Unit 8 Responding to a Commission
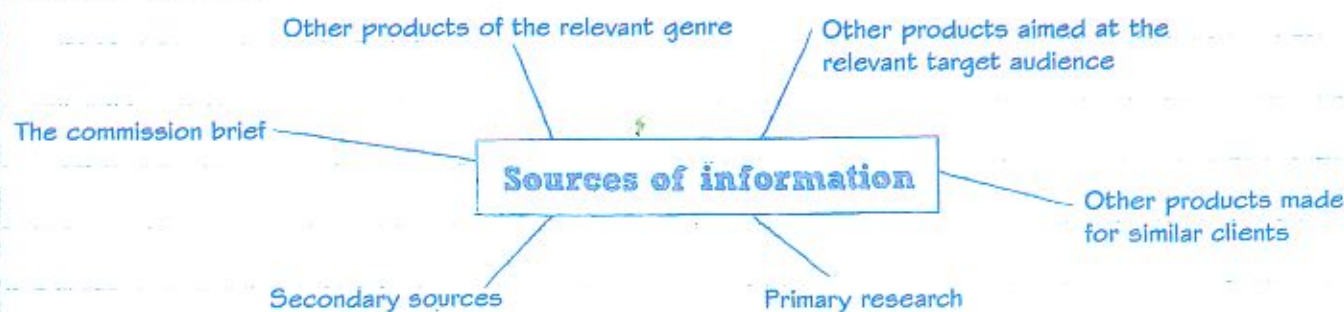
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Research methods

When working on a commission, you will need to carry out your own research. You need to know where to find information, and to understand different research methods that creative media professionals use to source information.

Other products of the relevant genre

Other products aimed at the relevant target audience

The commission brief

Sources of information

Other products made for similar clients

Secondary sources

Primary research

Taking notes

You must record your research findings. Making clear, detailed notes will help you recall what you have discovered quickly and effectively.

Good research notes include:
- bullet-pointed lists
- the source of the information
- mind maps to record information on a topic
- colour-coding or highlighting to indicate content referring to different areas of a topic/project.

Primary research into your target audience's tastes, opinions and existing consumption of media products can be collected through interviews, surveys and focus groups. This will provide you with invaluable information when responding to your brief.

Research methods

Primary sources	Secondary sources
Interviews	Internet research
Focus groups	Newspapers
Observation	Books
Surveys	Magazines and journals

Now try this

What primary research methods could you use to find out more about how to appeal to a target audience aged 60–85?

Consider the most appropriate methods for this group. Online surveys, for example, may not be as accessible for this group as for younger groups.

Product and platform

When working on a commission for a client, you should always consider the suitability of your intended product and platform. Selecting the right kind of media product and the most effective way to get this product to the intended audience is key to communicating your client's message successfully.

What are media products and platforms?

Media products	Media platforms
Videos	Television
Websites	Cinema
Newspaper articles	Social media sites
Computer games	Radio
Posters	Mobile content
Feature films	Games consoles
Advertisements	Print media

- When responding to a commission, you need to ensure you are selecting a product type that will fit the needs of the brief.
- As well as choosing the type of media product and platform, you also need to think about its genre.

Links See Unit 1, page 14 for more details about different types of genre.

Think of your audience

A short instructional video might be the best way to communicate information clearly to an audience, but who the audience is will determine which platform would reach them best.

Young people may be more likely to watch videos shared on social media networks via their smartphones, rather than on television, for example.

Design a product

How would you design an audio product aimed at the parents of young children to highlight the risks of unsupervised online access?

I would create a 30-second radio advert that could be timed for when parents are taking their children to and from school. I would make it available for download on parenting websites such as Mumsnet and promote it through parenting bloggers.

The brief is specific about the product type to be produced, but there is opportunity for you to decide the best genre and platform to use.

Specifying the genre is important to identify what sort of finished product you expect to produce.

You should demonstrate you are carefully considering how best to reach this particular audience by listing the platforms you would use.

Now try this

List all the platforms that you could use to broadcast an audio product to, or share it with, an audience.

Data analysis

When conducting research you will collate data as part of your findings. This information needs to be carefully processed and analysed to ensure it is useful to your work.

Presenting primary research

Data analysis tool	What do they show?	When are they useful?
Tally charts	The number of occurrences of an event or response	For example, when recording the responses to a survey or questionnaire during primary research
Bar charts and pie charts	The frequency of responses or events related to a particular question or activity	For example, to see at a glance the most common or popular responses
Venn diagrams	Where the tastes or opinions of different groups overlap	For example, when investigating potential ideas for target audiences from different core groups
Line graphs	How responses or events change over time	For example, to monitor how an audience's response to a time-based product (e.g. a TV show) changes throughout the broadcast

- You need to select the right process to accurately record your primary research data.
- Use appropriate methods to present and analyse these data to understand any patterns, trends and detail, and to communicate your findings effectively to a client.
- Spreadsheet software keeps your data in one place and makes calculating totals and tallies easier. You can often generate professional-looking charts and graphs from it.

Analysing secondary research

- You will need to be able to understand and use the information that you find from tables, charts and graphs in your secondary research activity.

- Reading the data in secondary sources means you know they're reliable enough to refer to in your product or when pitching or proposing to a client.

Data analysis example

Samira responded to a commission to produce a digital game aimed at young men aged 14–19. She surveyed members of this target audience using a ten-question survey. The tally chart shows some of her results.

She converted these data into a pie chart when presenting her research findings to her client. This allowed her to represent visually the opinions of those asked and helped justify her choice to make the lead character male.

Q1: Would you prefer to play the game as a male or a female character?	Male	Female
	ⅢⅢ Ⅲ	Ⅱ

20% female
80% male
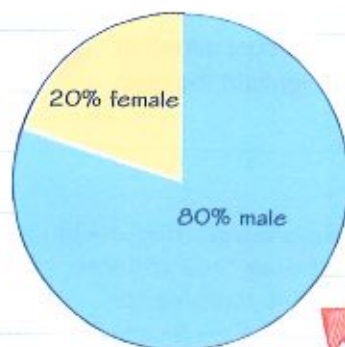
By using a tally, Samira could process the survey results methodically, keeping track of her findings.

By representing her findings in this visual way, she could analyse this herself but also efficiently communicate this to a client during the commissioning process.

Now try this

Which data analysis method might be best for representing data that record the trends in magazine circulation figures over a number of years?

Target audience

You will need to consider carefully your target audience, the nature of the product you are aiming to produce and the platform you are intending to use when preparing your idea.

Advertisers often use cartoon imagery and bright colours to market products to young children.

