

## A1 Skills Development | Image Manipulation

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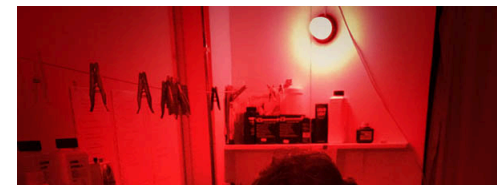
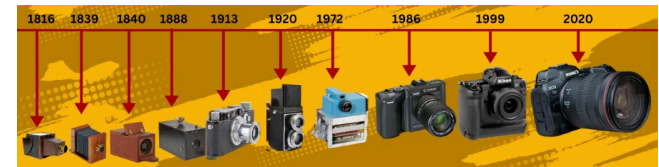
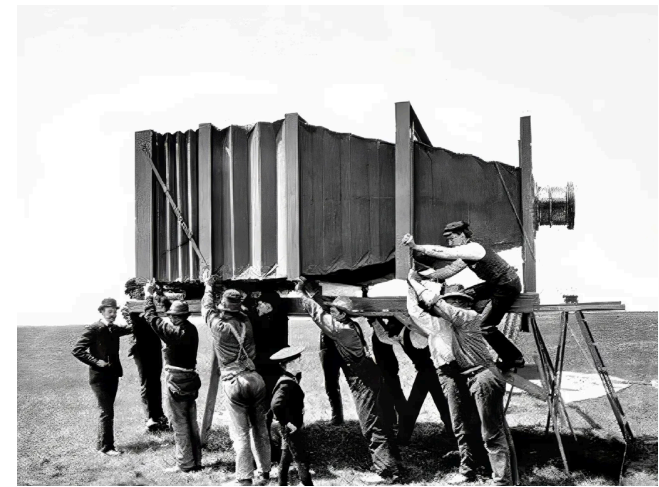
Presentation to peers/client/audience.

### A1.1 Informing ideas

Comparing modern and historical Approaches to image manipulation

Research the relationship between historic and contemporary image manipulation techniques making reference to software innovation and developments

- Before digital cameras, photos were often taken with Polaroid cameras, which provided instant prints using self-developing film. The process of creating photographs began with heliography, a technique that involved coating a pewter plate with a light-sensitive chemical and exposing it to light in a camera obscura for several days. After exposure, a solvent was used to wash away the unexposed areas, leaving behind a permanent image. The camera obscura, a dark box with a small hole, projected an inverted image of the outside scene onto the opposite surface. This early process, while not instant, laid the foundation for future photographic developments, eventually leading to the creation of instant photography like Polaroid cameras.
- The relationship between historic and contemporary image manipulation techniques demonstrates a shift from manual, hands-on processes to the precision and efficiency offered by digital technology. Before computers, photographers had to rely on physical methods with camera lenses and filter, or in the darkroom to alter their images. Various lenses were altered to create different perceptions of the same photographic location. Coloured filters and lenses that bent light were able to present different effects onto a photo. This could add contrast to a black and white photo, or make the camera see a wider or shorter range of lens. Techniques like dodging and burning, which involved selectively lightening or darkening parts of a print, were fundamental for creating contrast and emphasising details. Photographers also used hand painting and retouching on negatives or prints to correct blemishes, add colour, or create artistic effects. Combination printing and



double exposure and digital photographers to merge multiple images or exposures into a single photograph, while techniques like photomontage and collage involved cutting, pasting, and re-photographing multiple prints to create new compositions.

- The advent of digital imaging tools like Adobe Photoshop revolutionised photo manipulation by offering faster, more precise, and non-destructive editing capabilities. Techniques such as dodging and burning, once reliant on manual exposure adjustments in a darkroom, can now be achieved with digital brushes and gradients, offering greater control and flexibility. Features like layering and compositing, previously time-consuming and limited by film, are now simplified, allowing multiple images to be seamlessly combined with ease. Additionally, tools such as the Clone Stamp, Content-Aware Fill, and Adjustment Layers enable efficient retouching, colour correction, and restoration with unprecedented precision. These innovations not only made the editing process more efficient but also opened up new creative possibilities, empowering photographers and artists to transform their work in ways that were once impossible.

Digital manipulation also introduced new creative possibilities, such as 3D rendering, higher lighting effects, and now, AI-based image generation. These innovations expanded the scope of what could be achieved, with AI tools even generating images based on textual descriptions, a far cry from traditional darkroom methods. While the tools and techniques have evolved, the fundamental goal of altering images to convey a particular message, aesthetic, or emotional impact remains unchanged, reflecting a transition from manual, time-consuming processes to flexible, digital solutions.

