2017 specification
first assessment in 2019

GCSE (9–1) AQA NEA
Practical Skills Pack

Print

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9738**

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Contents

Teacher's Introduction

This resource has been compiled to help support students to learn and develop practical production skills in preparation for completing their chosen NEA brief **as outlined in the AQA (8572) GCSE (9–1) Media Studies specification**. This resource is designed to support students in the production of print media, specifically newspapers, magazines and advertising/marketing products.

For many students, the NEA will be their first experience of producing a media product independently. This pack is compiled in a way that describes the core elements of the NEA brief (as outlined by the AQA specification) in detail before offering students a comprehensive guide to the relevant skills needed to research, plan and execute their practical projects. This resource offers a **general** guideline of the skills students will need to complete their **newspaper, magazine or advertising/marketing product**. This resource can be applied to any brief supplied by the exam board, and therefore may be used year after year to support students. It should not, however, be used as a direct source of ideas for their NEA.

Each section for this resource has been designed to slowly build confidence for students in fully understanding the NEA brief, analysing relevant media products and applying these skills to their own practical production. The pack begins by outlining the NEAs which fit into the category of print media, in this case newspapers, magazines and advertising/marketing products. This opening section sets out the criteria that the student's work will be assessed against: a statement of intent (10 marks); a media product which demonstrates confident and skilful use of media language (15 marks); a media product which demonstrates a capacity to form representations (15 marks); and a media product which meets all aspects of the brief and that effectively communicates meaning (20 marks). Furthermore, a clear breakdown of the restrictions, limitations and means of documenting the production process are provided for students to read. The resource then provides a useful summary of the technical codes and conventions of newspapers, magazines and advertising/marketing products, as well as a comprehensive list of the core genres and sub-genres within these media forms.

The remainder of the pack takes the student, step by step, through the process of completing their NEA. The guide begins by encouraging students to explore ways in which they can initially plan their projects through the production of mind maps, pitches, mock drafts, etc. The pack then offers a general guide through the research and planning stages of the project. Please note: the planning section of this resource contains an example statement of aims. It is up to you to decide how you use this with your class. The main body of the guide will explore the specific technical skills required for the production of print-based content. Tasks are varied by way of annotations of media products, creative activities and short written analyses to allow for deeper exploration of understanding. The resource will also include a number of completed analyses for students to study, practical tips, step-by-step guides and examples of effective use of media language in relevant media products.

This resource is intended only to supplement your teaching. As with all non-exam assessment tasks, it is the teacher's responsibility to decide what level of support is appropriate for their students and in accordance with the rules from the exam board.

The resources here are provided as the author's interpretation of the **specification**. The author, does not have any special knowledge of what to expect on any particular assessment.

A glossary of terms is provided at the end of the resource, as is a further reading / viewing section for students who wish to broaden their knowledge and strengthen their skills. Tasks that require answers of a specific or an indicative nature can be found in the answer sheets located in the answer section at the back of the resource. By the end of this resource, students will have gained an idea of how to plan their time and structure their practical project. They will also acquire the confidence to approach their NEAs with creativity and innovation while fulfilling the requirements of the AQA specification.

Colour copies of selected pages from this resource can be accessed via our free updates system (*zzed.uk/freeupdates*).

July 2019

NEA Outlines – Print-based P

The NEA or 'Non-exam Assessment' is the 'coursework' part of your Media Studi
the final exam at the end of the course. It is an ongoing project involving the pla
a media product to a given brief. This resource is designed to equip you with the
create a print-based media product, which will be in the form of either a magazi
advertising/marketing product.

The Non-exam Assessment (NEA) is worth 6̶ ̶ ̶ ̶a̶ ̶ ̶ ̶ ̶n̶ ̶total, making it 30% of the
assessment breakdown works as f̶̶̶̶ ̶̶̶̶̶̶̶
- **10 marks** – Statement ̶ ̶ ̶ ̶n̶ ̶
- **15 marks** ̶ ̶Cre ̶ ̶ ̶ ̶ ̶.̶ ̶edia product which effectively uses media language
- **15 ma** ̶ ̶ ̶ ̶ea̶ ̶ng a media product which constructs clear and effective r̶
- **20 mar** ̶ ̶ ̶eating a media product which meets the requirements of the brie

**In addition to your practical project, a statement of intent will need to be submitted. In essence
how you plan to apply knowledge of media language and representation to the creation of a produ
conventions of the chosen genre and which effectively appeals to a particular target audience. Th
300 words. Your teacher will provide you with a full template, into which you will write your state

As mentioned, you will be asked to produce a print-based media product from ei
project briefs will change on a year-by-year basis and, as such, the requirements
from those provided below):

- **Magazine Print-based Product**
  You are required to produce a front cover, as well as a double-page featur
  The magazine must fit into a specified genre, fulfil a specified aim and app
  audience, all of which will be specified by the brief given to you by your te
- **Newspaper Print-based Product**
  You are required to produce a front page, a̶ ̶ ̶ ̶a̶ ̶ ̶a̶ ̶̶ ̶ature page for an
  newspaper must fit into a particular ̶ ̶ ̶ ̶e̶ ̶ ̶ ̶appeal to a particular targe
  be specified by the brief giv̶ ̶ ̶ ̶ ̶ ̶ ̶ ̶ ̶ your teacher.
- **Advertising/Market̶ ̶ ̶ ̶ ̶based Product**
  You ar̶ ̶ ̶qu̶ ̶ ̶ ̶ ̶ ̶ ̶oduce three print advertisements which market a si
  prod̶ ̶ ̶ ̶he advertisements must fulfil a specified aim and appeal to a s
  of wh̶ ̶ ̶ill be specified by the brief given to you by your teacher.

Assessed Materials

You will be assessed on your media product and your cover sheet (which should
intent). You will **not** need to submit research or planning material, although you
teacher evidence of research and planning throughout the 12-week process. Th
stages will be assessed.

Restrictions and Limitations

- The required length of each project will be specified on a brief-by-brief basi
  double-page spread for an original magazine.
- The upper limits set out by the specification should not be exceeded. For e̶
  advertising/marketing material beyond that which t̶̶ ̶ ̶ ̶ef specifies, this a
  marked for examination.
- Under no circumstances should uno̶ ̶ ̶ ̶ ̶im̶ ̶ ̶s or text be used in the cre
- Students will have their ma̶r̶ ̶ ̶ ̶ ̶ ̶ ̶ ̶ly affected if they produce material t
  the target audience
- Print-b̶ ̶ ̶ ̶na̶ ̶ ̶ ̶ ̶ ̶be submitted electronically, so quality of **printing** i

Managing an̶ ̶ ̶ ̶ing Times

The amount of time you spend on your project (from the initial analysis of existi
touches of your production) is theoretically limitless, but it is recommended that
30 hours on the project. Deadlines for each stage of the production process will
is your responsibility to ensure that your product and coversheet are ready in tin

NEA Checklists – Print-based I

There are essential elements which must feature in your final media product, de
you chose to follow. You may find it useful to tick each element off as you progr
project. **NB** the project briefs will change on a year-by-year b sis and, as such, t
briefs may differ slightly from those provided below.

Magazine

Essential Content

* Thr   es   otal
* Five   e original images in total

Front Cover

* Original masthead
* Sell line
* Cover price
* Dateline
* An original main cover image
* Four or more coverlines

Double-page Spread

* Headline
* Standfirst
* Subheadings
* An original main image
* Three or more original, smaller additional images
* Pull quotes / sidebar
* Feature article (a   y 350 words) which corresponds to one of t
  the f   ov

Newspaper

Essential Content

* Consistent sense of brand identity
* Consistent application of house style
* Suitable mode of address
* Approximately 400 words of original copy

Front Page

* Masthead
* Dateline
* An original main image
* At least one enigma code
* Headline
* Original text

Feature Page
- Headline
- Standfirst
- Subheadings
- Byline
- Original text relevant to the front page lea ... in
- Four or more original images

Print Advertisement
Essential (
- Thre ... ent advertisements
- A common house style across all three products
- No fewer than five images across the three pages, including one main im
- All three main images must convey a narrative and include one or more c
- Original text (usually 70 words or more)
- A logo design (depending on the product or campaign)
- Colours and typography that convey appropriate meaning

Indicative/Advisable Content – All Three Forms
- Invocation of a clear house style
- Suitable application of codes and conventions
- A suitable concept which appeals to the specified target audience
- Images constructed with a sophisticated mise en s ... with appropriate
- Images and copy are integrated effectively
- Use of intertextuality
- Content which combat ... sut ... stereotypical representations

DON'T FORGET!
It is extremely likely that the set briefs will require you to produc
print media, e.g. a music magazine, a video game magazine, a TV
magazine, a vlogger marketing campaign or a video game marl

Briefs such as this will require you to conduct research on the cod
context surrounding multiple media forms.

Conventions of Media

As you will have discovered from your media less... far... ...ferent technical and generic conventions pack, we will focus on the codes and co... ...magazines, newspapers and print advertisements should be conducting the same ... ...us as part of your research process for your project, which

Typograph... ...f font – helps to establish a h... ...e and contributes to branding the product, e.g. *the digitally produced icicle effect mirrors the desired state of the product*

Tagline/Slogan: One punchy line which ensures that the advert is retained in the audience's memory, e.g. *the promise of saving time is a huge selling point*

Mode of Address: The type of language used to speak to audiences, e.g. *directly addresses the audience a... 'you', and provides full instr... ...walking the audie... thr... ...o... use ...duc*

Ad Copy: ...ain body of text describing the benefits and mechanisms of a product or service, e.g. *instructions and benefits of the freeze paper are explained*

Colour Scheme: The repeated group of colours used to create a particular tone or house style, e.g. *generally blue and white colour scheme inviting connotations of snow and fresh wate...*

Print Advertisement

Glacial Beer Advert © Brasil Kirin, 2015

a ...ff-page print advertisement marketing a special type of paper which can accelerat... ...rtisement unique is its interactive nature – the ad itself contains salt particles, and when t... frozen, it cools the beer a lot quicke...