Target audience considerations

You must evaluate the suitability of your chosen product and platform for the target audience. Consider how you propose to reach this audience, taking into account:

- their access to proposed platforms
- what they will need to consume products like this, e.g. a smartphone
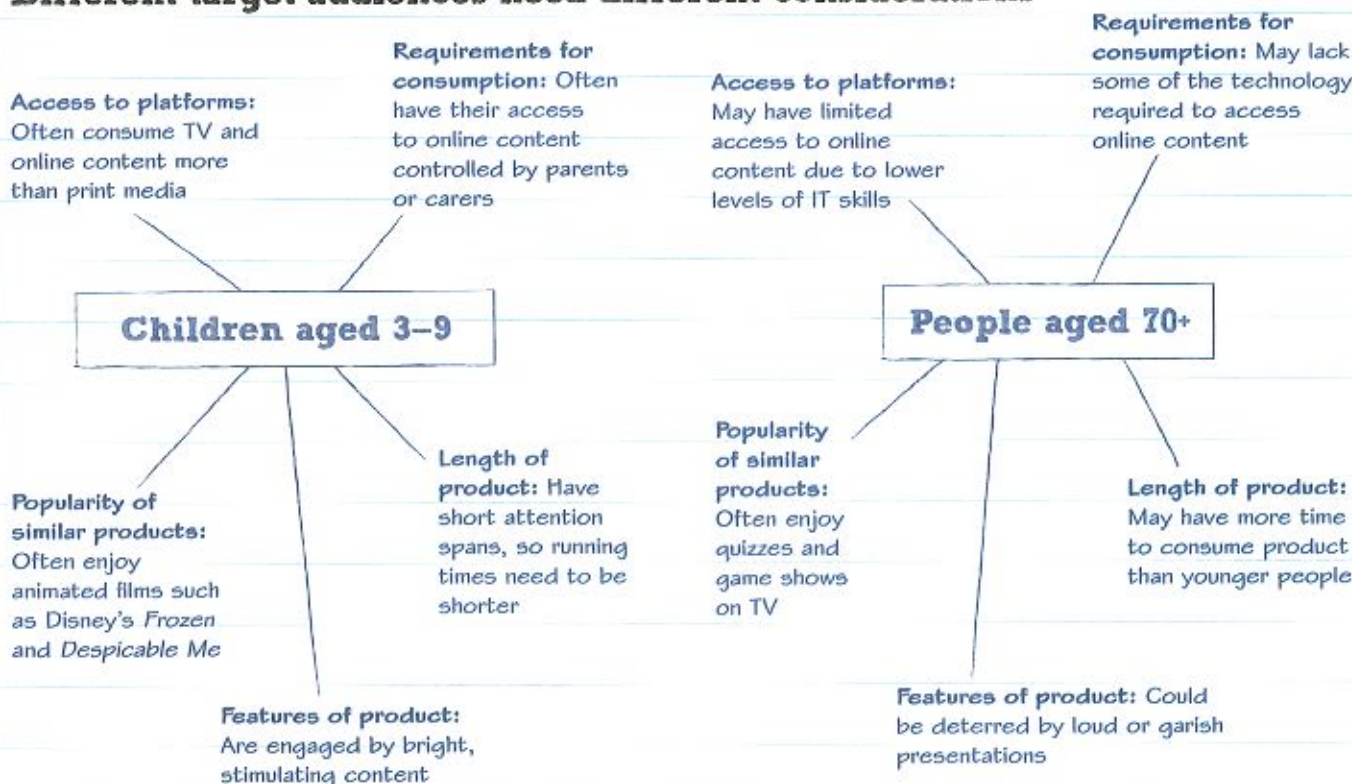- the length or size of the product
- the features of the product
- the popularity of existing similar products.

Different target audiences need different considerations

Access to platforms: Often consume TV and online content more than print media

Requirements for consumption: Often have their access to online content controlled by parents or carers

Children aged 3–9

Popularity of similar products: Often enjoy animated films such as Disney's *Frozen* and *Despicable Me*

Length of product: Have short attention spans, so running times need to be shorter

Features of product: Are engaged by bright, stimulating content

Access to platforms: May have limited access to online content due to lower levels of IT skills

Requirements for consumption: May lack some of the technology required to access online content

People aged 70+

Popularity of similar products: Often enjoy quizzes and game shows on TV

Length of product: May have more time to consume product than younger people

Features of product: Could be deterred by loud or garish presentations

Target audience research

Find out more about your target audience's tastes, opinions and consumption of existing media products to reflect this information in your response to the client.

Subject research

Using facts, figures and data from your research when developing your product demonstrates that you have investigated it thoroughly and helps to make it successful.

Now try this

You are working on a brief for a digital game for a target audience of young women aged 14–19. What existing products of this type can you find that are already popular with this group?

The commission

When a client wants a particular media product, they outline their needs in a brief and ask media professionals to respond to the brief by presenting their ideas (in a bid). This will help the client choose who to commission for the work. To be able to give a suitable response, you must understand the nature of the commission and what is required.

Things to consider when responding to a commission

- The commissioning process allows clients to get a **range of ideas** for how to fulfil their needs.
- You must **work effectively and efficiently** to produce a bid for the work that will **make money** for your business.
- You must identify the proposed product's **key message** so you can develop the right ideas.
- **Keep this key message in mind** during your mind-mapping and investigations, and state it clearly in your response.
- It is wise to **analyse the competition** within the industry your client works in so you can respond appropriately to the brief.
- You should also analyse media products commissioned by similar companies to your client so you can understand **what made them successful or unsuccessful**.

🔗 **Links** You can find out more about communicating a message on page 144.

You can find out more about identifying target audiences on page 141.

The commissioning process

> Client issues a commissioning brief to potentially interested parties.

↓

> Media professionals research and develop ideas to respond to the commission.

↓

> Media professionals pitch their ideas to the client, presenting a rationale, a proposal and a treatment detailing their ideas.

↓

> Client commissions the idea they feel meets their needs most successfully.

↓

> Media professionals work on commission.

↓

> Client feeds back on progress.

Asking members of the target audience for their thoughts on similar products can be valuable.

Now try this

The BBC has put out a commission for a Sunday evening family drama set in a historical period. Investigate similar media products previously produced by the BBC and its competitors that could be useful in your response to the brief.

The client

It is vital that you understand the nature of the client you are pitching to if you are to be successfully commissioned to produce the work.

Learn about the client

Knowing who or what the client is helps you to understand the purpose of the commission and how you can respond to the brief.

A business?

A large organisation?

A group of people?

Who is the client?

A community group?

An individual?

A charity?

Even if you have only one contact, remember they represent the client as a whole.

The type of client also influences the aim of the product being commissioned.

Keep the client at the centre

Carry out your research, develop your proposals and deliver your pitch with the client in mind. The client has the power to decide whether to commission you or not, so consider their requirements in all your decision-making processes.

What is the client's ethos and reputation?

Ethos: The guiding beliefs and ideas of something or someone (such as the client)

Reputation: The beliefs and opinions held about something or someone

To get an idea of the client's ethos and reputation:

- research a client's mission statement
- check the brief for details of how they expect commissions to be approached
- look into their previous work.

Companies with a focus on supporting Fairtrade food might want to hear that you would use Fairtrade goods to feed the cast and crew on location.