- Computer-generated imagery (CGI) and digital editing software have made it possible to create visual effects and techniques that were once unimaginable with traditional methods. 3D modelling allows artists to build realistic characters and environments, while motion capture translates human movement into lifelike animation. Compositing enables the blending of live-action footage with digital elements, producing scenes that would be too dangerous or impossible to film in real life. Techniques such as digital matte painting and particle simulation also allow for the creation of detailed landscapes, explosions, smoke, and water effects with remarkable realism. These innovations have revolutionised visual storytelling, giving creators limitless creative freedom and the ability to bring the impossible to life.

[Interpret the impact of image manipulation.](#)

Discuss the legal and ethical issues about the use of image manipulation.

- Image manipulation has become increasingly common across advertising, media, and social platforms. While it offers creative and commercial advantages, it also raises several legal and ethical concerns. Enhancing images of products can make them appear more attractive and desirable, encouraging consumer interest and boosting sales. For businesses, professionally edited images help maintain brand consistency and visual appeal, which can significantly improve marketing effectiveness. Editing photographs of individuals can remove imperfections, improve lighting, and create an idealised appearance. This can enhance the professional image of both the subject and the brand, contributing to positive first impressions and audience engagement.
- Over-editing product images can mislead consumers about the quality, colour, or size of what they are buying. This can result in customer dissatisfaction, complaints, and potential loss of trust in the brand. As well as this, heavily edited images of people promote unattainable ideals of beauty. This can lead to body image issues, low self-esteem, and mental health conditions such as body dysmorphia, particularly among young or impressionable viewers. It also reinforces a culture of comparison and dissatisfaction with natural appearances.
- Editing or manipulating copyrighted images without the creator's permission violates copyright law. The only exception is if the edit is deemed "transformative" enough to qualify as fair use, a legal concept assessed case by case. Using stock or licensed images with proper credit and rights clearance is essential to avoid legal disputes. Manipulating images to deceive consumers, such as exaggerating product performance or altering the appearance of real estate or food items, can constitute false advertising.
- The increase in AI generated imagery has further complicated the legal and ethical landscape. Since AI tools can create highly realistic yet entirely fabricated images, photographs can no longer be fully trusted as factual evidence. This blurs the line between truth and fabrication, potentially enabling misinformation or defamation. Before AI, photo manipulation required skill and effort, making doctored images easier to detect. Now, anyone can generate or alter images instantly, increasing the potential for misuse and ethical concerns about authenticity and accountability, and with the increasing abilities of AI, this is becoming even more harder to prevent.

[Evaluate the effectiveness of image manipulation approaches](#)

- The effectiveness of Photoshop is entirely dependent on the skill and understanding of the person using it. While the software offers advanced tools for editing and manipulation, users with little to no experience often produce poor-quality results. These are commonly known as "Photoshop fails," where images show obvious errors such as warped backgrounds, mismatched lighting, or unrealistic proportions. Such mistakes occur because the user may not understand essential design principles like perspective, blending, or colour correction, making the final image look fake or poorly edited.

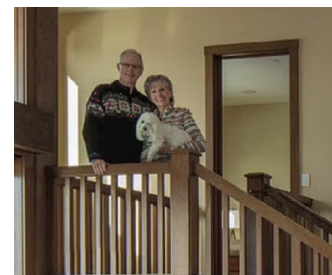
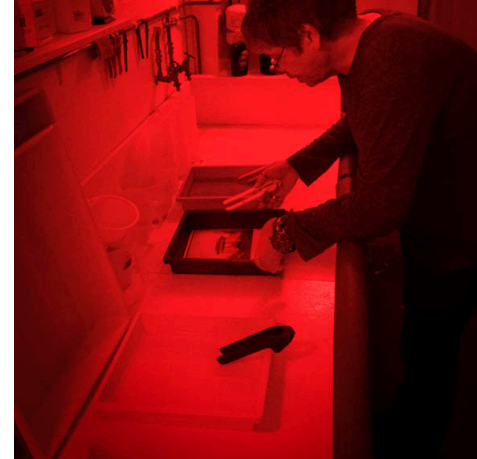
Examples of this can be seen to the right of this, where three fails are demonstrated

In contrast, skilled designers can use the same tools to create seamless and convincing edits that enhance an image rather than ruin it. They understand how to match lighting, balance colours, and maintain realism, which makes their work look professional and believable. This clearly shows that Photoshop itself isn't the problem, it's a powerful program, but its effectiveness depends entirely on the user's artistic ability, technical knowledge, and attention to detail.