Newspaper Front Page

Masthead Caption: Typical of a tabloid newspaper – summarises the appeal of the publication, e.g. *'Fighting for you'* directly addresses the reader and promises to report with the reader's interest in mind

Red Top: A key characteristic of several British tabloid newspapers, so named because of their red mastheads; *The Sun*, the *Daily Mail* and the *Daily Mirror* are the main examples

Secondary Image: visual context for key news story, e.g. of *Laura Plummer* into camera is high – prepares audience human interest

Dateline: Is the date of publication, e.g. like most tabloids this appears within the red top

Masthead: The title of the publication, designed and displayed on the front page, e.g. the *Daily Mirror* headline is always positioned in the top-left corner of the stage so it stands out among the competition

Main Image: Usually a visual accompaniment to the main story, in this case the main image does not coincide with the main headline – this is rare

Secondary Headline: The title of a slightly less important article, e.g. *written in the first person* to make readers feel more connected to Lisa Riley

The *Daily Mirror* © Reach PLC, 2017

Banner Advert: A key way in which newspapers can make money; provides an incentive to the reader by offering a reward, the reader can read about deals in Tesco

Sub-head: A tagline for the article, normally expressed in one line, e.g. emotive language – 'Fury' – infused with shocking statistics – 'record £175m'

Body Text: The main body of the article minimal amount on the front page, typical of tabloids (that are visually driven)

This front page is from the *Daily Mirror*, a British national tabloid newspaper. This exemplifies the features and conventions currently associated with newspapers

Newspaper Feature

Headline: The title of the article, summarising the topic, e.g. *typically formal of a broadsheet newspaper with political subject matter*

Standfirst: ...ar ... u...i of information, ...marising the story or teasi... ...eader to find out more, e.g. *provides new information rather than simply repeating the headline*

Byline: The name of the author, e.g. *reveals Tim Shipman's job – 'Political Editor' – as well as his name*

Body Text: The main text of the article, e.g. *proportion of text to imagery is much higher than it would be in a tabloid newspaper – aimed at a more highly educated audi...*

Frames: ...oft...n of a different co... ...wn around certain sections of the body text to break it up, e.g. *makes the countdown stages before Britain leaves the EU stand out*

Colour Scheme: The repeated group of colours used to create a particular tone or house style, e.g. *broadsheets tend to utilise black and white – this page scarcely uses red and blue to invoke the image of th... Union flag, which would b... ... ..., for a st... ...ut...*

May's secret Bre

Breakthrough on Irish border as PM woos Tory rebels

EXCLUSIVE

ANATOMY OF A DEAL TIM SHIPMAN, PAGES 16

The Times © News UK, 2018

This feature page is from *The Times*, a British national broad... example contains many of the codes and conventions cur... newspapers.

Strapline: A hook or tag line used to gain audience interest, directly related to articles within the issue, e.g. top positioning and the use of rhyme in 'clash' and 'smash' make this stand out among the other coverlines

Masthead: The title of the publication, designed and displayed on the front page, e.g. Mojo is hidden behind Hendrix's afro, suggesting confidence in the magazine's content

Pug: Pieces of information located on the outer edges of the cover. They are used to attract the attention of the audience and draw them into the magazine, e.g. a free CD would be attractive for a music magazine's audience

Main Coverline: One of the titles from the cover page, considered the main title. Often corresponds to the main image/model of that issue, e.g. it is testament to Hendrix's star appeal that his name constitutes a headline as opposed to a play on words

Tag: Phrases used to catch the audience's attention. Also referred to as **buzz words**, e.g. the word 'plus' is one of the most common examples of this

Mojo (Magazine) © Bauer Media Group

Thirds: A magazine cover is always split into three equal horizontal and vertical sections called thirds. These are used for selling purposes and to grab readers' attention, e.g. left – image article and extras, centre – central image/masthead, right – main coverlines

Main Image: Magazines typically feature one image (also known as the **cover image**), often of a celebrity, that ties into the themes of that issue, e.g. Hendrix has an iconic sense of style which audiences will associate with 1960s rock music
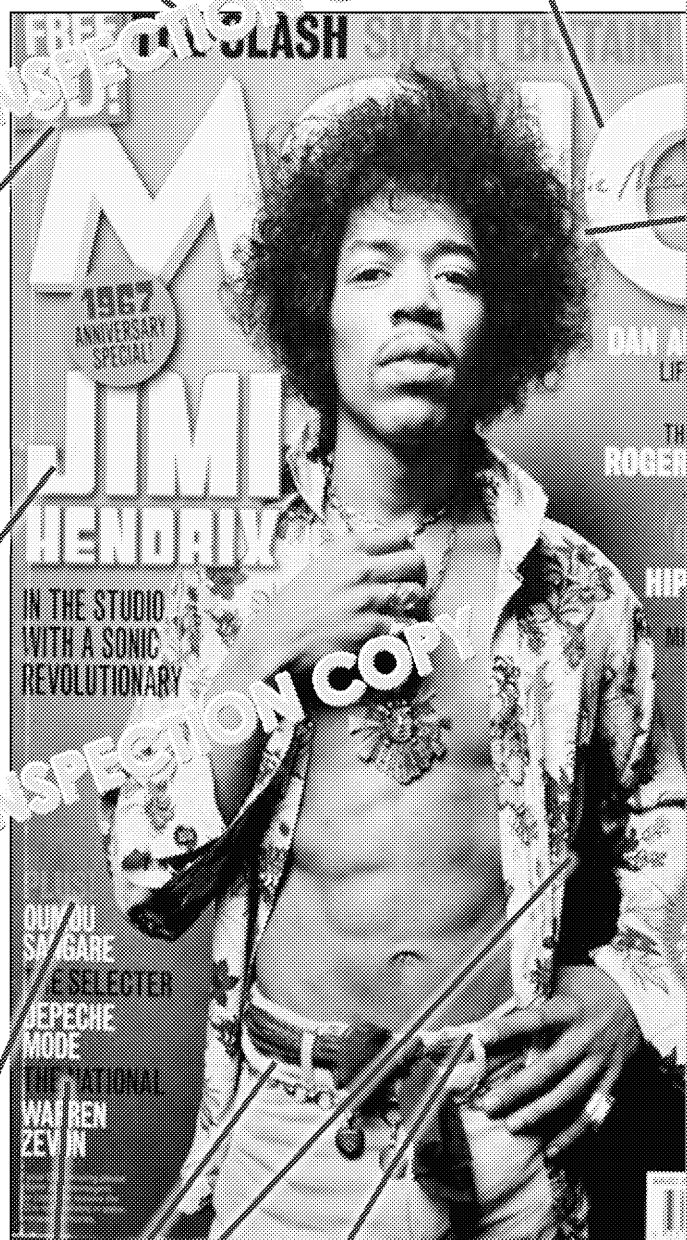
Mojo fits into the genre of music magazine. The cover pictured above contains all conventions found in magazines. Notable exceptions are the cover price and

Standfirst: A brief summary of an article ... ... an introduction to the story or celebrity involved, ... of t e *third person pronoun (he)*, *suggesting factual inform ... d1 ... clarifies the article's focus on* flirting and P ... ... rionship with Kristen Stewart

Text Style: Font is often small reflect the style and genre magazine, e.g. *columns are of for interview-based articles fo*

Feature Article: Often in small print, the main body of content for a particular article. Provides the most detailed information, e.g. *in this case Robert Pattinson's interview answers*

THE LOOK INTERVIEW
Robert Pattinson

'Kristen Needs Patience To Date Me?'

He recently came clean about his relationship w
Stewart, but R-Patz says girls never us

Subheadings: Headings which separate bodies of text in the fe article, e.g. i case, the inter questions

'I wouldn't talk about myself on a first date'

Additional Smaller Images: Provide visual context for the reader about the story and makes the page more visually engaging, e.g. *pictures of Pattinson with girlfriend, Kristen Stewart*

Before I did Twilight nobody came on to me'

Look fits into the genre of women's lifestyle magazine focusing on high fashion and celebrity gossip.

Genres and Niche Genr[...]

For your NEA, you will be asked to create a product which fits into a particular ty[...]
vary in their use of colour, typography, political alignment, etc., there are genera[...]
newspaper.

Newspapers (Tabloid vs Broadsheet vs Freesheet)

Newspaper Type	Quali[...]
Tabloid • The Sun • Daily Mirror • Daily Star • Daily Express • Morning Star • Daily Mail	• Traditionally higher readershi[...] • Sensationalist headlines • Target audience (C1, C2, D, E) • Proportion of image to text is [...] • Greater use of bold typeface • Larger font size • Shorter article length • Headlines often feature laym[...] terminology) • Use of colloquial language (ev[...] • Focus on celebrity gossip • Focus on human interest stor[...] • Extremely obvious political st[...] • Often includes discount code[...] • News stories are mostly natio[...] • Greate[...] of imperatives an[...]
• Broadsheet • The Dail[...] Tel[...] • The [...]dent • The G[...]an • The Observer • The Times • The Financial Times	• [...] ge [...] more educated aud[...] • [...]ntains more informative co[...] • Focus on 'serious' issues, e.g. [...] • Limited use of colour • Proportion of text to images i[...] • Articles are longer in length • More likely to include facts, s[...] • Covers both national and inte[...] • Contains cultural inserts • Political alignments are revea[...] • Reporting tends to be more in[...] • Target audience (A, B, C1, C2) • Less emphasis is placed on hu[...]
• Freesheet • Metro • The Shuttle • Evening Standard	• Free of charge • Targets urban audiences • Makes money through advert[...] • Some resemble tabloids; som[...]

> **TOP TIP:** The brief yo[...] will clarify whether you should be wri[...] broadsheet [...] publication. Use this table to ensure your [...] [...] target audience.

Magazine Genres

Magazines encompass a wide range of genres and niche genres. Listed below are just

Genres	Women's	Men's	Entertain
Niche Genres	• Celebrity gossip • Bridal and weddings • Fashion and beauty • Home and cooking • Pregnancy/Motherh • Women's h	• Men's fitness • Auto • O?d ?, • S ?r ?, thletics • Weaponry • Men's fashion	• Film • TV • Gaming • Celebrity • Music • Sci-fi • Art
Genres	_style	Teen	Hobbi
Niche Genres	• Adventure • International living • Holidays/Leisure • Home/Decorating • Recreation • Fashion and beauty	• Comic books • Dance • Gymnastics • Gaming • Teen fashion • Skating • Teen lifestyle	• Arts and c • Auto • Comics • Puzzles/G • Sci-fi • Toys/Colle • Woodwor • Computer • Photograp

TOP TIP: Notice how many of the niche genres overlap!
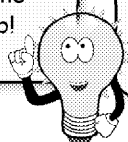
TOP TIP: Do not underestimate the importance of d between similar niche genres. For example, the ta magazines will differ massively from the target au magazines, even though both would technically

Print Advertisements

It is signific or difficult to officially categorise genres and subgenres of pr below demo e how print advertisements can appear in a number of differe number of different purposes.

Print advertisements can appear in/on:

magazines
newspapers
pamphlets
DVD cases
billboards
posters
public tran pol

Print adv

s
s
pro
pron
v
h
pro
promot
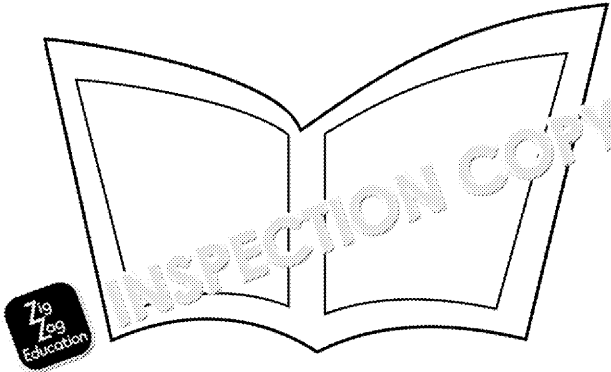
Initial Ideas

Once you have received your NEA brief, it will be up to you to start thinking abou[t] want to create. While your project is bound to be shaped by the research and pl[a] there are *certain* exercises you can try out to help you formulate and develop an[y] presents just three ways in which you might want to draw out initial ideas. Exam[ples]

Working Slogan: You can't just make other people happy

Chara[cters] Colourful, happy-go-lucky main characters – feeling isolated from friends and colleagues

Themes: Loneliness, isolation, fr[ie]n[d]sh[ip], di[scussi]ng [m]e[ntal h]ealth

Government-funded / Mental health / Students aged 16–25

Main Image: Three 21-year-olds, nightclub, classroom, park. Everyone in black and white; main characters in colour.