Existing products

Knowing what else a client has commissioned can be key to identifying what they like or want in a media product.

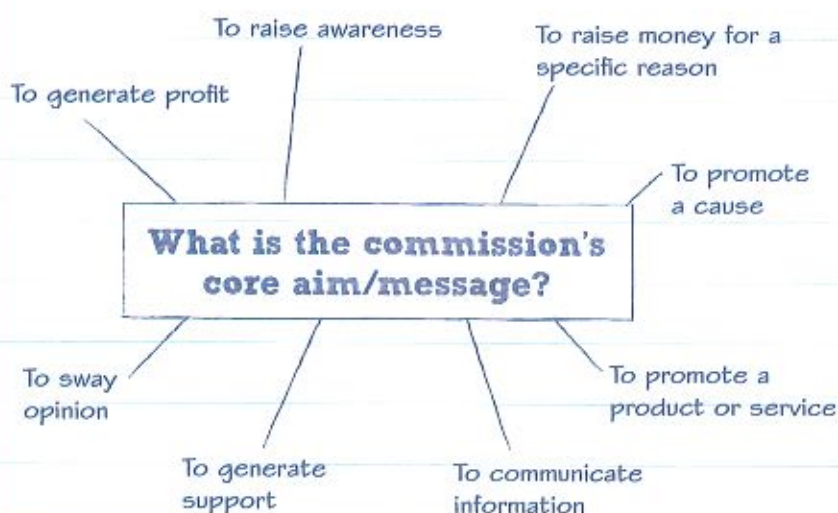Analysing existing products can tell you about:
- the look, style or format of successfully commissioned products
- the messages they have communicated
- what you should aim for or avoid.

Now try this

You have the opportunity to pitch to develop a website for a national Christian charity. Explain what considerations about their ethos you might need to put in place when developing ideas for the commission.

Communicating a message

To successfully respond to a commission, you must identify the core message that is to be communicated and employ this message effectively in your idea development.

To raise awareness

To generate profit

To raise money for a specific reason

To promote a cause

What is the commission's core aim/message?

To sway opinion

To promote a product or service

To generate support

To communicate information

Identify the theme(s)

- You must identify how the commission's theme will convey the core message.
- Read the client's brief carefully to identify the theme.
- Themes could range from large scale (such as raising awareness of poverty) to specific issues (such as promoting local businesses in a small town).

Audio brief: dangers of speeding

A professional media company has been asked to produce an audio product for a charitable organisation that wants to raise awareness of the dangers of speeding for young drivers.

The organisation is keen for the product to engage and appeal directly to their target audience of young people aged 17–25.

However, it must include content that raises awareness of the potential impact that driving above the speed limit can have, such as causing accidents. Read the media company's rationale for their response to the commission.

Identify the key points by carefully reading the brief, then highlighting the core messages that the client wishes to communicate.

This brief focuses on raising awareness.

The charitable nature of the client tells us that they want the product to communicate a message, rather than generate a profit.

To communicate the intended message of this piece effectively, we have decided to use actors who are the same age as the target audience. The intention is to help the target audience relate to the characters and to add weight to their dialogue.

We will build the script around quotes taken from interviews with people who have suffered from, or caused, serious injuries as a result of speeding. This will add a realism to the content and use language that the audience can relate to.

The media company has clearly indicated how they intend to respond to the commission, with reference to how the key features of the proposed idea link back to the intended message.

Now try this

Select a weekly magazine. Identify three examples of articles or advertisements that aim to sell a product or service and three that aim to communicate information or raise awareness. Explain how they differ in their structure, tone and nature.

Funding and finance

It is important to understand how your potential project will be funded as this may influence how the media product is produced.

Private equity, e.g. the client's own funds

Government or public body, e.g. Arts Council England

EU, e.g. Creative Europe

Examples of funding sources

Charities or organisations, e.g. Media Trust

Crowdfunding, e.g. Kickstarter

Sponsors, e.g. well-known brand
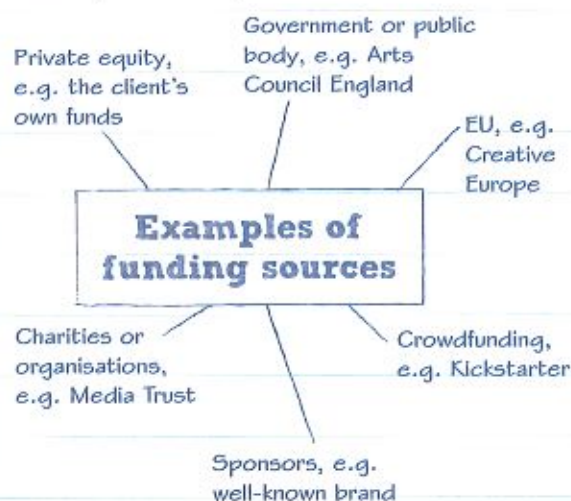
Funding considerations

- Is the funding directly from the client or via a third party, such as an organisation like Media Trust which commissions products using funds from a number of trustees?
- What restrictions/requirements come with the funding?
- What are the client's/funder's scope of operations, e.g. geographically and demographically? Do they expect the product to be distributed nationwide or globally, and how wide is the demographic they aim to reach?
- Is it a grant or a loan?
- Will the product need to demonstrate a financial return?
- How are competing products being funded and how does this compare?

Financial considerations

A local animal shelter has put out a commission to produce a series of print adverts to help their rescue animals find new homes.
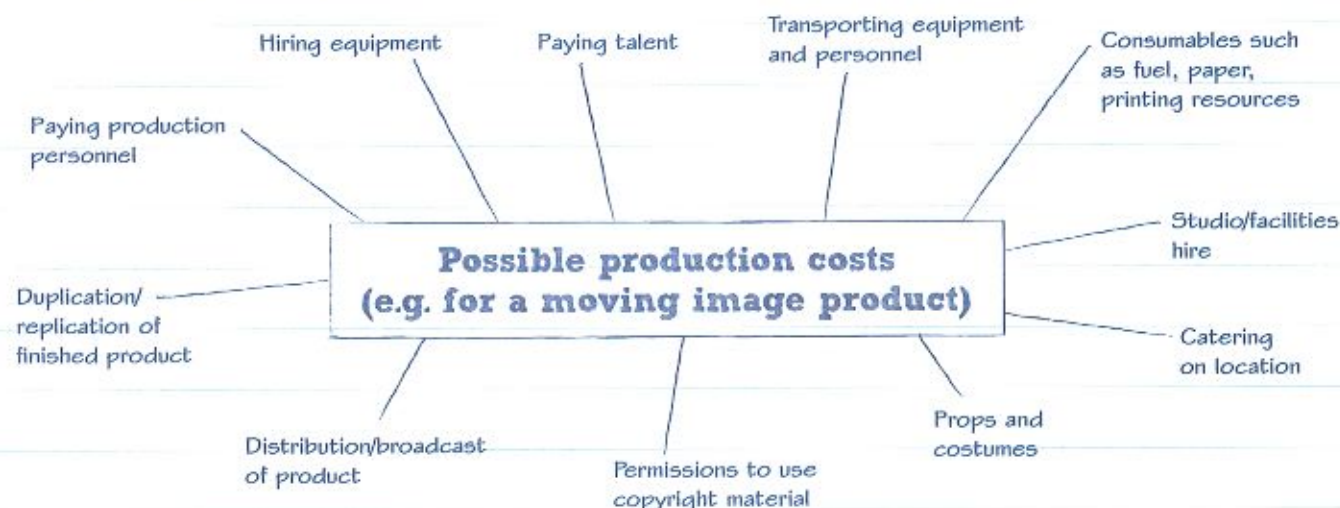
I would produce two-colour print advertisements that could run as banners below main stories in the local press. Two-colour designs are cheaper to place in the paper. The ads are for the local press, rather than national newspapers, as the shelter will be looking for local families to adopt the animals. It will also be more suited to the charity's potentially limited budget.