## A1.2 Explore and develop problem solving skills

[Client Brief](#)

- My client is Ross Thurgood from the brand ARtemite. I have previously worked with my client to design a logo vector graphic to be used across digital and print-based media, as well as to raise brand awareness through social media promotion. My client has now commissioned me to create an entertainment graphic for a film poster. This is for a new dystopian sci-fi film that ARtemite is producing, titled "Conditioned." The film explores a future where AI and humanoids dominate society, blurring



the line between human consciousness and machine control, as emotions are completely flatlined to null. The poster will target an 16+ audience, appealing to those with an interest in dystopian and sci-fi films, and will be gender-neutral in its design. I will use photo manipulation software in Adobe Photoshop, working with a computer, monitor, mouse, and keyboard as my main hardware devices. My client has requested that the entertainment graphic conveys a dark, intense, and futuristic atmosphere, focusing on the AI/humanoid theme to capture the film's unsettling tone. The final design will be saved in two formats: a PNG file for digital and social media promotion, and a TIFF file for high-quality print-based materials, such as posters. The film is set to be released soon, and my client has set a deadline of 25th October 2025, one week before release, to ensure the graphic is completed and ready for promotional use.

**Specification and Constraints**

- The entertainment graphic must be created for the client ARtemite to promote their new dystopian sci-fi film "Conditioned". The poster will be used in a commercial context for public marketing, so it must appeal to a 16+ audience and reflect the film's dark, intense, and futuristic themes. The project must be completed by the client's deadline of 25th October 2025, meaning time must be managed effectively to allow for planning, design, and client feedback. As the project has a limited budget, only available resources can be used, including Adobe Photoshop, existing college hardware (computer, monitor, keyboard, and mouse), and royalty-free images. The scope of the project is to produce one main entertainment graphic suitable for both digital and print promotion, and it must be exported as a PNG for online use and a TIFF for high-quality printing. The poster must be produced at a suitable resolution (300 DPI for print) and in RGB/CMYK as required, following technical requirements for photo manipulation in Photoshop. The design must be gender-neutral and visually represent themes of AI, humanoids, and emotional suppression. All materials used must be appropriate for the target audience and available within the school's resources.



**A1.3 Develop creative technical skills**

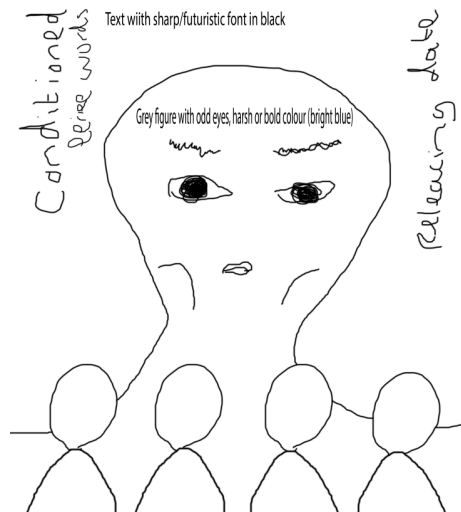
**Developing concepts and generating ideas**

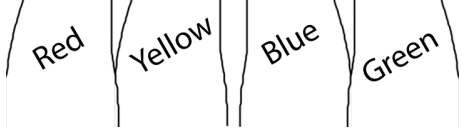
Develop concept ideas for your project by doing the following:



- Prisoner SF
- My existing solutions research reflects prominent contemporary design trends, including the use of soft, warm minimalist layouts, and neutral colour palettes. By drawing from these trends, my design will feel both current and timeless, creating a refined, inviting aesthetic rooted in modern comfort and human-centred design principles, while also remaining in a unique design

**Pre-production**





- I have changed the colours of the people at the bottom to be the same, except wearing different coloured ponchos, to make it more realistic instead of coloured skin. This would also help the producers of this film. I have given the main grey figure a blank facial expression, to show the focus of the film more clearly instead of the contrasting expression

[Production/development](#)

- Take regular print screens of the development of your final work.\*  
[Post-production - testing and feedback.](#)

Collect feedback about the final design from your client or another third party.

- The poster uses a futuristic and intentionally unrealistic style to create an eerie, unsettling atmosphere. The limited colour focus on the mannequins and the central figure's eyes highlights the inhumane theme and draws the audience in by encouraging questions about the film's narrative.

