

CR (Critical Reflection)

- CR 1 How do your products represent social groups or issues?
- CR 2 How do the elements of your production work together to create a sense of 'branding'?
- CR 3 How do your products engage with the audience?
- CR 4 How did your research inform your products and the way they use or challenge conventions?

Template

CR2

CR4

CR3

CR1

CRITICAL SELF REFLECTIONS

Our team decided for this project that we want to create a documentary intro about a teenage-celebrity murdering scandal, because we're more familiar with this kind of topic as well as having the skills and ideas required for this field. This essay will be answering CR one (4th paragraph), two (1st paragraph), three (3rd paragraph), and four (2nd paragraph).

Branding is important because it differentiates our criminal documentary from others while highlighting uniqueness and diversification, which can be used as a unique-selling point to promote our documentary. Other than that, it can also catch more attention of new customers, as some of them may demand new and unique content onto their movie arsenal so that they can experience personalised contents. The overall theme of our media products, both thumbnails and videos, are in a serious and mature tone, this can be shown by the darker lighting and atmosphere which can also imply disgrace, impurity or mysteries untold. Both thumbnail and video got my picture which will be heavily correlated to each other in the later of the series. The thumbnail is used to grasp the audience's attention so that they would notice our documentary, can also be used as promotion media for my documentary, and it will act as a one-panel preview of what will be mentioned and discussed in the documentary. The video of the documentary will help the audience to dive deeper into the topic and help them discover more clues that can be useful to unfold the mysteries of the cases. Audience will likely decode and actively interpret the meaning of implicit elements and mysteries to help them shape their own opinions as we don't provide them with the exact answer to all questions, but rather give them soft clues. This is called the Hermeneutic Codes, a theory stated by Barthes.

If we need a strong branding in our documentary, we must now perform a thorough and in-depth research for it, so that our documentary stands out and offers a new kind of perspective in criminology that we've rarely heard of. We rarely see or even hear about celebrities murdering another celebrity, so we choose that topic because we want to show a more unique topic and discussion. Murder documentary general conventions will likely revolves around, high-angle CCTV-tapes recording of the criminal with their prisoner jumpsuit being questioned; black clothings, like hoodies, glasses, and mask for stalking-murder criminal like in a Korean drama and with the dim lightings; sounds of DSLR camera flashes from the police gathering evidences; and, quick-cuts of pictures from the crime scene. We did conform the MeS of it, especially the props of black clothes, because simply it is the easiest convention that we can imitate among the others, and we don't want

to subvert too many things in the documentary. Which Steve Neale has said in his Genre Theory, stating that a text must be SIMILAR enough to be recognised as a particular genre, but it must also be DIFFERENT enough to be new and exciting. To add variations, we subvert a crime scene happening in dim lighting, instead it happens in a moderate-lighting inside a bedroom, why? The bedroom usually represents comfortability in our daily life, as it's the place where we feel vulnerable and emotional to be able to relieve trauma and stress. However, we create the crime scenes to be inside the safest place for us to reside and unwind, sending messages to our audiences to remain vigilant all the time. Honestly, there is no research being my biggest influence to create this documentary. We all agree to create a celebrity-scandal murder case, since we're familiar with this topic, especially the psychology behind teenage-growing celebrities who struggle to handle a roast. From that, we create the worst scenario that will happen if they lose control over themselves. In the future, I'll watch more media content for the sake of this subject which will make my research more in depth and also expand my knowledge on general conventions on the topic we're discussing.

When we decide that a young-teenager is the celebrity, we also want our audience to accept the characters to make them relatable with their persona and create excitement in our documentary. Our primary target audience is in the demographic of young adults ranging from age 18-26 who are working a job and pursuing education in college, which is also a cultured celebrity fan, a celebrity-gossip enthusiast, and an idol fan as the psychographic. First of all, we want to grasp their attention through our thumbnail, this can be done by adding references from the documentary into the thumbnail so that we can advertise it, and to make it appealing we make it so that the thumbnail "invites more questionnaires". What this means is that *the audience should be curious about what happens in the documentary, like why are there blood spots, who is in the photo, and what is the correlation between this person and all the splattering bloods*. We as the media producer encodes meaning into our thumbnails and documentaries, it is the audience job to decodes the meaning; this is all stated by Stuart Hall according to his Reception Theory, where later on audience will either Accept the intended meaning, Rejects it, or need more Adaptation to decodes it. Our documentary has included many mysteries to be more appealing for the target audience, this can lead to the audience using our documentary to meet their own specific needs, which Blumler and Katz in their Uses and Gratification theory. Audience can use this media product to divert themselves from the exhausting life-constraint, maybe even imitating the good personality of their favourite celebrities Ata and Resha, they may use it as a form of topic to discuss about with their contemporaries, and as an information to keep them up-to-date with the current singing industry events.

A documentary wouldn't be completed and loses track from its own path without representing a clear-intended social group. This will disrupt the brand image, the MeS, and the target audience intended to consume the media product. If we don't set a clear representation of a group, we won't know what uniqueness, purposes, and experiences to offer to the audience; that is why it plays an important role in media products, documentaries included. For this project, we want to represent teenage celebrities' thriving in the singing industry and we want the audience to wholly accept this meanings offered by media product, this can be shown by a technical element such as low angle pictures of Haresha performing in his concert, this depicts his dominance in the concert as a main character in the documentaries as well as showing his aura as a proper star-idols. The issues that we've been trying to bring up since the beginning is the scandal about a celebrity killing a rapper, because he couldn't control his emotion to receive hate and roasts from the rapper. Which eventually led to him being dragged into the court for 'allegedly' killing the rapper. We want the reader to actively interpret and decode the media product by themselves, which can create their own meaning later on. This can be shown through the MeS props of the killer, where he wears black clothing totally covering his facial features in order to conceal his true identity. An interesting analysis to make here is that the killer is recorded to be in a high angle, in which here the killer is depicted to be inferior to the CCTV camera as they act as an important evidences that later on in the documentaries may bring the name and the career of the killer celebrity down the drain, aside from their function being hung up on the ceilings for a clearer and wider view. We conform the stereotypes of reporters or paparazzi to be out of nowhere questioning celebrities, following them secretly and shoving their camera to the face of the celebrity without permission if they got the chance, the proof for this stereotypes to be somewhat true is that it's happening around the world to even famous real life celebrities like Tobey Maguire and Jada Smith. We think that this is needed because stereotypes help us fastly explain certain roles in a media industry for what they've known for without a little bit or even no words at all. This really helps the audience to understand an element to the documentary quicker.