Persuasive Techniques: Three leads staring into frame; direct address: 'you'; imperatives: 'call this service'

Key Components: Mental health helpline, statistics about anxiety and depression among

Brief: Print advertisements for a government-funded campaign to tackle mental health issues among university students, aimed at 16–25-year-olds.

Brief: A magazine to promote an up-and-coming urban radio DJ, aimed at 13–18-year-olds

Title: *The Sunday Scoop*
Type of Newspaper: Tabloid
Reach: Regional
Demographic: Ages 18–45, predominantly female, white, working class
Psychographic: Left-wing, anti-Brexit, feminist ideals, focus on human interest stories, personal injustices and celebrity scandals
Main Story: 'Dozens hospitalised after Brexit-themed stag party'
Related Background Story: The wife-to-be's side of the story
Image Ideas: Female police officer separating a man (who is wearing a Union flag jumper) and a young woman who are fighting / Secondary image – two members of the stag party have bloody noses and are sitting on the pa[vemen]t, arms around each other / Feature page – close-up of fianc[é] [and] [o]u[r] [t]o do an interview
Ideas for Intertextuality: Subhead – 'I think [s]e [i]t[s] [L]EAVE right now...', '... the pound's getting weaker' – sim[il]a[r] [m]u[sic] [n]ightclub to Will Young's 'Leave Right Now'
**Subverted St[e]r[eo]ty[p]e [–] [s]he [p]olice officer willing and able to break up the brawl / Rar[e] [re]ac[ti]ons among members of the stag party – some tried their best to prev[ent] fighting, comforted each other afterwards

Brief: A local tabloid newspaper aimed at young local adults

Before you begin creating your media product, it is crucial that you understand your targe
codes and conventions of media language to appeal to them. It is, therefore, crucial that
research into the type of media product you intend to make.

Analysing Existing Products

One of the most useful forms of research you c__ __ __ rt__ __ s a close analysis of existing me
and target audience to the one you pla__ __ __ __ __ __ it is important that you analyse these p
media language used; how the __ __ __ __ __ __ge is used to form representations of people, pla
used to target the prod__ __ __ __ de__ target audience.

Media D__ __

Brief: A national broadsheet newspaper containing a s

The Guardian © Guardian media Group, 2014

Cultural Inserts: Sinéad O'Connor – suggests an older audience; focus on career and life stories rather than scandals

Headline: Quotation marks – frank rather than sensationalist; however, still emotive and challenges reader

Standfirst: Three bullet points (rule of three emphasises message) – facts and figures summarise the story

Typography: Much smaller typeface – allows more information to be include__

**Secondar__ __ __ __ ne__ __ ightly less urgent __ __ headline – 'Cameron' assumes reader knowledge

Media Representation

Brief: A Sport's magazine for men aged 24–40
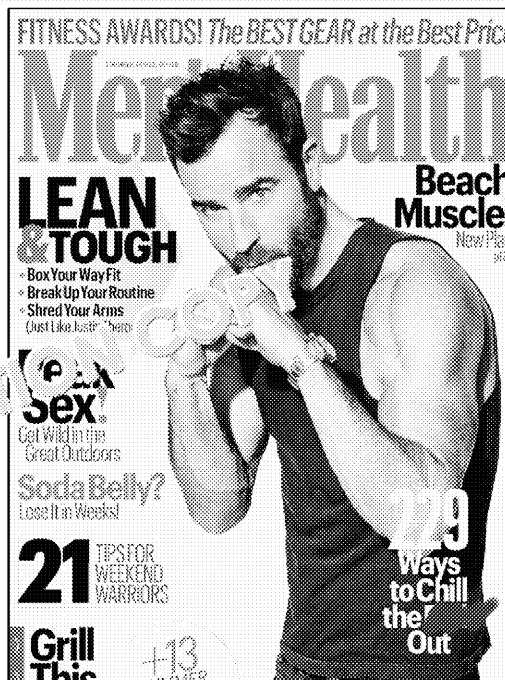
Men's Health (Magazine) © Rodale Press, 2018

Coverlines: Focus on stereotypically male issues from fitness regimes to grilling tips. Repetition of commands such as *'shred your arms'* and *'get wild'* represent the ideal men as active go-getters. Also an emphasis on a masculine ideal of being macho through words such as 'tough' and 'warriors'

Tag: 'Peak sex!'- Producers assume a widespread male interest in se__ __ becoming better at per__ __ __ e.

Cultural Rel__ __ __ Hollywood actor Justin Theroux is used to demonstrate masculine strength and success. He wears a gold watch and makes eye contact with the reader, as if challenging them to reach his level

Brief: Three print adver~ ~uraging parents to protect their ch~

Tagline/Slogan: Constructs an enigma – 'Guess which one' is an imperative, instructing the audience to solve an enigma. The surpri~ ~ answer makes the~ ~dve ~ ~ ~ ~

Characters: ~ ~ ~ e of Propp's character type~ ~oms Demand Action is the dispatcher, the audience is the hero (with the power to take action), the two children are the princess (who must be protected), and the assault rifle is the villain (who threatens everyone).

Cultural Codes: Library setting and appearance of *Little Red Riding Hood* – society recognises storytelling as a crucial milestone in the development of young children

Colour Scher~ ~n, ~ ~ ~ ~r scheme connc~ ~ly situation – only bright, h~ ~ ~ ~lours come from pink and yellow clothes

Action Codes: The assault rifle connotes violence and death – something bad will happen if the audience fails to act

ONE CHILD IS HOLDING SOMETHING THAT'S BEEN BANNED IN AMERICA TO PROTECT THEM.

GUESS WHICH ONE

We keep 'Little Red Riding Hood' out of schools because of the battle of wits th~

'One child is holding something that'~ been banned in America to protect ther~

TOP TIP: Notice that these e~ ~ ~ ~ ~ ~dibly similar to those you will have completed in preparation f~ ~diffe~ ~ ~ ~ ~s t~~r you are using your analysis to inform the way you create your own n~

You may ~ ~ful to make a giant list of the codes and conventions you find throughout your analyses. ~ yourself to apply as many of these as possible to your own product.

Primary and Secondary Research

Beyond your analysis of existing media products, you will have to strike an effect
research and **secondary research** in order to further your understanding of med

> **Primary Research:** Refers to research you will conduct yourself in order to ans
> related to your project.
> **Secondary Research:** Refers to information you will ga.. er ..om the publicly a

Primary Research

In order to co... ct ... re.search, you will have to gather some information
resources. ...aly...s of existing media products from the previous page wou
there are ad... al methods you can use:

- **An audience questionnaire/survey:** Make a list of questions you want your
  hand these out to people who fit into this demographic. This form of prima
  for yes or no questions or multiple choice questions.
- **Interviews:** If you would like to receive more complex answers from your ta
  individual interviews. You may want to ask an interviewee to explain the pl
  from certain media products or answer closed questions such as '*Do you thi*
  representation in video game magazines?'
- **Focus group:** Invite people who fit into your audience demographic for a sm
  ask them to discuss the newspapers they read or the print advertisements t
  You could even get them to discuss some of your early drafts.

Note: If you choose to hold interviews or focus groups, you may wish to record p
responses. Ensure that you **get permission** from all participants. Furthermore, y
should not use strangers to collect your primary rese... ..h ... should be able to
your fellow classmates, siblings, teachers or pare..ts ... ...duct effective researc

Secondary Research

Secondary rese...rch ... ... you to further your understanding of how audience
respond to ... n ... lia products and support your analysis. You may also find
useful to ex... ow magazines, newspapers and print advertisements have his
targeted their audiences. Appropriate secondary research can be completed usi
Internet, books, videos, documentaries and existing media products. Check out t
recommended list of further reading found on p. 42 of this resource.

When it comes to picking out existing media products to analyse, be sure to fam
contexts in which they were produced. Ask yourself the following:

Magazines
- What is the magazine's circulation/readership?
- Where is the magazine sold?
- Does the magazine offer digital editions?
- Who does the magazine claim to appeal to?
- How long has the magazine been running for?
- What do these answers reveal about the ... ...
  audience?

- What is the paper'
- How much does ea
- Are digital editions
- What is the demog
- What is the psycho
- What controversie
- Which conglomera
- How is the paper fu

Print Advertisements
- Is the advertisement selling a product or a service?
- Is the advertisement promoting a charity or social campa
- Is it part of a cross-media campaign?
- Is the advert considered controversial?
- Was the advert produced under a media conglomerate?
- Who is being targeted?

Planning Techniques

As you approach the final stages of your research, you can start planning the exe⬚
Whichever NEA brief you choose to follow, there will ⬚⬚ ⬚⬚ ⬚s of tasks you will ⬚
underestimate the power of planning. Once y⬚u ⬚av⬚ ⬚⬚ned your project fully⬚
draft statement of intent, which you ⬚⬚⬚ ⬚ ⬚rn to once you have completed ⬚⬚
accurate, and that you have ⬚⬚⬚ ved ⬚ ⬚rything you set out to. More informati⬚
intent can be found ⬚⬚ ⬚ ⬚x ⬚age. Below we have provided a few ideas to ki⬚

Sticking to the Specification

- As advised in the initial ideas stage (p. 10), create a pitch for your fictional magazine, newspaper or print advertisement *(think about the content of the magazine and the audience you aim to target)*
- Keep note of all the essential elements specified by the NEA brief (pp. 3–4). Tick off each of these elements as you include them in your final product
- Keep note of all the elements of media language, representation and audiences you discover in your close analyses. Be sur⬚ to apply some of these codes and conventions to your final ⬚⬚ ⬚ ⬚
- Stick to the brief!