In relation to the brief, the design is highly suitable and fit for purpose. It matches common sci-fi poster conventions—strong central figure, minimal palette, clean typography—and presents a professional standard appropriate for an adult audience. The composition, hierarchy, and visual tone compare well with existing industry examples.

Minor technical issues remain, such as slight compression in the release-date text and some depth inconsistencies between the main figure and the mannequins. However, these do not significantly affect the clarity or impact of the final piece.

#### A1.4 Professional skills and behaviours





##### [Types of role and their associated practices](#)

Throughout the image manipulation project, I worked independently while routinely seeking feedback to ensure my work developed in the right direction. Although I acted as my own client, I frequently reviewed my progress with a critical mindset to confirm that each stage of the manipulation supported the intended purpose and visual style. I also asked classmates and teachers for their opinions, especially when I was unsure whether certain edits appeared natural, convincing, or communicated the intended message effectively. Their feedback helped me recognise areas that needed adjustment and refine the realism and overall impact of the manipulated image.

##### [Project management](#)

- Document a time plan showing consideration of project schedules; e.g.

### Gantt chart. insert

Asset	Description	Source	Copyright Status
Fonts	Typography used across the poster (titles, taglines, credits)	Adobe Photoshop CS6 Font Library (Adobe Type Fonts)	Licensed for use under Adobe CS6. Allowed for personal, educational, and commercial use under the CS6 licence
	Image of grey skinned bald male. AI-generated character used as the central subject of the poster	ChatGPT generated images	Free to use. No copyright restrictions. User has full rights to use, edit, and publish
	Image of shirtless man. Reference/texture image used for body detailing	Freepik.com	Freepik licence applies. Allowed for educational and project use with required attribution (unless premium licence was used). Redistribution or resale without modification not permitted
	Image of mannequin with poncho. Supporting visual element used to build atmosphere and theme	Free3D.com (Premium 3D model "Decorated Poncho on Mannequin")	Royalty-free licence. Permitted for educational, personal, and project use. Redistribution of the original model is not allowed. Must follow Free3D licence terms.
	Image of blue eye with reflection (male). Used for dramatic emphasis and thematic symbolism	timesnownews.com (credited photographer)	Copyrighted material. Educational and classroom use may fall under fair-dealing/fair-use principles, but commercial use requires explicit permission from the rights holder



Gant Table of A1



Full poster artwork combining all assets with editing, effects, and typography. Final created design

Created by student in Adobe Photoshop CS6

Original work. Copyright held by the student. Third-party assets remain under their respective licences, but overall work is permitted for educational submission and assessment

All assets in this project were sourced responsibly from licensed or permitted platforms, including ChatGPT-generated images, Adobe CS6 font libraries, Freepik.com, and Free3D.com. These sources allow educational use under their respective licences. One copyrighted reference image was used under fair-dealing for educational purposes only. All sources have been acknowledged.

## A1.5 Presentation and review of final product

### Communication of concepts and outcomes

- For the final presentation, I delivered a spoken explanation while displaying the completed poster on the screen behind me. During this presentation, I provided a thorough overview of the entire creative process, covering how each visual element was developed, refined, and combined to achieve the final outcome. I also discussed how the design decisions linked directly to the requirements of the client brief, explaining why specific stylistic choices, colour themes, and layout techniques were used to ensure the poster met its intended purpose and audience expectations.
- The purpose of this poster is to peak interest in the targeted audience for this movie. It is meant to give a brief demonstration of what the film could include and what to prepare the watchers for. It is also to give the client and the audience an idea of the characters in the film, as well as the genre of the film based off of the way it makes the audience feel and how much it captivates them.

### Presentation to peers/client/audience

- Collect feedback from the client or conduct a peer review. Document responding to f

<https://forms.cloud.microsoft/e/A2rfdC9Xjt>

**Review of Movie Poster design**

Quantitative

Section 1

Rating of 1-10 (10 is highest):