This learner has clearly thought carefully about budgetary considerations.

They highlight key details about the nature of the intended product that reflect a lower distribution cost.

They also demonstrate a professional approach by choosing local press to reflect the nature of the product and its intentions.

What might the budget be spent on?

Paying production personnel

Hiring equipment

Paying talent

Transporting equipment and personnel

Consumables such as fuel, paper, printing resources

Possible production costs (e.g. for a moving image product)

Duplication/ replication of finished product

Distribution/broadcast of product

Permissions to use copyright material

Props and costumes

Studio/facilities hire

Catering on location

Now try this

Describe how the cost of production personnel will be different when producing a digital game from when producing a short film.

Legal restrictions

When working on commissions, you must conform to a range of laws, regulations and professional restrictions. As a professional, you must show that you understand and have considered these restrictions.

Examples of Acts to be aware of

The Copyright, Designs and Patents Act 1988

- This protects the rights of creators of works of literature, art, music, moving image, computer programs and design.
- It is illegal to use these works without permission from the creator.
- You may have to pay the creator to use their work.
- If you fail to get permission, you could face fines and legal challenges, or even criminal charges, from the copyright holder.

The Health and Safety at Work etc. Act 1974

- This focuses on ensuring everyone has the right equipment, opportunities, protection and support to conduct their work in a way that is not dangerous to their health or safety.
- Companies are responsible for protecting those working on and surrounding the project.
- Failing to comply could lead to large fines and potential imprisonment.

> Try to use original ideas. Get permission to use any music, imagery, footage or audio content before incorporating it into your work.

> Carefully consider the potential risks or dangers of your work and complete risk assessments as part of the pre-production process.

Key UK regulatory restrictions

The Equality Act 2010

- This focuses on ensuring that individuals are not subject to discrimination based on their gender, age, disability, gender reassignment, sexual orientation, race, marital status, religion or belief.
- Breaking this law could lead to legal action and penalties.

> Plan to represent groups in an equal and fair way. Offer equal opportunities to all those involved in a production.

The Defamation Act 2013

- This covers the laws surrounding libel and slander (making statements or claims which could impact on the reputation of a person or organisation).
- Including comments, claims or suggestions in a product that could cause 'serious harm to the reputation' of a person or organisation could lead to legal action.

> Take care when producing content that you can prove statements to be true. Carefully consider before including content that could damage someone's reputation.

Now try this

Compile a list of legal and ethical considerations when performing vox pop (on-street) interviews with the public.

Regulatory bodies

What are regulatory bodies?

Most sectors of the creative media industry have **regulatory bodies** that those working in the sector can voluntarily sign up to.

These bodies provide **guidance** and a set of **codes**, or recommended working practices, that those in the industry should abide by.

When working on commissions, you should always be aware of these organisations and their codes to make sure you **do not cause undue upset or offence**.

Age-restrictive certification from regulatory bodies appears prominently on packaging to help guide audiences as to the suitability of that product for different groups.

UK media regulatory bodies

Regulatory body	Industry it covers	Main focus
Advertising Standards Authority (ASA)	Advertising	Ensuring advertisements abide by ASA's codes, which require that all claims made within an advert are true and aren't likely to mislead or misinform an audience
Independent Press Standards Organisation (IPSO)	Print-based media	Ensuring that content reproduced in magazines, newspapers and other print products does not breach codes surrounding accuracy, invasion of privacy and harassment
Office of Communications (Ofcom)	TV, radio and mobile content	Producing codes to protect the public from harmful or offensive material broadcast on these media platforms
British Board of Film Classification (BBFC)	Film	Issuing certification to the producers and distributors of film content, to reflect age restrictions that are based on content considered unsuitable for, or potentially damaging to, certain audiences
Entertainment Software Rating Board (ESRB)	Digital games	Regulating the certification of digital and video games and monitoring age-restricted certification

Complaints can be made against organisations making or distributing content that infringe these codes.

Now try this

You have been commissioned to produce an awareness campaign to inform the public of organisations that source products from unethical sources in developing countries. Explain which legal acts and regulatory bodies you would need to consider, and why.

Generating ideas

Effective and successful proposals should contain original and inspiring ideas. You and your colleagues need to work as a team, using a structured process to generate and record ideas.

Brainstorm checklist

✓ Keep the commission at the centre of everything. ☐

✓ Break down the components of what has been requested, e.g. the format, key features, purpose and themes. ☐

✓ Review similar products made by competitors or for similar commissions. Do not copy the ideas but use them in establishing: ☐

- trends in presentation/format
- how information has previously been communicated
- structure and length of existing products
- conventions of the genre/format that you should apply to your own product.

Recording your ideas

Type of record	Help you to...
Mind maps	map your ideas visually, breaking down the core points into a few words
Bullet-pointed lists and tables	organise your ideas into topics so you can deal with them as you reach different parts of your project
Ranked lists	prioritise the most useful ideas by numbering them in order of importance, while keeping back-up plans or lower priorities in mind

Example mind map

- Teenagers 14–19 (target audience)
- Parents of teenagers
- School teachers/college tutors
- Younger teens
- Social workers
- Counsellors

Audience

Drug awareness campaign

Content

- Case studies of real drug abuse
- Interviews with teens who have used drugs
- Facts and figures onscreen about drug use
- Music by young local band
- Voiceover using direct mode of address
- Helpline numbers at end

Now try this

Make a list of products that you might produce as part of an advertising campaign for a new perfume. Rank the list in order of which products you think will reach the biggest audience.

You should be able to explain why you ranked them in this order, and whether the biggest audience is necessarily the right audience.

Developing ideas

Once you have generated a range of ideas, you need to take time to develop them to produce solutions to the challenges set by the commission.

Meeting the needs of the brief

To help your response to meet all the requirements of the commission, you could map out a table like this one, identifying how each idea matches the brief and adjusting it if necessary.

