experience.

4. Make your visuals respond

Adding visuals that respond to user actions is tactic that's similar to our previous tips on leveraging common actions. In most cases, this is going to be some simple animation that they'll perform (like we mentioned with Humaan). The visual reaction can be triggered by clicking, scrolling, or a more complex action like a form submission.

Take the Babel app website, for one great example. As you scroll down, a cat (the title character, Babel) seemingly falls from the sky, tumbling on the way down. Stop scrolling, and the cat rights itself, holding onto an umbrella. (You can't see the effect here, but visit the site to try it out for yourself.)

5. Hide secondary elements for an "easter egg" effect

This is one of the trickiest interaction design strategies to pull off, and is only suitable for certain sites. But if your project is well-suited, the joy of discoverability can be one of the most memorable experiences for users. Some types of sites that might be appropriate for this:

- Game sites (both those for actual games and those about gaming in general)
- Giveaway or contest sites (it can add to the fun of the contest)
- Sites aimed at geeks, nerds, and the computer-proficient (who doesn't love a good Konami Code easter egg?)

- Any site where the premise is supposed to be fun and lighthearted, or where the user will feel a sense of accomplishment at discovering something hidden

One great example of a site that uses this tactic well is The Museum of Mario website, which showcases the evolution of the Super Mario Bros. and related video games. Different areas on different screens within the site perform a variety of actions, including mimicking game play and revealing information about characters and games.

Because The Museum of Mario site is already targeting gamers who mostly enjoy easter eggs, this kind of hidden information works. It's also effective because it says right under the header "click around to find hidden interactions!"

But be careful that your audience actually understands and enjoys this kind of playful interaction. Not everyone will appreciate it, and for some users, it may prove to simply be frustrating. We can't emphasize this enough: before you design anything, know your users inside and out.

Once you know your users, make sure you prioritize the tasks. Actions that are critical to completing user goals must be explicitly visible, while those that are more occasional can afford to be less visible or even hidden. As you can see in the previous Mario example, you can still experience the whole history of Mario without ever using the hidden click feature (which means they prioritized correctly).

6. Keep the bigger picture in mind: a beginning, middle, and end

Every good story has a beginning, a middle, and an end. Even a story told with a single image follows the same narrative arc (just completing the cycle faster), but it becomes even more vital for a longer, more complex story (like explaining why your cloud CRM solution stands out from the dozens of others).

Take time to map out the beginning, middle, and end of the experience. You should approach it from the point of view of the user: the beginning is the stimulus of the customer journey, somewhere in the middle you'll engage with them, and the end is where they complete their final goal.

The stage of engagement and completion of sale varies dramatically depending on product and service. For example, a user might discover your product comparison tool at the beginning of their quest for a better computer, do some research, then decide it's easier to pay for the tool. Your part of that experience is technically complete, but the user still has a ways to go before completing their final goal.

It's never a bad idea to conduct user research and then create a thorough experience map for the whole journey (Adaptive Path offers an excellent free guide, and Designing CX provides a helpful free toolkit). Once you've explored the complete journey, you can then create a more localized experience map that focuses only on the beginning, middle, and end of where your site or app plays a role within the context of the bigger picture.

After you know the high-level and more focused customer journeys, you'll be able to craft the most intriguing story to tell through your site's visual and interaction design. Align your multimedia efforts to that narrative, and you've now crafted a targeted experience that is far more than just pretty pictures and animations.

Conclusion

Interaction design isn't an ornamental branch of web design. It is the core to allowing users to become part of the story you tell, which makes them more of a participant than a passive observer.

Make your visual story as simple or complex as it needs to be to get the job done. Don't add interactive elements just for the sake of adding them, and consider carefully those that you do add to ensure they add value to the end user, rather than just being there to "impress".

**Final project incorporating elements from all
the previous unit —taking a story and adding audio, photo and video to
compliment it for online publication.**