\*no correct answers\*

**1** How much could this movie intrigue you: \*

1 2 3 4 5 6 7 8 9 10

**2** How informative is this: \*

1 2 3 4 5 6 7 8 9 10

**3** How attractive is this poster: \*

1 2 3 4 5 6 7 8 9 10

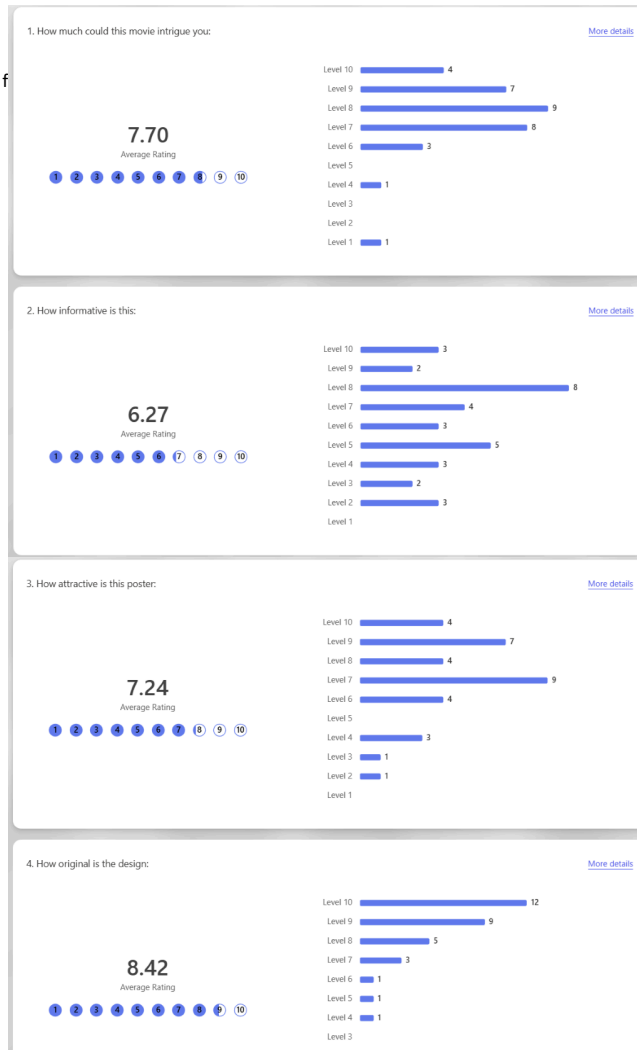
**4** How original is the design: \*

1 2 3 4 5 6 7 8 9 10

**5** Chance of you watching this film, with no other information: \*

1 2 3 4 5 6 7 8 9 10

Section 2



Personal Choice questions:



\*no correct answers\*

4. What age rating would you give this film: \*

U  PG

12A  12

15  18

7. Favorite part of poster, drag from best to worst: \*

- Sideways text
- Big Lonely Grey man
- Tiny mannequines
- Not perfect white background
- Movie director
- Release date
- It's a poster?

8. In one sentence (not one word), describe the vibe and theme this poster has: \*

Enter your answer

9. What are your opinions: \*

	False	Probably false	Maybe	Probably true	True
The poster is futuristic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The poster is eerie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love the poster	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want this movie to be produced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This poster changed my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What's a poster	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. If you chose to, who would you watch this film with: \*



5. Chance of you watching this film, with no other information: [More details](#)

6. What age rating would you give this film: [More details](#)



7. Favorite part of poster, drag from best to worst: [More details](#)



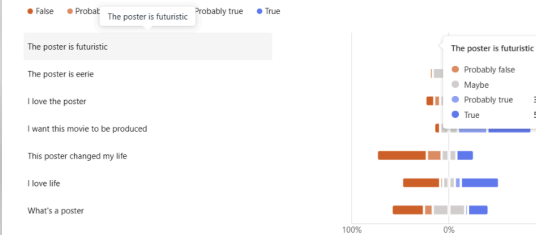
8. In one sentence (not one word), describe the vibe and theme this poster has: [More details](#)

33 Responses  
Latest Responses  
"abstract and futuristic"  
"AI may go rogue so it's based on real life themes."  
"Scary but intiscing"

7 respondents (22%) answered vibes for this question. [Update](#)



9. What are your opinions: [More details](#)

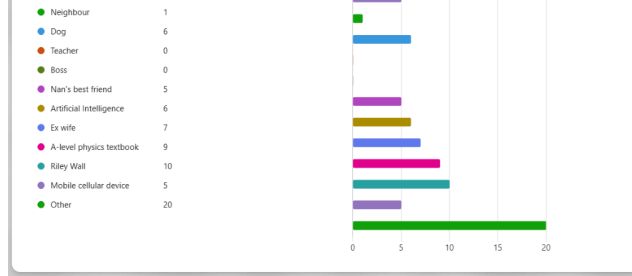


10. If you chose to, who would you watch this film with: [More details](#)



Please select at most 5 options.

