**DAR ES SALAAM INSTITUTE OF TECHNOLOGY.**

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**MULTIMEDIA APPLICATION PRODUCTION.**

**TEST 1.**

1. **Multimedia:** In general, multimedia is the use of computers or related devices to present text, audio, video, animation, interactive features, and still images. Multimedia is divided into linear and nonlinear media. Media with linear content progresses without any control or change from user like a movie in a theatre. With non-linear multimedia systems, the media are interacting with the user and responds to the user inputs.

**Hypermedia**: is the use of text, data, graphics, audio and video as elements of an extended hypertext system in which all elements are linked, where the content is accessible via hyperlinks. Text, audio, graphics, and video are interconnected to each other creating a compilation of information that is generally considered as non-linear system. The modern world wide web is the best example for the hypermedia, where the content is most of the time interactive hence non-linear.

**Difference between Multimedia and Hypermedia**

• Multimedia is the presentation of media as text, images, graphics, video, and audio by the use of computers or the information content processing devices (ex. Smart phones)

• Hypermedia is the use of advanced form of hypertext like interconnected systems to store and present text, graphics and other media types where the content is linked to each other by hyperlinks

• Multimedia can be in linear or non-linear content format, but the hypermedia is only in non-linear content format

• Hypermedia is an application of multimedia, hence a subset of multimedia.

1. Images formats used in multimedia.
2. JPG.
3. TIF.
4. GIF.
5. PNG.
6. Multimedia can be used to organize communication, make it easier to remember points made in presentation. The introducing of different multimedia of each point of multimedia presentation help to separate message into smaller chunks of information. The multimedia also create the point of reference of a mind of the mind to quickly refer to when attempting to retrieve information. For example the use of icon or label helps trigger messages in the mind. When you see the McDonald’s restaurant golden arches logo along an interstate high way, your mouth may begin to water because of they represent eating a meal.
7. How you tackle any program is directly influenced by your resources (equipment, finance, crew and their experience, etc.), time, conditions, standards, intended market, and so on. While there is no one correct way to handle any subject, there are a number of bad methods.

Suppose you want to discuss the problems of growing a specific crop. You could make an impressive program using special computer graphics, an expert walking through the crops speaking of problems, aerial views of the fields, and time-lapse demonstrations. However, this treatment could be expensive and time consuming.

Alternatively, you could use a simpler approach. The camera could explore a typical field and show the program title finger-traced in the earth. It could look at typical crop features, with close-ups of specimens. A commentary could provide an explanatory voiceover to pictures. If any additional sounds are required, they could be the natural ones, such as wind, birds, or tractors, recorded as a wild track at the site.

“Bigger is better” does not necessarily translate into greater audience appeal. Sometimes it distracts viewers from the real subject itself and draws their attention to the clever techniques instead. The treatment must be appropriate for the target audience and the program content.

1. Different role that people play in multimedia development.
2. **Producer:** The producer is generally responsible for a specific production. Usually the producer is concerned with the business organization, budget, the choice of the staff and crew, interdepartmental coordination, script acceptance, and production scheduling. The producer may select or initiate the program concepts and work with writers. He or she may assign the production’s director and is responsible for meeting deadlines, production planning, location projects, rehearsals, production treatment, and other duties. Producers may also become involved in specifics such as craft or union problems, assessing postproduction treatment, and the final program format.
3. **Assistant producer or associate producer (AP):** The assistant or associate producer is responsible for assisting the producer. These responsibilities, as assigned by the producer, may include coordinating appointments and production schedules, making sure contracts are completed, booking guests, creating packages, and supervising postproduction. This person may be assigned some of the same responsibilities of an associate director.
4. **Director:** Ultimately the director is the individual responsible for creatively visualizing the script or event. This means that the director instructs the camera operators on the type of shots they want and select the appropriate camera shots for the final production. Directors are people who can effectively communicate their vision to the crew. They are also team builders who move the crew toward that vision. This involves advising, guiding, and coordinating the various members on the production team (scenic, lighting, sound, cameras, costume, etc.) and approving their anticipated treatment. The director may choose and hire performers/talent/actors (casting), envision and plan the camera treatment (shots and camera movements) and editing, and direct/rehearse the performers during prerehearsals (Figure 2.1)
5. **Assistant director or associate director (AD).**The AD is responsible for assisting the director. Functions may include supervising pre-rehearsals and location organization. The AD may also review storyboards, implement the shooting schedule, and shield the director from interruptions, and he or she is sometimes responsible for the cast. The AD may take the director’s notes on changes, retakes, performance, and other factors. For multicamera shoots, the AD may be responsible for lining up shots, graphics, and tapes. He or she may also be responsible for checking on special shots (such as chroma key), giving routine cues (tape inserts), and other duties while the director guides the actual performance and camera(s). The AD may also check program timing and help the director with postproduction. This person may be assigned some of the same responsibilities of an associate producer. This position may be merged with the floor manager
6. **Production assistant (PA):**The PA assists the director or producer with production needs. These may include supervising the production office (making copies, making coffee, and running errands), prerehearsals, and location organization. His or her responsibilities may also include logging tapes and taking notes during production meetings. During rehearsals and recording, this person may assist the producer/director with graphics or serve as a floor manager.
7. **Technical director (TD) or vision mixer:** The technical director generally sits next to the director in the control room and is responsible for operating the television production switcher (and perhaps electronic effects). The TD may also serve as the crew chief. This person reports to the director.
8. **Makeup artist**: The makeup artist designs, prepares, and applies makeup to the talent, aided by makeup assistants and hair stylists.
9. **Graphic designer/operator:** The graphic designer/operator is responsible for designing and implementing the graphics for the production. This individual is responsible for organizing and typing onscreen text and titles for a production, either to be used during the production or stored for later use.