Logistics/Timings

- Create a timeline of the entire process. *(Start by giving yourself 30 hours. You can always run over.)* Use this to ensure that you stick to deadlines and leave enough time for shooting, digital composition, etc.
- Create a 'to-do list' which you can tick off throughout the process. *(You may find it helpful to split this list into subsections, e.g. images, written content, editing.)*
- If you are planning on completing primary research, ensure that this is scheduled properly in advance as you will be relying ⬚ other people to collect your data. *(Secondary research and th⬚ ⬚⬚ ⬚ ⬚riting of content can be ⬚ ⬚ ⬚⬚⬚⬚n a flexible basis ⬚⬚ ⬚⬚r⬚ ⬚ ⬚ ⬚n and shooting must be p⬚ ⬚⬚ ⬚ar in advance)*
- Make ⬚⬚⬚e that you keep track of everyone involved in your practical project *e.g. lighting operators, models.* Their names will need to be included on the cover sheet you hand in

Original Material

- Make a list of al⬚ you will need fo⬚ *props, costume,* ⬚
- Create a shot lis⬚ images you war⬚ product. Tick th⬚
- Create a storyb⬚⬚ commonly asso⬚⬚ production but ⬚⬚ planning and en⬚ secondary phot⬚ to think more cl⬚ framing and col⬚
- Visit your shoot⬚ ensure its suitab⬚ as a **recce** *(visit ⬚ to filming)*
- In preparation f⬚ the following iss⬚ conditions? *(thi⬚ tone of an imag⬚ private propert⬚ permission fron⬚*
- Think about the ⬚ and objects with⬚ *(mise en scène)*

Layout and Design

- As advised in the⬚ (p. 10), produce ⬚ magazine / new⬚⬚ advertisement. *(⬚ time when it cor⬚ product.)*
- You may find it u⬚ designs of an en⬚ magazine / new⬚⬚ advertisement. *(⬚ focus entirely on ⬚ composition and* ⬚

Statement of Intent

Writing a statement of intent on top of your practical project may seem a little daunting at first but it shouldn't be too difficult provided that you research and plan your projects effectively. The statement of intent essentially gives you the opportunity to point out the most relevant and exciting parts of your practical project to the examiner. It should only be approximately 300 words in length.

You can produce an effective statement of intent by clearly identifying the most relevant aims of your project, as well as the ways in which they fulfil the brief.

Take it as an opportunity to describe:

- How you will utilise your knowledge and understanding of media language to inform your end product (i.e. how will you make use of key codes and conventions of media language in your project and why?)
- How you will utilise your knowledge and understanding of representations (of people, places, groups, events and ideas) in the media to inform your own constructions of representations in your product (i.e. how will you challenge or subvert stereotypes and why?)

These descriptions should be backed up by the knowledge you gain from your research stages (into other products, your target audience, and theoretical perspectives) to explain your decisions. Most importantly, you need to explain:

- How your product effectively communicates meaning and why it meets the stipulated brief

---

Sample Statement of Intent

I aim to produce a front page and a feature page for a regional broadsheet with a primary audience of young adults (21–45). I have decided that my politically centre-right audience with a dominant focus on politics and the content in similar media products, such as *The Daily Telegraph* and story will focus on a 19-year-old man who has just become the youngest elected in his constituency. In adherence with the set brief, the second explore further aspects of the Conservative candidate by covering an made at a local secondary school. Through annotating similar media include a headline that is simultaneously punchy and formal, a stand information, and a striking main image of the candidate staring into have decided to produce the newspaper with a red, white and blue connotations of Britain and a sense of national pride. I have included large chunks of text, and pull quotes to show a variety of political opinion and make the standard of journalism seem more legitimate (this is a broadsheet publication). I have also included 'The Wolf of Wilson Street reference to the film *The Wolf of Wall Street* starring Leonardo DiCaprio research, I discovered that many young adults (from both sides of the that there is under-representation of disabled people in politics. I plan by casting someone with cerebral palsy as the politician. This decision who never lets his disability stand in the way of his strong-minded a

---

Practical Skills

Typography

> **Typography:** The style of font in a media product. Th tributes to the pro
> house style.

Font

In any form of print-base rketing, the style of font is crucially importa
terms of cre m or audiences and capturing the style, genre and tone
particular p The typography must also be visually appealing so as to catch
people's eye e first place!

When you come to create your print-based product, be sure not to just rely on
same old fonts:

Calibri (Body)	Cambria (Headings)	
Comic Sans MS	TRAJAN PRO	
Arial	Times New Roman	
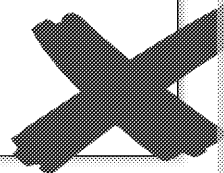
The fonts listed above are used time and time again in print media so you must
that your font stands out from the crowd.

There are dozens of websites which offer downloadable fonts for free. Be sure t
website you plan to download from so they can check the fo ts you use are cop
websites can be found in the Further Reading sectic 2.

Designers of print advertisements will of n urs perfecting the typograp
how much information designers y simply through the choice of font.
meaning are established wing slogan fonts:

Type of campaign: Supermarket a
class adults looking for high-qualit
Effect: Sharp slanted edges to the
upright design, connote elegance
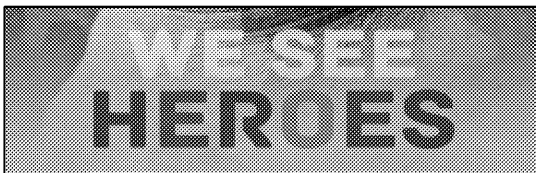
Type of campaign: A campaign by
on the rights of veterans to receiv
Effect: Use of bold font with wide
very clear to read (appropriate for
strength, appealing to the bravery
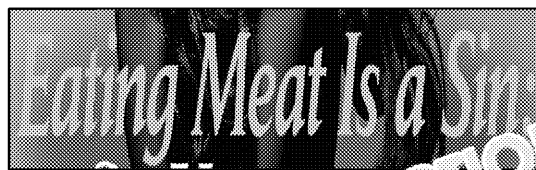
Type of campaign: A charity-led c
consumption
Effe: fo t (forwards-slantin
hi g harp edges invite conno
 while also invoking a sense of urge

ACTIVITY 1.1

Written below are **four** brief summaries for made-up print advertisements. For
come up with a catchy slogan which appropriately summarises the aims and to
completed, apply an appropriate font to each slogan which you feel would hel
intrigue of the target audience. The briefs are as follows:

1. A government-funded advertising campaig (ta be displayed in schools an
    discouraging teenage boys from b   g involved in urban knife crime

2. Print advertisement (pop culture magazines) promoting an up-a
    whose conten   around films and music (target audience: 16–25-ye

3. Print   sement (running in tabloid newspapers) promoting a new Ital
    (target audience: families)

4. Advertising campaign (running in lifestyle magazines) initiated by a wome
    suicide attempts among middle-aged women

Text Dimensions

> **Text Dimensions:** The size and positioning of text within the page.

We have already established that print marketing, newspapers and magazine co~~ve~~r
codes and conventions, all of which help to convey me~~an~~i~~ng~~ ~~fo~~r the audience. H~~o~~
consider how the dimensions of text affect me~~an~~i~~ng~~ ~~a~~n~~d~~ ~~h~~ow font **size** and **posit**
what information is most important fo~~r~~ ~~the~~ ~~to~~ ta~~ke~~ in.

Activity 2.1

Study thi~~s~~ cover of Q Magazine closely.
- Rank the following codes and conventions by their prominence on the fro~~nt~~
  line (3) Other coverlines (4) Barcode (5) Puff (6) Main image (7) Dateline (~~8~~
- For each ranking, describe how the code or convention appears on the co~~ver~~
  its size and positioning on the front cover.
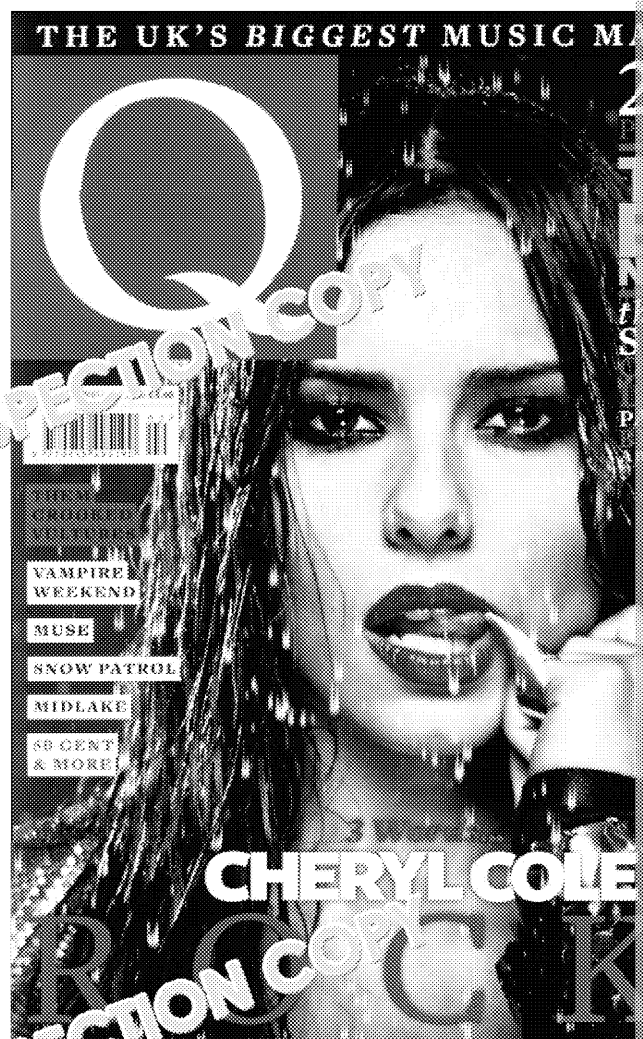
Q (Magazine) © Bauer Media Group, 2010

Ex~~ten~~sion Activity: Remember that it is important to choose
the appropriate typography for all elements of your print
product, not just the title and the masthead. Repeat **Activity
2.1** of your choice, ranking the cover's codes and
conventions in order of importance.

TOP TI
your ov~~er~~
rank the~~se~~
you pla~~n~~
This will~~i~~
design ~~y~~
certain ~~m~~

Stylisation

Stylisation: The intricate aspects of typography used to add further meaning ar
appealing for audiences.

People who design magazine covers professionally wi' ̣ ̣ ̣ ̣ ̣y ̣ettle for an unedit
Publisher. They will make subtle edits to m ̣ ̣ ̣ te ̣ t ̣ ̣ ̣d out among the compe
these more intricate aspects of typ ̣ ̣ ̣ ̣ ̣ ̣ ̣ iv
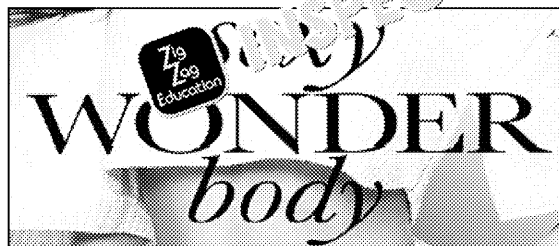
Italics
Explanation: Commonly used in or
particular words or to make certa
sentence. More so than **bold** and ̣ ̣
add emotional meaning to a part
'sexy' and 'body' invite connotatic
turn making the stability of 'wond ̣ ̣

Bold
Explanation: Used to make certai
used to emphasise certain words ̣ ̣
too many words on a page are w ̣ ̣
becomes meaningless so it should ̣
The importance of the message is ̣
secure font.

Underlining
Exp' ̣ ̣ ̣ ̣ ̣ ̣ Used to place emph ̣
 ̣ ̣ ̣ ̣ ̣ ̣ r obscure words and (m ̣ ̣
 ̣ ̣ m main bodies of text. Underli ̣ ̣
covers and in print advertisement ̣
among **bold** and *italic* typeface. ̣
seem more secure and reliable, w ̣
hand-painted quality.