Key requirement	Idea 1 – making the game suitable for mobile phones	Idea 2 – using cartoon-style characters	Idea 3 – making the prizes fruit-shaped trophies
Appeal to target audience of 8–12-year-olds	Most of the target audience have phones.	Our research showed cartoons are popular with this age group.	Prizes and rewards seen as positive by audience in our research.
Communicates message of encouraging consumption of fruit			Links fruit to positive rewards in game.

Justifying your ideas

You will need to be able to justify why you have taken ideas for a product forward, for example by:

- **referring to research**, e.g. facts, figures, findings about your target audience
- **referring to previous successes**, e.g. other products that have been successful in this field/area
- **referring to feedback**, e.g. the thoughts gathered when you tested these ideas.

Gaining feedback

Getting feedback on your ideas helps you to stay on track and produce something that meets client needs.

You could ask for feedback on ideas from:

- ✓ your target audience
- ✓ other professionals
- ✓ people who consume similar products.

Feedback can come from quantitative methods such as surveys and questionnaires or through qualitative methods such as interviews or focus groups.

Links

SWOT analysis

A SWOT analysis can help you break down the potential of your ideas and justify them.

Aspects that work well for this commission — **Strengths**

Weaknesses — Aspects that work less well for this commission

Opportunities

Specific opportunities this idea opens up that others don't

Threats — Challenges to overcome that could threaten your success

Now try this

Consider the children's game shown in the table above. Explain how you would justify the ideas and develop them further.

The rationale

A rationale is an explanation of what you intend to produce, with justifications for how it meets the requirements of the commission.

Considering the commission

List the key features the client has asked for and note down how you have met/will meet them. It could be in table format like this one:

Element of brief	How will I meet this?
Target audience	Ensure appropriate for specified age range
Preferred format or platforms	
Themes	
Message	
Aim of the product	
Additional features/ topics/content	
Deadline	Draft: 3rd April Final/approved: 18th April
Budget	

Structuring a powerful rationale

State how the overall product will meet the key features of the commission.

Explain how the product will address the needs of the target audience.

Explain how the product will address the themes of the commission.

Explain how the product will meet the intended aims of the product.

State how your creative ideas will produce a successful and effective product.

Conclude with convincing justifications for why your proposals should be accepted.

Links See page 149 for more about developing ideas and justifying them.

Expressing yourself clearly is essential to presenting a professional rationale. For further guidance on using persuasive language and communicating professionally see page 153.

Justifications

The aim of a rationale is to **convince the client** to commission, and eventually pay, you.

When writing a rationale you need to **explain clearly**, with reference to **specific examples**, how your ideas meet with the demands of a commission.

You could use any **analysis** done during idea development when working on this.

Now try this

A commission requests a website aimed at men aged 35–50, raising awareness of skin cancer. You want to include short video clips of sports stars talking about how they protect their skin from sun damage. Justify how this idea might meet the demands of the commission.

When justifying something, you must provide evidence to prove your idea or argument is correct.

The pitch

The pitch is your main opportunity to provide a concise, clear, persuasive presentation of your ideas to the client or commissioner. You may only be given limited time and space to deliver your pitch, so you need to sell your idea efficiently and effectively.

Content of a pitch

A pitch should include:

👍 an **overview** of your proposed product

👍 detail about **key features** of your product

👍 **justifications** for why you have made these decisions

👍 **persuasive content** to convince the client to commission you.

Do not include:

👎 irrelevant detail

👎 'behind the scenes' information.

A structured approach that guides the client through the points

Clear awareness of the nature of the commission

Simple but effective descriptions of the key features of the proposed product

Justifications for the proposals, with clear links to reliable research

What makes a good pitch?

A successful pitch is the result of careful planning, presenting your ideas clearly and persuasively, and backing your ideas up with convincing justifications.

Awareness of constraints (e.g. deadlines or budget) but a positive, 'can-do' response to them

Persuasive language that highlights the strengths of the ideas

Appropriate pace, style and mode of address for the client

Find out your client's preferred pitch style

Pitches are normally face to face presentations but they can also be delivered:

• via webcasting services

• over the phone

• in written format

• via recorded video.

Now try this

Find a clip of someone delivering a pitch, for example in an episode of *Dragons' Den*. Analyse how the person presents their ideas, and explain whether you think their pitch was persuasive.

Consider whether the pitch includes content listed above and meets the criteria shown in the mind map.

The structure of a pitch

Pitch structure

A good structure may be like this:

1 A short statement to **outline the commission**

2 A **positive comment** on how the commission inspired you and why you feel excited about responding to it. Remember this is all about persuasion and selling yourself!

3 An **overview of the product** you are proposing with a clear justification of how it meets the key features of the commission – linking to target audience, theme and intended message

4 Selected **elements of the proposed product** that you feel are particularly strong, backed up with examples from your research

5 A **concluding statement**, emphasising the strengths of your proposal

Pace and length of a pitch

- A written pitch should be between about **300 and 400 words**. You have a maximum of 500 words when writing the pitch for your assessment.
- Consider that a verbal pitch should take about **8–10 minutes**, so, as the basis of a transcript for a spoken pitch, your written pitch should take up about the same length of time.
- The pitch should be a **concise** overview, but include **enough detail to clarify** to the client what you are proposing.
- **Plan its structure** to help you identify how long to spend on each section.
- Try not to **waffle** or add **unnecessary detail**.
- **Practise** the pitch.
- Take **regular, deep breaths**.
- **Allow time** for clients to read any supporting information.

Ensure your pitch is an appropriate length to engage and excite your client. While you need to include details that really sell the idea, long explanations or reference to research that doesn't really back up your points will not win you the commission!

Now try this

With reference to the information about pitches on these pages, write down the top five tips to remember when you are preparing pitches for your own work.

Using language effectively

A professional and polished approach depends on using language appropriately and effectively when dealing with a client.

Use of language

Use positive and active language to reflect your engagement with the proposal.

Adjectives
- creative
- innovative
- engaging
- unique
- popular
- successful
- appealing
- imaginative
- fashionable
- on-trend
- proactive

Verbs
- moving
- running
- going forward
- pushing
- driving
- motivating

The setting and your knowledge of the client will give you clues about the appropriate mode of address. Remember you are pitching for business, so even casual delivery needs carefully prepared content.

Unique Selling Points (USPs)

What makes your proposed product stand out from the crowd?

What is your innovative or creative solution to the problem?

Questions to help identify USPs

How does your idea compare with similar products on the market?

How could your idea help the client achieve their aim or communicate their message?

Communicate your ideas clearly

Try to:
- 👍 identify your ideas clearly
- 👍 show how your ideas will benefit the client
- 👍 explain your idea in one or two sentences
- 👍 add specific detail only where it adds weight to your suggestions.

Avoid:
- 👎 unnecessary detail
- 👎 reference to research that doesn't back up a point
- 👎 repeating content from the commission or other sources
- 👎 detail about ideas not taken forward.