- Parents
- Family
- Spouse
- Siblings
- Neighbour
- Dog
- Teacher
- Boss
- Nan's best friend
- Artificial Intelligence
- Ex wife
- A-level physics textbook
- Riley Wall
- Mobile cellular device
- Other



### iMedia A1 Poster

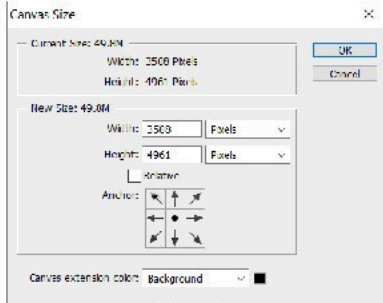
#### \*poster creation process

##### Creation: Poster

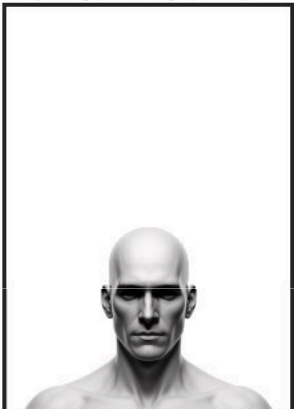
21 November 2025 11:01

Poster creation process:

1. First, I created a blank A3 poster at 300ppi, since I am printing this poster



2. Then I pasted a grey humanoid figure with no eyes



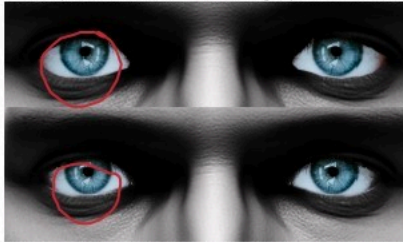
3. Then I added a photo of an eye and mirrored it, using free transform, to the other one. I kept the eye colours to make the figure seem eerie and unrealistic



4. I then created a layer mask across the folder they were both in to remove the rest of the face



5. Since the eyes were mirrored, I had to reflect the right eye to match the left using the clone stamp tool and content aware move tool

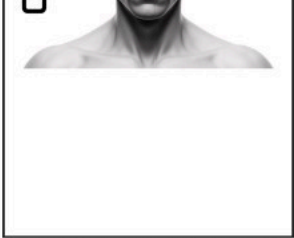


6. I have then added the font and the text of my movie title, and rotated it 90°. I did this to make my poster stand out and be more memorable, as I could not find many others with text on its side



7. I then raised all of the image to create space below for the other parts of my poster. This allows me to not have areas of high information





8. I then added in a coloured mannequin, to create blunt contrast between them and the main humanoid

Conditione



9. Create mask around the image to remove the background, and duplicate to fill three more spaces, mirroring the two on the opposite side



10. To fill in the space between the figures, I have spliced two images together, using a mask tool to create a body

Con



11. I mirrored the figures to face inwards, since the lighting was inaccurate and against my design. After that, I reduced the blues to 0 saturation, to get rid of the tint in the faces



12. Next I created new hue changes for each mannequin to change the colours separately from brown to brighter colours. This perfectly highlights how these figures have something more than the



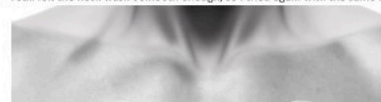
13. The grey one is supposed to be blue, so I had to change the first saturation change to skip the clothes on the figures



14. The torso was not defined enough, so I created light and dark patches using brush tool as well as dodge and burn tools to create the sense of 3D shading



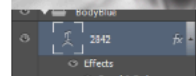
15. I still felt the neck wasn't smooth enough, so I tried again with the same tools



16. But the gradient still didn't seem close enough, so I tried using clone stamp and content aware move tools



17. Once I was fully happy with it, I created a dark spot using a wide-spread paint brush tool behind the main figure's head, and engraved numbers into its body using the effects layer styles. This is again to dehumanise the main figure further than already before



18. After, I found that I had no real information on my poster, so I added an unrealistic date to the poster to make it seem more genuine. Again this was on its side to seem more memorable



19. Then I pushed all text closer to the outside, giving the main figure more space in the middle, to make it seem more isolated. I also added more information to the design



20. I then lowered the small figures and shrunk the text to make the main figure stand out more



21. I then smoothed out the dark spot behind the main figure's head



22. I then finalised the design by adding in a strapline to hook the audience. This is the final design