Kerning
Explanation: Refers to the process ̣
individual characters in order to c ̣
design e.g. *observe the space betw* ̣

Analysis: Kerning has a sinister eff ̣
or perhaps that something is brok ̣ ̣

Tracking
Explanation: Also known as letter- ̣
of adjusting the space between c ̣ ̣
consistent density within a whole ̣ ̣
ensure that text fits proportionate ̣
readak' ̣

An ̣ ̣ ̣ ̣ s. Tracking makes masthec ̣ ̣
 ̣egance. Allows for more text to ̣
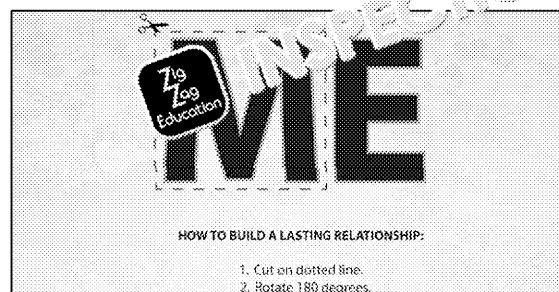
Line Height / Condensing Text
Explanation: Line height refers to ̣
on top of one another. Like tracki ̣ ̣
ensure that text is readable and ̣ ̣
to the space between letters.

Analysis: Line height is used to ap ̣
audiences read the advert (pictu ̣ ̣
height of the two instructions mak ̣ ̣

Activity 3.1

Annotate the two media products pictured below with reference to the following elements: *use of it... choice of font.* Explain whether these elements of typograph...

OK! (Magazine) © Reach PLC, 2010

Lego Star Wars © 2015

Colour Schemes

Colour is one of the most important indicators of meaning in print-based marketing. Colours carry dozens of different meanings and connotations. Media producers are highly aware of what audiences associate with certain colours and will use this knowledge to make the tone and genre of a print-based media product clear, based on a single image. You m__ t apply the same logic to your own print designs.

When you combine two (or more) __ __ __gether, you begin to hone in on which connotations you __ __ __our choices to convey to an audience. For example __ co __ __arries connotations of *love, passion, blood, danger, an__* I_ you juxtapose red and pink in a design, audiences will typically ass__e red with love and passion in this context. However, if you were to combine red with black, audiences are more likely to associate red with blood and danger.

Below are some common connotations of different colours:

Red – Love, anger, passion, danger, power, sexuality, courage, fire, blood
Purple – Reflection, wisdom, royalty, luxury
Blue – Peace, masculinity, responsibility, conservatism, cleanliness
Green – Growth, health, safety, wealth, greed
Yellow – Youth, energy, confidence, sunshine, cowardice
Orange – Warmth, excitement, joy, youth, self-indulgence
White – Innocence, purity, cleanliness, perfection, safety
Black – Mystery, strength, power, danger, evil. fo __a tv __eath
Brown – Earth, stability, nature, dirt, d_l__
Pink – Love, femininity, nurt__ __uln __bility

ACTIVITY 4.1

Take a print advertisement or magazine front cover of your choice and redraw it __
scheme. Analyse the differences between your design and the c__

Colour and Representation in Magazines

The magazine industry has a long history of stereotyping. Producers will often ta_ people who fit into a particular age group, class or gender. Certain **colour schem**_ appeal to certain audiences. For example, if you were to Google: 'magazines for _ covers you would find are overwhelmingly made up of pinks, yellows and light bl__ Google: 'men's magazines', the covers you would find are overwhelmingly made _ and whites.

The effect of colour schemes on representation ir __ __ __oducts is important f_ establish rules which are so universally __ __ __ in Western society, e.g. *blue for _* aiming for a **band 5** will need t_ _ea_ __aucts which challenge or subvert ster__ to experiment with c_l_ __ __ __ and discover how they shape meanings and f_

This issue of Glamour Magazine is clearly catered to a female a

a) Annotate the magazine cover explaining how the colour scheme is used to cater t
    audience
b) How would you change the colour scheme of this cover to make it less stereotypic
    should be no more than **100 words.**
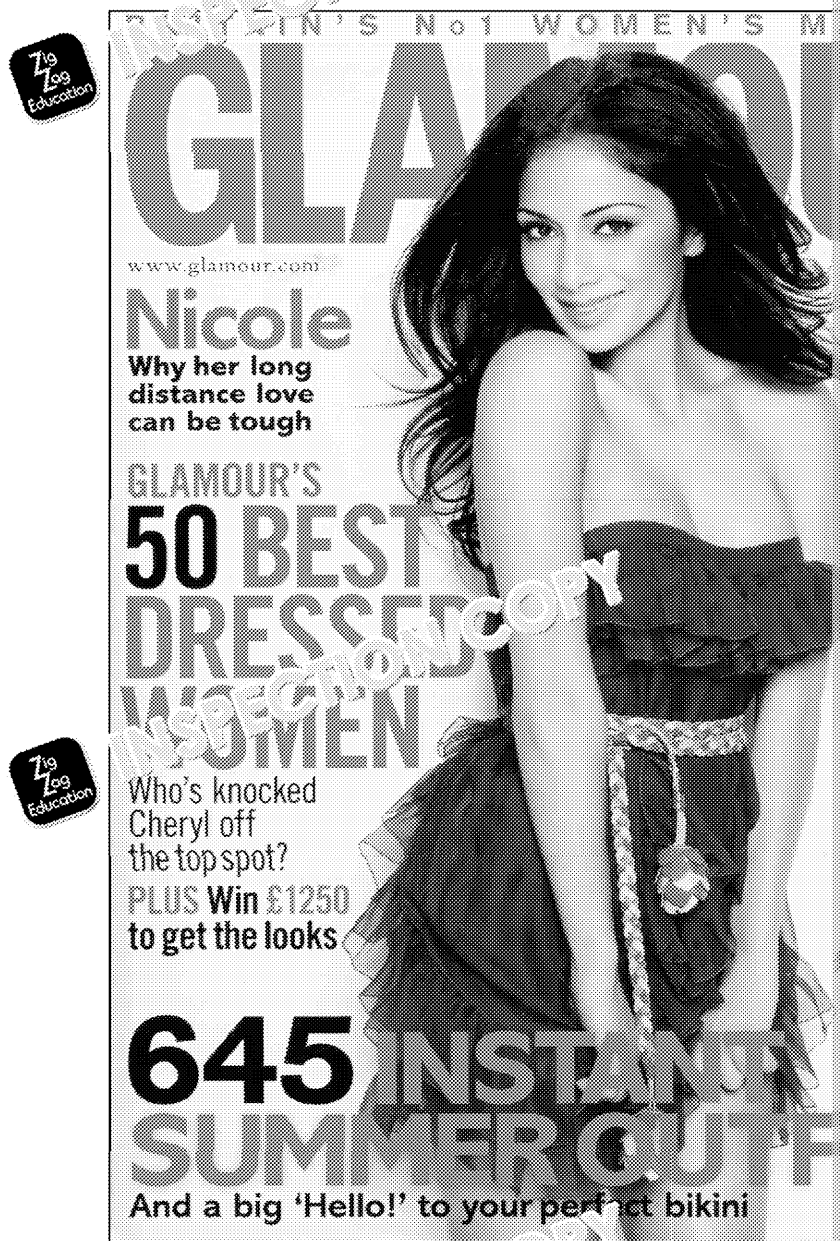
BRITAIN'S No1 WOMEN'S M

GLAMOU

www.glamour.com

Nicole
Why her long
distance love
can be tough

GLAMOUR'S
50 BEST
DRESSED
WOMEN

Who's knocked
Cheryl off
the top spot?
PLUS Win £1250
to get the looks

645 INSTAN

SUMMER

And a big 'Hello!' to your perfect bikini

Glamour (Magazine) © Condé Nast, 2011

White Space
A term used to refer to the empty space between text and images in a composition. It is crucial that you consider the prominence of white space in your pr... igi... space is brilli... nsuring that your conte... too cramped, easily readable and for adding an air of luxury to a design. However, too much white space can make your design appear dull and lacking in information

Balance
You do not want one section of your page to look overly cluttered while another is made up almost entirely of white space. This will make for a chaotic and unsatisfying design in the eyes of the audience

Tips of the trade for layout and design

Contrast
Describes the way in which various elements on a page visually complement or clash with each other. Try to ensure that you have an appropriate range of textures on your page and that colour schemes of your images complement one another. Furthermore, be sure to include images on a single page with a range of densities and complexities, e.g. pairing tw... rich, complicated ima... ikel, to overwh...

- Create a 'to-do list' relating to all the photos you need taking for your pr◌ as you shoot them.
- Make a list of all the necessary resources you will nee◌ for your photosh◌ costumes, models, lighting equipment.
- Produce a storyboard. Storyboar◌◌ ◌ ◌a ◌ ◌ularly useful for planning ar◌ magazines, newspaper◌ ◌ ◌ ◌ ◌ ◌vertisements. Unlike shot lists, story◌ clearly about is◌◌ ◌ ◌◌ ◌◌ framing and colour.
- Co◌◌◌◌a ◌ ◌◌ (visit to a shooting location prior to filming). Visit your ◌ ens◌◌◌◌t it is suitable. It might even be a good idea to take some prac◌
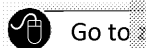- If you are shooting outdoors, check the weather conditions beforehand. ◌ will look very different to an image taken in sunshine, e.g. if you are sho◌◌ making intertextual references to Gothic horror films, it might not be th◌ beautiful, sunny morning.
- If you plan to shoot images on private property, e.g. a café or a museum◌ permission from the owner of the property.
- Experiment with different perspectives beforehand. Prior to your shoot, ◌ practise shooting the same image from a wide range of angles. Analyse ◌ don't. Unconventional images can make your images stand out among t◌
- It is rarely a good idea to use the flash device on your smartphone. It is, ◌ what your natural sources of lighting will be. Will y◌◌ need to book out ◌ centre beforehand, or can you create an i◌◌◌ ◌s ◌ ◌ li◌hting design using◌ lamps, fairy lights, glow sticks, et◌◌◌
- Make sure your lens is ◌◌ ◌◌◌ ◌ ◌◌◌◌e cameras can often gather dust and ◌ This will neg◌◌◌ ◌ ◌ ◌◌ ◌ ◌◌◌◌e quality of the images you take.

What if I want to shoot with a DSLR?

This pack is tailored towards students who plan on taking photos with a sma◌ generally be far more accessible. However, you are more than welcome to ◌ your centre own one. The following websites offer useful tips for those getti◌ cameras:

- https://www.wikihow.com/Take-Good-Photos-Using-a-DSLR
- https://digital-photography-school.com/megapost-learning-how-to-◌
- https://www.youtube.com/watch?v=9DQXlRpY2qc

Go to ◌

Mise en Scène

Mise en scène refers to the arrangement of people and objects within the frame
associated with the analysis of audio-visual media, it is something worth conside
take for your print product also. Whichever media form you choose to create, y
original images that help illustrate the kinds of stories and messages you are tryi
narrative information, invoke tone and construct represen... ons of people thro
which they are framed. You would be surprised h... ...u ... inf...rmation can be p...