Mode of address and terminology

- Adapt the kind of language you use and how you use it with the client.
- Avoid slang, euphemism and jokes when presenting formally, e.g. to a charity or government body.
- You may be more relaxed with clients you know or an organisation with an informal ethos. If you are unsure, use a formal, polite approach in the first instance.
- Using specialist terminology for the field you are working in suggests you know what you are talking about. However, you cannot always assume a client knows all the terminology you might use. If in doubt, define terms and expand abbreviations.

Now try this

You are presenting a pitch to make a film promoting the work of a charity that enables disabled people to ride horses. Explain how you would use appropriate language for this client.

The proposal

When responding to a commission, you should produce a proposal. This is a formal document that details your proposed idea in much more depth than required by a pitch.

The nature of a proposal

A proposal is a formal document that follows a set format. It outlines:
- what the proposed product will include
- how you would approach the project
- the practical plans you will put in place to manage the production process professionally.

Content of a proposal

Your proposal document should be word processed and feature:

- an **overview** of the structure of the finished product (such as a step-by-step walkthrough, rough site map)
- an explanation of the **style and tone** of the content – backed up with examples from previous work, research, reference to the nature of the commission
- clear **detail on content** to be included – different elements of the product
- an explanation of how this **meets the needs of the target audience**
- links to how and why you made these decisions with **reference to appropriate research/ analysis.**

Content considerations

You will need to tailor the content of your proposal to your sector.

Type of product	Detail about what you plan to include
Print media	Images, where you will source them from, copy you will include, design/layout decisions, use of colour, use of font
Audio media	Dialogue or spoken content, sound effects, use of a music bed
Moving image	Scene-by-scene overview, audio resources, editing techniques/transitions, use of music, onscreen graphics, choice of shots
Digital games	Visual content, audio resources, use of video content, digital graphics, design of game object, character animation, navigation links
Web-based	Images, where you will source them from, copy you will include, embedded content, navigation links, audio content, use of colour, design theme, choice of font

How is a proposal different from a pitch?

Although it still has a positive tone, a proposal is much more about the practicalities of producing the product than selling the concept.

How is a proposal different from a treatment?

A proposal focuses on discussing how you will go about the practical processes of production rather than supplying a client with examples of the work you intend to produce.

Now try this

Describe what details you would include in a proposal for a media product about a day in the life of your school or college. Format it in different ways for the different media above.
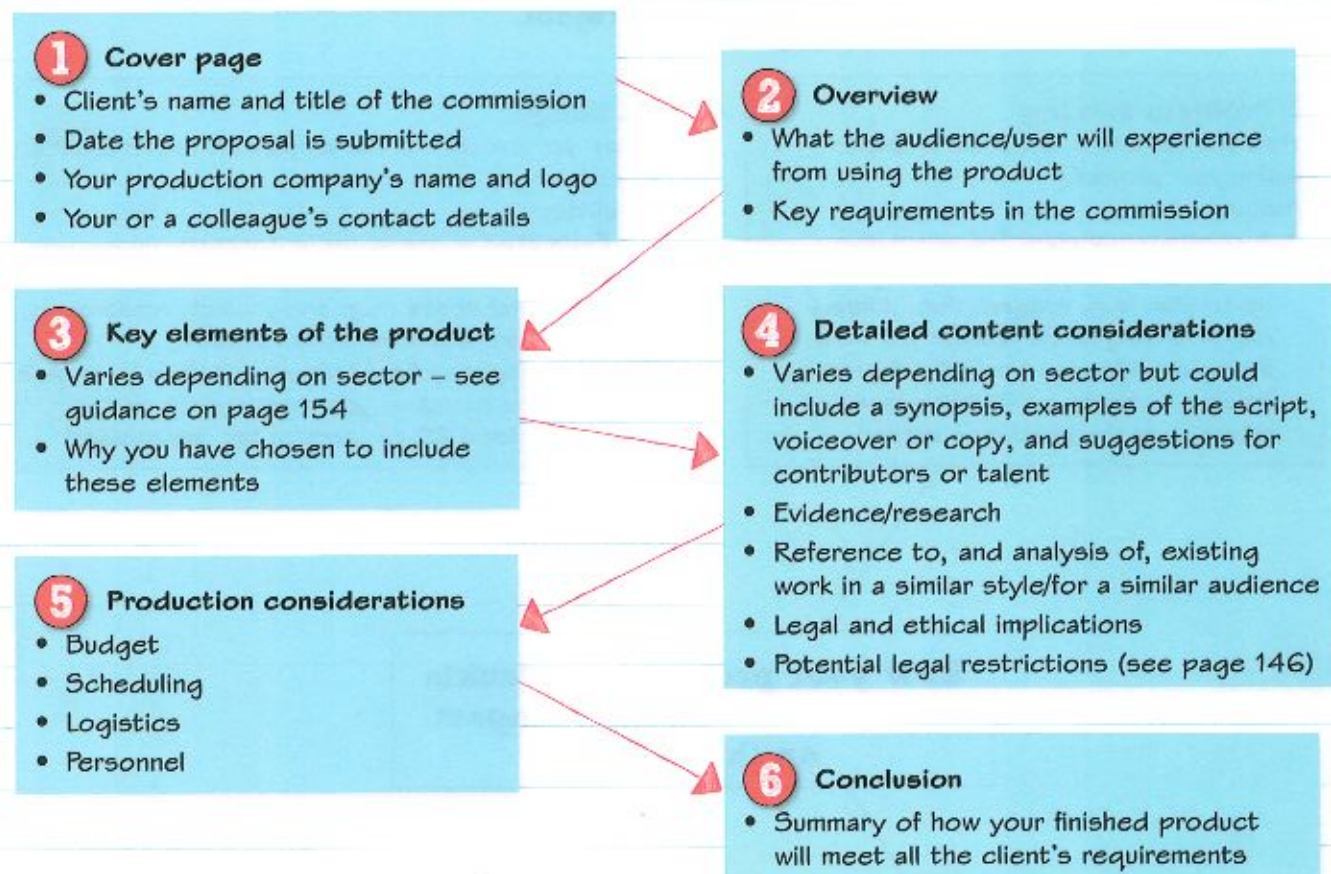
As well as explaining **what** you would do, you need to say **how** you would do it.

Structuring a proposal

Ensuring you present your proposal in a structured and orderly way is essential to guiding your client through all of your ideas and suggestions.

Proposal structure

Although the style of a proposal document may differ between sectors, the core structure remains the same. A proposal should include the following items, in a similar order:

1 Cover page
- Client's name and title of the commission
- Date the proposal is submitted
- Your production company's name and logo
- Your or a colleague's contact details

2 Overview
- What the audience/user will experience from using the product
- Key requirements in the commission

3 Key elements of the product
- Varies depending on sector – see guidance on page 154
- Why you have chosen to include these elements

4 Detailed content considerations
- Varies depending on sector but could include a synopsis, examples of the script, voiceover or copy, and suggestions for contributors or talent
- Evidence/research
- Reference to, and analysis of, existing work in a similar style/for a similar audience
- Legal and ethical implications
- Potential legal restrictions (see page 146)

5 Production considerations
- Budget
- Scheduling
- Logistics
- Personnel

6 Conclusion
- Summary of how your finished product will meet all the client's requirements

The audience is at the heart of everything

- ✓ What will the audience expect in terms of themes and stylistic codes?
- ✓ How can the content be read?
- ✓ How can the audience be engaged?
- ✓ What other media products will they compare the product to?
- ✓ Why would they choose this media product over (or as well as) others?

Adaptability

You can add **alternative suggestions** for plans or ideas to your work, showing that you are able to **adapt to the client's requirements.**

Reference your research and **analysis of existing products** but remember to stick to referencing **only that content** that backs up your plans and ideas.

Ensure you **justify** your ideas and that they are **original** and **creative.**

Now try this

What existing products might you analyse and then include reference to in your proposal, if you were aiming to produce a website where users could share photographic content? What legal or ethical considerations might you need to make your client aware of in regards to a product like this?

Production considerations for a proposal

When you are working on putting a proposal together, you need to indicate clearly to the client that you have considered the practical production needs of your project. It's a good idea to back up your plans with data like statistics, charts, budgets and schedules.

Tackling the practical needs of your project

1 Problem solving

How you will adapt and solve problems within your project.

Include:

- **A contingency plan:** The alternative actions you will take if something doesn't go to plan (e.g. suggest that, if heavy rain or strong winds prevent you from filming outside, you would film the scene indoors or shoot a different scene and return when the weather is better)

2 Budget

How you can deliver the project within the client's budget.

Include:

- **Estimated costs** at pre-production, production and post-production stages of your project
- **Personnel costs** (e.g. crew, talent, researchers, specialists and administrative staff)
- **A contingency fund** that you will keep by in case you need to act on your contingency plan (e.g. an additional 20 per cent of the final budget)

How your proposal can tackle restrictions and their impact on the project

3 Scheduling

How you plan to meet interim or final deadlines or 'milestones' for different parts of a project.

Include:

- **Methods of time management** you would use to plan the production (e.g. a production schedule which documents the activities you will do, when you will do them and the resources you will need)
- **When you will complete key elements** of the product to meet the overall deadline

4 Logistics

How you will organise the production and the logistical documents you will use.

Describe or include:

- **Booking forms/agreements** for equipment, props, costumes, locations or facilities such as studios or edit suites
- **Location recces** or site checks for filming or recording to assess the locations' suitability
- **Risk assessments** to show you have considered the safety of your crew, cast and the public and plan to comply with health and safety regulations.

Links See page 146 for more detail about relevant legislation.

Now try this

Explain why it is important to consider potential issues and restrictions that could affect the project.

◄ Take each of the four restrictions shown above and describe the impact on the project if they didn't go to plan.

Content considerations for a proposal

Your proposal should be clear about how the product will meet the many demands and considerations placed on media of the type you propose to produce.

Awareness of legal restrictions

You must demonstrate that you are aware of the legal restrictions on the product and that you plan to avoid infringing these laws.

> **Links** A list of Acts of law that may impact on your work can be found on page 146.

plan to produce only original content to avoid infringing copyright.

plan to clear permissions to use proposed locations and copyright material.

aim to be fair, e.g. by giving all potential staff the same chance of getting the job.

Your proposal could state that you...

will ensure that libel laws will not be broken.

will comply with regulatory bodies' codes of practice (see page 147).

will ensure products are accessible by people with different needs, such as hearing or visual impairments.

will employ a fair and considerate approach to equality and diversity in the content and production of your product.

will complete risk assessments to meet health and safety requirements.

Ethical considerations

You will need to reassure your client that you will be working ethically (such as by respecting the privacy of others) as well as legally.

Ask yourself these questions:
- Have you thought carefully about **how you will work ethically** with those who may appear within or as part of your proposed product?
- Will your ethical conduct be in line with the **aims of the client**?
- Have you researched the **ethos and ethical concerns** of the client?

For example, if the client is passionate about environmental issues, highlight how you will work in a 'green' way. If they are an animal welfare charity, stress how animals used in the product will be cared for and protected.

Careful research is the key to ensuring that your content matches the legal and ethical requirements of the brief as well as the client's core requirements.

Regulatory bodies

Document your considerations about the codes and practices recommended by the regulatory body that applies to your product. For example:
- The potential BBFC age rating of video content
- The ESRB rating of digital game content
- ASA restrictions on an advertisement.

You can find guidance and often the codes themselves on the regulatory bodies' websites.

> **Now try this**

Explain how you might find out more about a client's ethics.

Written content in response to a commission

You can respond to a commission using written content in various ways when working on presenting ideas to a client.

Content needed for different media types

- Scripts
- Location recces/visits
- Storyboard

Moving image products

Digital games
- The high concept 'hook'
- Concept art
- Plot diagrams
- Cutscene scripts

Web content
- Layout plans
- Site maps
- Sample copy
- Test imagery

Print media
- Page layout plans
- Thumbnail sketches
- Placeholder imagery
- Sample copy

Audio broadcasts
- Music bed samples
- Audio scripts
- Talent tests
- Sound effects

The content needed for each type of media product is explored in the following pages.

Using persuasive language

This content-rich website will promote sales of Fortune Shoes by appealing to the target audience of women aged 30–40 in a number of ways.

First, the site will feature studio-shot photographs of the shoes being worn by celebrities associated with media consumed by this group, such as soap operas.

Second, the branding will include banners with a patterned backdrop reminiscent of vintage fabrics, given the positive responses to Cath Kidston's site design in our research.

Using positive, vivid adjectives like 'content-rich' and 'appealing' has a strong impact on clients and also hints at further detail beyond what is being described. Inclusion of terms such as 'studio-shot' adds a professional edge and also suggests the quality of product.

The writer also makes clear links between the target audience and the decisions made, backed up by reference to research.

Product overview

Include an overview statement that outlines what the product will be like, what it intends to achieve and how it fulfils the brief.

This should be a paragraph of about five sentences highlighting key features.

It should use persuasive language to convince a client that the product should be commissioned. It could also refer to your research, where appropriate.

Proofreading and checking

Carefully proofread your work, including by checking:
- **spelling**, especially of specialist terminology, client-specific terms or phrases and company trademarks, and the names of products and individuals
- **grammar**, to look professional, trustworthy and knowledgeable
- **references to the brief**, by using similar style and wording (for example by referencing target audience, deadlines, key phrases or slogans).

Now try this

Take one of the media types shown in the mind map above and list the positive and professional terms you might include in a persuasive proposal for that product.

Visual content in response to a commission

Clear visual content will help illustrate the ideas you have developed and explain how they might be implemented.

Using visuals to persuade

In the limited time and space you have to sell yourself, visual examples can communicate ideas by showing what you can achieve and explaining complicated ideas quickly and effectively.