When it comes to shooting your i... ... ... will have to think about: how actors
actors/models wear; how ... ...sing; which objects surround them; which ...
the emphasis ... ...he ... ...ething else?

> **Genre:** The formality of the situation and the lack of Photoshop interference suggest that this is taken from a broadsheet

> **Setting:** The backgro...
> Union Jack flag and the...
> meeting concerns imp...

> **Character:** Theresa May's body language is more introverted than Donald Trump's, suggesting that she is more intimidated than him by the meeting

> **Narrative:** The action code of the leaders shaking hands implies that they are making an agreement and that they are in alliance

> **Costume:** Both leaders ...
> connoting a professiona...
> Trump's American ...

> ## ACTIVITY 6.1
> Observe the way in which the image from *The Telegraph* (2018) has b...
> its mise en scène. Take an image from a newspaper of your choice a...
> the arrangement of people and objects within the f...

> W... ... ...e **en scène** is primarily discussed in association with film ...
> ...edia, it can also be applied to images in magazines and print a...
> ...about the way in which cover stars are almost always centralised ...
> Think about the way in which they are always positioned to
> face the audience and give them direct eye contact.

Six Tips for Shooting
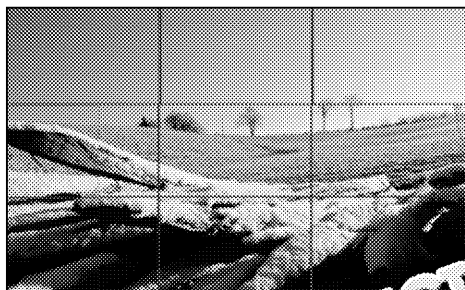
If you are shooting your images on a smar
which display a visual template of the 'rul
of interest fit into the provided boxes,
balanced and visua
iPhone: ̇ ̇ gs → Photos & Camera
̇ m ̇ ̇ Galaxy: Camera → Sett

Make sure you focus on your main subject
tap the section of the screen you want to f
will traditionally be the

Symmetry is satisfying: Images which conta
to print-media audiences. Not all great ph
but it can be a highly effective trick if
professional-look

̇ ̇ng in can spoil the photo: It is alway
range rather than zooming in from a distan
losing its quality and becomin

Make sure you have something to rest on:
on a tripod, there are still ways to keep yo
walls, fences, even a large pile of books!
surface are likely to look b

Experiment using Image Editing Apps- Th
which can be u ̇ ̇ make your images
used f ̇ ̇ ̇p ̇ as ̇ ̇ like editing **expos**
̇ ̇ ̇ ̇ ̇plicated functions, e.g. mak
̇ ̇ *ising a single object*. These devices c
your photos connote a part

The following apps are recommended:
FaceTune, PicsArt, Aviary, Adobe Lightr
Afterlig

You can also edit images on progra
Microsoft Publisher and even Microsoft W
using these pr

Shot Types/Framing

Framing describes the position of the camera in relation to the subject. Differen[t]
of perspectives of a setting or person, providing additional insight to the audienc[e]

Extreme long shot

Shows a large amount of the scene to e~~~~~~ the general location.

Long shot

This type of shot still contains the scene; however, it gives the audience a more specific location of the action.

Full shot

Shows the entire height of a person within the frame, allowing the audience to see the subject clearly.

Medium ~~~ ~~

Contains a view of a pers~~~ ~~ ~ the waist up. It allows the audience to see the person's fac~ ~~~ b~~ language more clearly.

Medium close-up

Includes the face and shoulders of a person. Allows the viewer to see the person's emotions.

Close-up

A very intimate shot where the background is out of focus. This allows the audience to concentrate on the subject's face, emphasising their facial expressions.

~~~ ~~ ~lose-up

As the name ~~g~ ~ ~ ~very specific part of a person's face. It's used to c~~~~ ~ i~~nse mood and draw attention to a specific part of the subject ~~~.

Over the shoulder shot

This shot is usually used to show conversation. It allows the audience to see the person's reaction and implies a degree of intimacy between the subjects.

___ view shot

This shot ___ b ___ he view of the subject, used in order to make the audie ___ l as if they are part of the photo.

Aerial shot

This refers to a shot from above, showing objects such as cars and people below.

Angles

The angle of the camera in relation to the subject can ___ additional emotional ___ example, it can impact how the people or scene ___ re ___ ved to the audience.

Wide angle

This is a ___ le ___ that encompasses a wide angle of view (usually greater th ___) and a short focal length. It can be used to show a wide landscape and also physical distortion between objects, which is particularly relevant when close to the photographic subject.

Low angle

The opposite of a high-angle shot, the camera is low and shows the subject from below. It's used to make the subject appear powerful and domineering, as they fill the frame, creating the impression that the viewer is a helpless child looking up.

Hi ___ ng ___

The camera is positioned up ___ ar ___ ks down at the subject. It has the effect of belittling the ___ ing them appear as if they are a child looking u ___ n ___

Eye-level

This is a standard view, showing the subject neutrally in a way the audience would expect to view it in person.

Canted angle

A canted [angle is] when the camera is tilted on its roll axis so that the horizon is at an an[gle wi]th the bottom of the frame. It aims to disorientate the viewer and portray emotional tension.
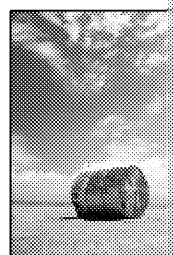
Editing Images

Scaling

Scaling is a tool that enables an image or shape to be resized – from a reference p[oint] you can enlarge the object by dragging it outwards or shrink it by dragging it inw[ards]. It should be noted that increasing the image size generally has a positive correla[tion to] file size – meaning that the larger the image, the larger the file size.

While it is possible to enlarge an image safely, rescaling b[eyon]d a certain point w[ill] show a noticeable decrease in quality and could s[how] e[vid]en[c]e of pixilation. Th[is is] particularly evident when enlarging low-res[olut]ic[n] i[m]ages.

Cropping

Cropping an [imag]e i[nvolves] cutting an image down to a specified section, exc[luding] all other unwanted areas. You may want to crop an imag[e to f]it it to a specific dimension or to enhance the composition. Sometimes cropping involves trimming away a little detail around the edges, or you may isolate a small component of an image and discard everything else.

Cropping an image does not change the resolution or image quality; it only shrinks the size of the canvas.

Contrast

Contrast means the difference between two states, in this case referring to the difference between two tonal ranges – increasing the contrast makes dark tones darker and light tones brighter.

The photographs to the right show an example of [a]d[ju]s[tin]g c[o]ntrast and brightness. The photograph on the left [i]s [d]a[rk and] unclear; by reducing the contrast and increasin[g the] b[rightn]ess it increases the amount of grey and makes th[e im]age[a]ppear clearer.

Levels

Levels allow [the u]ser to adjust the tonal range and colour balance of an image; [the] intensity leve[ls] of the shadows, midtones and highlights. Look at the example be[low:] detail in the highlights, an underexposed image has detail in the shadows and a [...] has detail in all areas.

Underexposed   Evenly exposed

Colour adjustment

Different image-manipulation software may have different tools and options for colour management, but all produce similar outcomes. Colour balance is a measure of red, green and blue in an image and can be used to simply change the colour of an image or correct other mistakes; for example, correcting photos taken at an incorrect white balance.

Microsoft Publisher

Microsoft Publisher is very similar to Microsoft Word, so if you have never used i
Microsoft Word, you should find it pretty easy to navi... ...timately, Microsof
on page layout and design than Word, which i... m...re ... ...ed towards text compo
all of the same shortcuts as Microsoft Wor...

1	You can st... ...ocument from scratch by opening up a 'blank' do... th... document to any page size you like. Go to 'Page Design' t... ...ion, etc.
2	You can also use templates. When you open Publisher, it gives you a s... advertisements, banners, brochures, etc.) which you can use and cust...
3	Use the 'Insert' tab to insert pictures/images. Navigate to the folder w... can also copy and paste images into Publisher using the standard shor...
4	Resize, crop, align and change the effects/colours/brightness/contrast... image. This will bring up the picture tools ribbon where you can chan...
5	If your document keeps crashing, it may be because your images are t... you can reduce the resolution of one, several, or all pictures by compr... images, right-click on an image, select **Format Picture** > **Picture** > Clic... do not compress your images too much that the quality of the image i...
6	To add text use the 'Insert' tab to insert textboxes. Click on 'Draw Tex... the space provided to create the textbox. Type into the textbox to ad...
7	Change the font, size, alignment and effects of... ...oxes by selecting t... the 'Text Box Tools' ribbon where you ...an ch...ge these options.
8	Use the ruler to place and a...ig... ...ts and insert guides. To add guid... on the ruler where ... wa...t...ur guide. You can insert vertical and h... help you to a... ...o...s. These guidelines are only there to help you a...
9	...na...s ...nd textboxes by selecting the images/textbox, click on t... ...ect 'relative to margin guides'. From here, you can go back to... top of the page, the bottom of the page, centrally, etc.
10	You can also send textboxes and images 'backward' or 'forward' by cli... and navigating to the 'Home' tab.

Microsoft Word

As pointed out on the previous page, Microsoft Word isn't as ideal for print desig
are really not confident using Publisher, don't let that put you off of using Micros

You may think that you already have a good working knowledge of Microsoft Wo
surprised to learn that Microsoft Word has pretty limitless f ctions. You might
can accomplish on Microsoft Word. Below are so of useful functions of W
aware of; functions which will improve yo ls esign and presentation.

1	Create a new opening up Microsoft Word and selecting 'Bla ti Layout' tab to change the page margins, orientation an
2	e breaks to insert a new page at a specific point of your docume wo like the new page to begin and then select 'Page Layout' > 'Brea 'CTRL + Enter' to insert a page break quickly.
3	Use section breaks if you wish to insert a new page at a specific point of y page layout (size, orientation, etc.) to be different from the page before. your cursor where you would like the new section to begin and then sele Page'. Once you are clicked on your new page/section, you can change t size from the 'Page Layout' tab, without it affecting the previous page!
4	Insert images by selecting the 'Insert' tab and navigating to the folder w also copy and paste images into Word using the standard shortcuts 'Ctrl
5	Edit the size, colour, brightness and contrast of images by selecting the open up the 'Picture Tools' ribbon, where you can crop images, apply eff
6	When creating a document that has a more complex layout, it is best to rather than just typing straight onto the page. This way it will be easier to page. To insert a textbox, go to the 'Insert' > 'Te x'. Click and drag i textbox. Type into the textbox to add te
7	You can apply text effects to te hting the text with your curso text effects icon: m you can apply shadows, glow, text outlin
8	Insert shapes cument by selecting the 'Insert' tab and then 'Sha ul insert. Click and drag in the space provided to creat s y right-clicking on the shape and selecting 'add text'. You can al an alignment of shapes by clicking on the shape. This will open the 'Dra access these options.
9	If your document keeps crashing, it may be because your images are too reduce the resolution of pictures by compressing them. To compress im to compress. This will open up 'Picture Tools' ribbon where you have the sure that you do not compress your images too much that the quality of t
10	You can group images, shapes and textboxes so that you can select multip around on the page. To group objects, select all of the objects you w selecting them with your mouse. Then navigate to 'Picture Tools' > 'Form

Sure-fire shortcuts!

Navigating the toolbar in Microsoft Word can be both con ng and time-consu
you can use with your keyboard:

F4 = Repeat last function
Ctrl + Shift + C = Copy format
Ctrl + Shift + V = Paste
F7 = Spell
Ctrl + F = lar word
Shift + Ente break
Ctrl + Enter = Page break
Ctrl + Shift + End = Select from that point until the end of the document

Ctrl + A =
Ctrl + 1 =
Ctrl + 2 =
Ctrl + 5 =
Ctrl + L =
Ctrl + R =
Ctrl + J =
Ctrl + E =

Adobe Photoshop

Photoshop is a fantastic tool for creating, editing and retouching images. Many p...
transform their photos with eye-catching effects. You may be using Photoshop t...
taken for your print-based project only, or you may be using the program to crea...
any text you have decided to include. Below are some top tips for those new to ...

1	To create a new document, go to 'File' > 'N...' A... x will appear where you ... document. From here, you can al... ...h... ...olution and colour mode. Alw... above, and the colour mo... ...M... the same colour system that printers ...
2	To insert photogr... ...t ... have taken into Photoshop, open the folder v... imag... and ... ...drop it from the folder into Photoshop. The image may l... ...is, ...ect the move tool and then select 'place'. You can also just pre... y... ...oard. You can also copy and paste images into Photoshop using th... 'Ctrl + V'.
3	Save images in TIFF format (industry standard for print-based materials). You... format to make the best use of transparent backgrounds.
4	If your document (in whichever program you are using) keeps crashing, it ma... high a file size. Therefore, it is important to compress your images (without ... To compress images in Photoshop, go to save your image. For TIFF images, s... (works well across a number of programs). For PNG images, select 'Smallest/...
5	Make use of layers. Each layer relates to an image on the screen, allowing yo... layers by selecting 'layer' and 'new'. You can also make layers transparent b... You may also need to group, duplicate, delete and merge layers via the layer...
6	Use the History panel to revisit changes that you made to the document. Yo... made from the History panel. You can also compare and contrast earlier/lat...
7	Use the crop tool to resize any images.
8	Use 'CTRL + T' to transform ... ...m ...s, including changing the size of an im...
9	Use rulers and ... ...accurately place and align objects. To enable rulers, ...dr... ...rom the point on the ruler where you want your guide. T... ...and will not be printed.
10	Ed... ...ur images using the 'Image' and 'Filter' tabs. From the 'Image' tab yo... contrast, exposure, colour balance and vibrancy of your image (and more!). ... pixelate, distort, sharpen and stylise images (and more!).
11	Use the swatch library to collate colours for your project.
12	Use the eyedropper tool to select colours from an existing image and add the... library.
13	Use the magic wand tool to select areas of the image where the colours are t... particularly useful for removing white backgrounds.
14	Use the shape tool to create shapes. You can change the fill colour of the sh... colour and thickness of the shapes stroke (outline). Once you have drawn th... will allow you to specify the size/dimensions of the shap...
15	Use the text tool to create textboxes and chang... ...o t, size and spacing o... tool and then click and drag in the spac... p... ...to create the text box. Th... and highlight it using the curs... ...any adjustments.

Adobe InDesign

InDesign is part of the Adobe group, as is Photoshop, so they operate similarly. I
Photoshop in that it is less about editing images/photographs and more geared t
documents such as magazines, etc. Many graphic designers and production artis
different forms of print media. Below are some top tips for those new to InDesig

1	To start a new document, go to 'File' > 'New' > _ _ _ . _nt'. From here you c many pages you need, what size the s' o d h d whether the document pages (good for double-page r a u can also change the size of your A bleed is the area ju en i past the edge of the page and is helpful if y background o a e age which you want extending off of the page. N c (e ounds) that you want to run to the very edge of the print he bleed area, and nothing important (e.g. text) goes outside the m
2	O ur document is set up, you can change between Fast, Typical and Hi 'Display Performance'. We recommend working in Typical display as it's fast you want to see the final quality.
3	Use Pages by going to 'Layout' > 'Pages'. Pages lets you select/add/delete pa pages. You can rearrange pages by simply dragging them around in the page pages to put the same content on each page – works just like headers/footer a master to a page, drag it onto the appropriate page on the Pages menu.
4	Add guidelines to help you line things up. Drag out from the ruler to add guid between preview mode (final version) and guidelines mode (where you can s
5	InDesign will automatically suggest align points by flashing up a purple line w parts of the page (e.g. when you reach the centre of the page or the edge of objects by going to 'Window' > 'Object and Layout' > 'Align'.
6	Don't copy and paste an image into a document – instead use CTRL + D to 'pl save all of the images you wish to use into a folder you should not chang
7	Images are automatically put into 'frames' i like crop areas. Blue ou selected. If you resize the image it e i e selected, the image will be c have the image selected. If s t tne image with the image selected, th SHIFT + CTRL + dra iz n image and maintain its aspect ratio.
8	InDesign i t e or word processing, so use textboxes for all text. To l. anywhere on the document and drag to place the text box. i ext box and highlight the text to change the font, size and alignmen
9	To add text effects, you have to add effects to the text box. Select the text b and go to 'Object' > 'Effects'. From here you can add shadows, glow and gra same for images too.
10	Use the pointer tool to select an object, and the type tool every time you wa
11	Use layers by going to 'Window' > 'Layers'. Layers lets you select/add/delete areas of your document without affecting other areas.
12	Use the swatch library to collate colours for your project. Always use CYMK creating colours (the same colour system that printers use) for print-based p need to select whether you want to change the colour of the 'frame' (outline
13	To pick a colour from an existing image and add it to your swatches, use the
14	To create shapes, use the Shapes menu. Re g squares and circles/ova simple – use the rectangle/ellipse to To rr a triangle, use the Polygon click anywhere on the page t number of sides. To create a star, u Polygon tool and clic wh on the page. Select 5 or 6 for the number o Adjust the sta t eate a thinner or fatter star. To create other shape tp w.simonsezit.com/article/working-with-anchor-points-an s vith-indesign-cs6/
15	Rotate objects by hovering over a corner of your shape or image; hold down degrees. You can also rotate and flip objects by going to 'Object' > 'Transfor

Sure-fire shortcuts!

Navigating the various features of InDesign can be both confusing and time-consu[...]
you can use with your keyboard:

Ctrl + Shift + Z = Undo last action
Ctrl + Shift + C = Copy formatting
Ctrl + Shift + V = Paste formatting
Ctrl + – to zoom out
Ctrl + = to zoom in
Ctrl + G = Group objects
Shift + Ctrl + G = Ungroup objects
Shift + Ctrl + [= Send an object [...]
Shift + Ctrl +] = Bring an [...] front

Ctrl + Alt[...]
Paste in p[...]
something[...]
same pla[...]
copied/c[...]

Shift + C[...]
Shift + C[...]

Glossary of Terms

Action Code	Narrative codes embedded in a media product whi[...] the story
Ad Copy	The main body of text descri[...] the benefits and [...] service or campaign
Age Rating	Reveal[...] [...]iences are permitted to view the [...] [...]uct
Anchorage	When one aspect of a media product aids in the ex[...]
Antagonist	A character in a story who opposes the protagonist [...] narrative disruption
BAME	Black, Asian and Minority Ethnic – this phrase is us[...] white people
Barcode	A code easily read by a machine usually situated in [...] media products, e.g. magazine covers
Broadsheet	A type of newspaper that tends to tackle more seri[...] culture and the economy
Caption	A description of an image, normally in a way that r[...]
Codes & Conventions	A system of features or rules used regularly across [...] same style or genre
Coverline	A type of str[...] [...]y are titles or excerpts from [...] and [...] front cover to sell it
Cover Price	U[...]ally situated on the front cover of certain maga[...] the publication
Crossheads	Extracts from the main text used to break up the a[...]
Cross-media Campaign	When a media organisation promotes a product or [...] media form
Cultural Code	Codes which offer additional information through [...] to the media product's location or era
Dateline	Situated on the front cover of most magazines, thi[...] publication
Demographic	A subsection of an audience determined by uncho[...] gender and economic status
Enigma Code	Narrative codes em[...] e[...] [...] a media product whi[...] audience c[...] [...] [...] puzzle by consuming the p[...]
Exposure	[...] br[...]ness of an image taken on a camera
Frames	Borders (often of a different colour) drawn around [...] text to break it up
Freesheets	Newspapers that are available to the public free of [...]
Genre	The style or category of an art or media product

Gradient	A range of position dependent, fluid colour patterns individuality to designs
House Style	The way in which a media organisation presents its recognisable manner
Iconography	Visual codes audiences associate with certain genre
Imperatives	Language that instructs reader to do something
Imprint	Information found in the newspaper that contains the information. In some cases, key members of
Justifying	The process of adjusting the space between words so vertical column
Kerning	Refers to the process of adjusting the spacing between order to achieve a unique or pleasing visual design
Line Height	Refers to the distance between lines placed on top of line height is considered to ensure that text is reada
Main Coverline	One of the titles from the cover page of a magazine. important coverline and will often correspond with that issue
Main Image	Magazine covers typically feature one image (also k often of a celebrity, that ties into the themes of an i
Masthead	The title of a magazine publication, designed and dis each issue
Masthead Caption	Typical newspapers; summarises the appe
Mise en scène	A term often associated with film studies. The arran within the frame of a camera shot
Mode of Address	The type of language used by a media product to co
Narrative Equilibrium	The state (usually at the beginning and end of a stor balanced. There is no major conflict.
Niche Genre	A way of categorising genres in more detail. Niche g combination of two genres, e.g. teen sport, women'
Primary Research	Refers to research you will conduct yourself in order specifically related to your own project
Protagonist	The central character of a story
Psychographic	A subsection of an audience determined by psychol preference and personality its
Puff	Also known as splash. An added incentive feature magazine, often contrasting in style to the rest of th
Pug	Pieces of information located on the outer corners o used to attract the attention of the audience and dr
Pull Quote	Short, attention-grabbing quotations from the featu to highlight key points or make the page more visua

Recce	The process of visiting a filming location prior to sho suitability
Red Top	A key characteristic of several British tabloid newsp their red mastheads
Saturation	The intensity of colours in an image taken on a cam
Secondary Research	Refers to information will gather from the pub
Sidebar	A contr y article placed on the same page as a ma
Source Qu	Information provided by a person or persons, usua more legitimate
Standfirst	A brief summary of an article, often acting as an in main celebrity involved
Strapline	A hook or tagline used to gain audience interest, di the issue
Subheading	Headings which separate bodies of text within a fea
Tabloid	A type of newspaper that caters more to the popul
Tag	Phrases used to catch the audience's attention on or *'Exclusive!'* Also referred to as **buzz words**
Tagline/Slogan	One punchy line which ensures that the advert is re memory
Thirds	A magazine cove is always split into three equal he called *thirds*. ese are used for selling purposes a nt'o
Tracking	Also known as letter-spacing, this refers to the proc between characters in order to maintain a consiste of text.
Typography	Style of font on a print product. This brands the pr particular genre.
White Space	A term used to refer to the empty space between t composition

Further Reading

Print Marketing – Design
- https://smallbusiness.chron.com/7-elements-print-advertising-15325.htm Advertising
- https://www.canva.com/learn/print-advertising-in-5s, – 50 genius print a techniques
- http://www.mediaspacesolution...o...g/6-absolute-rules-of-effective Effective Print Ads
- https://busines...yp..a/-/9-rules-for-creating-more-effective-print-a Effecti...
- https://...youtube.com/watch?v=X9zTkGcpeo8 – Tips for Print Adverti
- https://www.youtube.com/watch?v=INzfQEdLUAY – Useful Tips for Desigr
- https://www.creativebloq.com/inspiration/print-ads-1233780 – The Best

Newspapers – Design
- https://www.youtube.com/watch?v=zHuH8P_Vqc0 – Jacek Utko: Can desi
- https://www.makemynewspaper.com/uk/modern-newspaper-layout-des Layout Design Tips
- https://www.canva.com/learn/editorial-design/ – 50 incredible editorial d

Magazine Covers – Design
- https://www.creativebloq.com/graphic-design/5-essential-cover-design-t design tips (Creative Bloq Staff, 2015)
- https://www.canva.com/learn/magazine-cover-desi... – 50 design techn covers awesome (Rebecca Gross)
- Book: *British Magazine Design*, Anth... iii... 2015,

Magazine Covers – Practical Skills
- http://...in... ...kills.com/inspiration/magazine-cover-design/ – Var
- https://...youtube.com/watch?v=e_4B-hJbAyA – How to make a maga (The Media Designer, 2016)
- https://www.youtube.com/watch?v=Gez3Rr5PvdU – Photoshop Tutorial: Cover from a Photo of Someone (Blue Lightning TV Photoshop, 2013)

Magazine Double-page Spreads – Design
- http://www.magazinedesigning.com/55-best-tips-for-a-sucessful-magazir 55 Best Tips for a Successful Magazine Cover (Nikola, 2015)
- http://www.magazinedesigning.com/magazine-spreads-good-bad-practic and Bad Practices (Nikola, 2013)

Magazine Double-page Spreads – Practical Skills
- https://www.youtube.com/watch?v=y9hWG69-... ...signing A Double Media, 2016)
- https://design.tutsplus.com/tu...is... ..-to-create-layouts-for-a-fashior cms-22860 – How to Cre... av... for a Fashion Magazine in Adobe InDes

Theory / Con... ...nt ... help
- Book: ...No Longer Talking to White People About Race – Reni Eddo-L Black Planet'
- Book: *WJEC/Eduqas GCSE Media Studies* – Hayley Sheard, Illuminate Publish
- https://www.youtube.com/user/NewWorldOps/videos – Photoshop Tuto
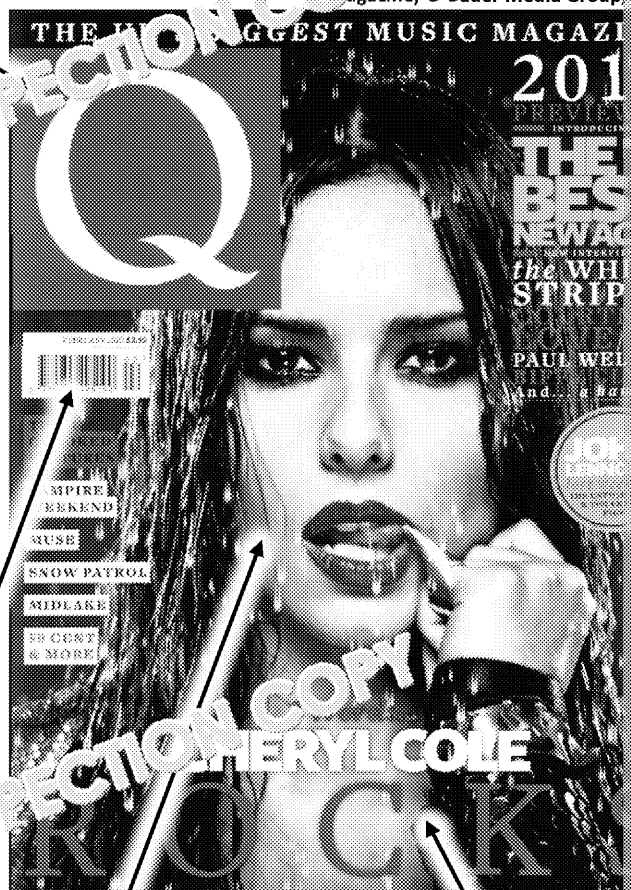
Indicative Content

Activity 2.1

The order in which you rank the codes and conventions is subjective, although the main coverline should be ranked towards the top and the d-·--line, barcode and towards the bottom.

(r magazine) © Bauer Media Group

Masthead: Appears in the top left corner of the cover page. Due to the fact that it [logo] gle letter, it is [logo] in a large font and takes up a significant portion of the page. Some magazines have images covering the masthead but Q magazine brings the masthead in front of the main image, acknowledging that the name of the publication is reputable enough to attract audiences

Barcode: Situated in the left third of the cover, the barcode takes up a very small portion of the page. It is never the main selling point of a magazine, more of a formal [logo]

Dateline: Q [logo] arly the least prominent element of the front cover. This appears inside the barcode in a very small font in the left third of the cover. Only audiences reading very closely will focus their attention on the dateline

Main Image: Quite clearly the most prominent element of the front cover. Cheryl's face occupies almost the entirety of the cover's surface area. All other codes and conventions are layered over the image but the central third is left empty for the main image to maintain prominence

Main Coverline: Written in a variety of fonts, all fairly large. The main coverline appears just below the main image spreading from the middle third of the magazine. It is likely that the audience's eye line will move from the main image immediately down to the main coverline

Activity 3.1

Indicative Content: These annotations are by no means ex~~~~~iv

OK! Magazine

Bold is used in the title: 'Celebrating h~ ~ engagement with *OK!*' to make ~ ~ ~ out and compe~ ~ ~ for ~ ~ ~ ~ nt size. Further~ ~ ~ d is ~ eu to emphasise su~ ~ s (this is commonly foun~ ~ magazine interviews). The name: Natalie Cassidy also appears in bold. Usually in print publications, names are emphasised in italics but bold is more effective in this case as the name appears against a dark background

No use of **underlining:** Rare to see in a magazine publication – emphasise~ words are written in bold ~~ ~~

Line Height: At its largest in the picture caption and the main quotation. Increased line height makes this text readable against the dark and textured background of the main image

Choice of font: The title font is used across all *OK!* publications. The font is simple and easy to read. Throughout the story, the tall, elegant font matches the subject matter: we~~~ and traditional rom~~ ~

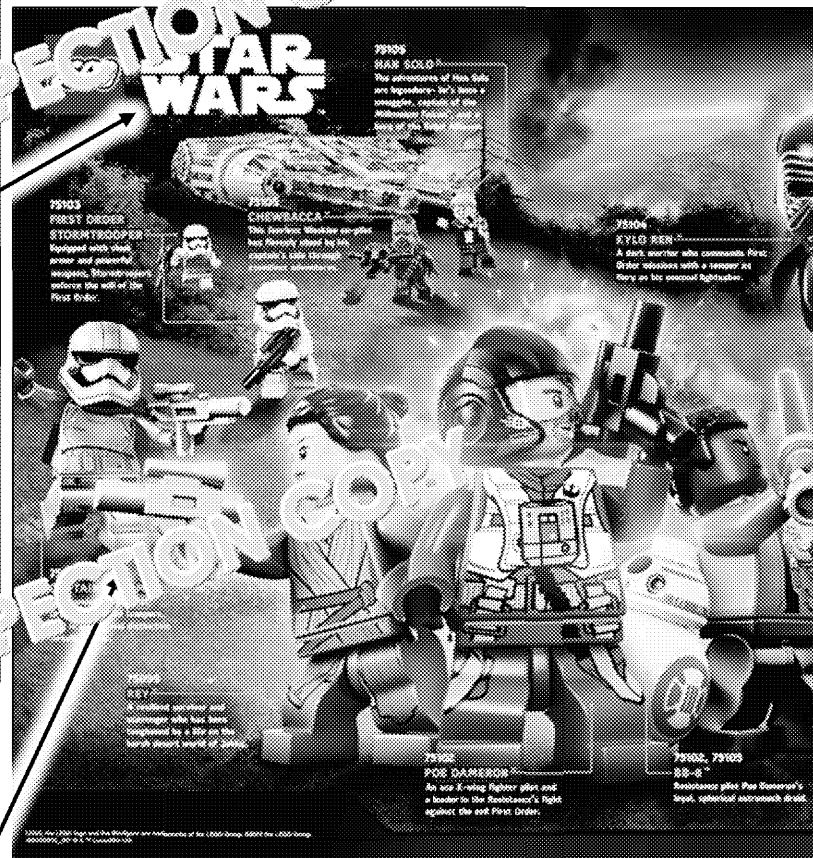**Text Dimensio~** is organised in ~ clarity. The sto~ quotation, sub~ text progressiv~ right hand side~ of the image c~ horizontal line~ box

Indicative Content: These annotations are by no means exhaustive.

Bold: Bold is used quite consistently throughout the advert. It is used effectively at the beginning of each caption to emphasise the name of the key character – the target audience will be excited at the prospect of playing with figures of their favourite *Star Wars* characters. 'master your force' is a strong, empowering statement, so is also emboldened, making it stand out in the bottom right-hand corner of the page; in addition, the blue, electronic texture is a reference to the futuristic aspects of the franchise. Finally, the *Star Wars* logo is emboldened, connoting a sense of epic adventure that has captured the imagination of audiences for decades.

Text Dimensions: The various paragraphs are proportionately spaced across the page so as to detract as little as possible from the imagery. The large *Star Wars* logo and the slogan 'master your force' are positioned in blank spaces, making them stand out as much as the individual Lego characters.

Lego Star Wars © 2015

Italics: minimal use of italics – the advert is not particularly emotive or quirky in its design. However the word 'force' is italicised with the characters leaning forwards. This implies that the audience and game-players can embark on a journey and develop their skills by playing.

Activity 5.1

Indicative Content: These annotations are by no means exhaustive.

The masthead, sell line and most of the coverlines are written in bright pink text connoting femininity and love. These connotations are complemented by the use of the words: 'women', and 'glamour'

Nicole Scherzinger is wearing a purple dress connoting wisdom and luxury

Glamour Magazine © Condé Nast, 2011