Type of visual element	Description	Used for...
Storyboard	A series of sketches showing how the action or story will look, including background, character expression and camera angles	films, TV shows, TV ads, music videos, digital games
Thumbnail	A small image representing a larger image, enabling several to be viewed at once	films, TV shows, TV ads, print ads, print layouts, music videos, digital games
Navigation/site map	An outline of the structure of a media product, showing how it will progress, how sections are linked together or how users can interact with it	websites, digital games, apps
Layout template	A framework or outline indicating how content will be placed on a page or screen and its overall visual feel	print ads, print layouts, websites, apps
Mock-up	A model or example of the product or its features, usually produced to a lower quality finish than the final product	print ads, print layouts, sections of digital games, featured or difficult elements of filmed products, websites, apps

Visual tone and style

- Ensure visual elements conform consistently to a set style or tone, for example, retain a limited range of fonts in a leaflet or ensure the colour scheme is in line with the client's branding.

- If you have to establish the product's overall tone or style yourself, explain how you developed your ideas.

- Describe the kind of images you will employ and why.

- Remember to link all your comments to the brief and to show how your ideas have been developed with the target audience in mind.

Colour palette

Consider what colours you will use. Think about the way that warmer colours such as reds, oranges and yellows give a positive, friendly feel, while colder blues and greys may appear formal, professional or serious.
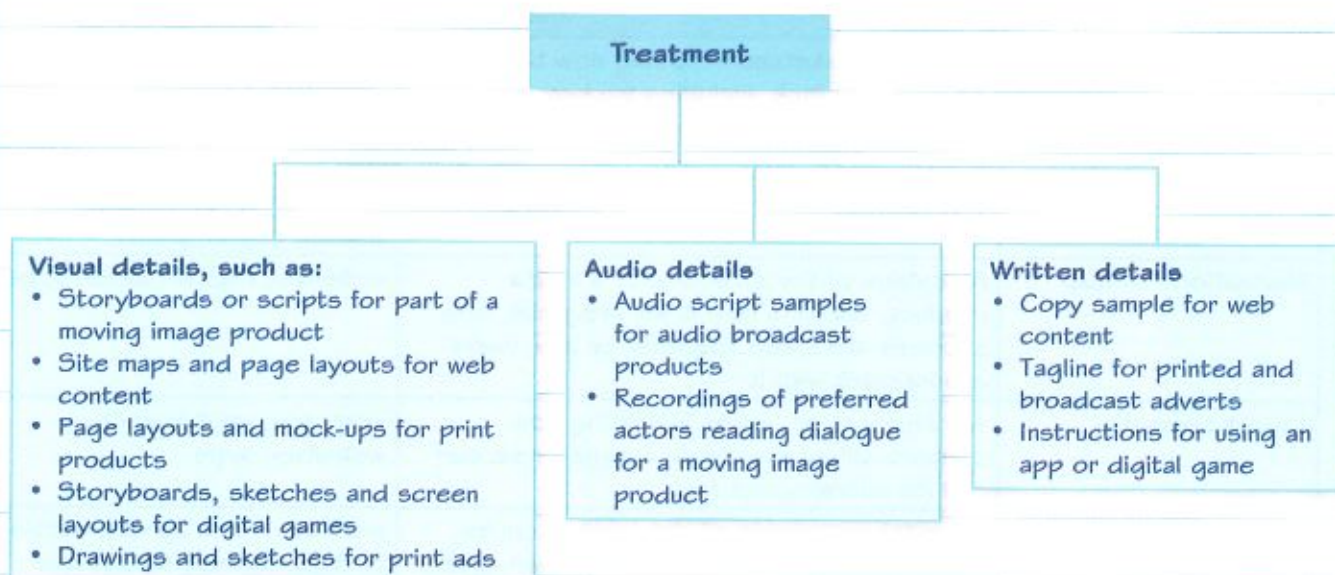
Now try this

Describe the colour scheme you would suggest for a commission to promote an organic baby food range to parents via a website and print ads. Explain why you would choose these colours and what other visual elements you would use to bring your proposal to life.

The treatment

A treatment is a small sample of what your idea will look and/or sound like. It should reflect your pitch and proposal, expanding on the ideas already presented. It is your opportunity to demonstrate in clear detail all the features you have been selling in brief overview during the earlier stages of your response to the commission.

The nature of a treatment

The stylistic details in a treatment depend on the product and the brief. It should include one or two kinds of production documentation that represent a part of the finished product.

Treatment

Visual details, such as:
- Storyboards or scripts for part of a moving image product
- Site maps and page layouts for web content
- Page layouts and mock-ups for print products
- Storyboards, sketches and screen layouts for digital games
- Drawings and sketches for print ads

Audio details
- Audio script samples for audio broadcast products
- Recordings of preferred actors reading dialogue for a moving image product

Written details
- Copy sample for web content
- Tagline for printed and broadcast adverts
- Instructions for using an app or digital game

Treatment tips

- You are still **persuading the client to employ you,** so your samples should show the proposed product, you and your company in the **best possible light.**
- Use the most **exciting, engaging or effective element** of your proposed product in the sample.
- **Justify why you have chosen this sample,** explaining what it demonstrates about the idea and why it will appeal to the audience.

- **Link it directly to the brief,** focusing on target audience and the message to be communicated.
- **Connect it to your research findings,** explaining how what you discovered influenced your choices.
- Reinforce visual content using **annotations,** which will help to explain functions, clarify what is intended and justify your choices.

Now try this

If you were working on a commission to produce a film that was set in the 1870s, explain what documentation you might include (as well as a storyboard) to give a clear indication of how you would tackle this.

Treatments for moving image

As with all creative media products, when responding to a commission for a moving image product, your treatment needs to include samples of what the finished content may be like. This may include storyboards, scripts, costume designs and results of location recces (visits).

Storyboards

These provide a visual overview of how you intend to structure the product. A storyboard shows each shot in sequence, including:

- the type of shot you will use (e.g. close-up, establishing shot, bird's-eye view, point of view)
- any shot movement indicated with arrows (e.g. tracking, panning, crabbing shots)
- the audio content that will accompany the shot, including music, dialogue and sound effects
- additional information such as special effects, graphics, onscreen text or titles you intend to include.

Moving image scripts

Scripts describe visual and spoken content including dialogue, presenter comments and interview questions. Look online for examples of standard script format. Generally:

- Use a 'typewriter-style' typeface such as Courier (12pt).
- Include a front page with the name of the project, your name and the date.
- Indent dialogue or content to be spoken by talent/contributors from the left-hand side of the page to allow it to be read clearly.
- Refer to characters/talent using capital letters to allow those using the script to easily identify this information.

'How to film' storyboard

1. Wide shot of both Sarah and Callum illustrating where they are and what the film is about
Props: megaphone, clapper board

2. Close-up of Sarah speaking directly to camera
Script: Sarah
'One thing you must remember ...'
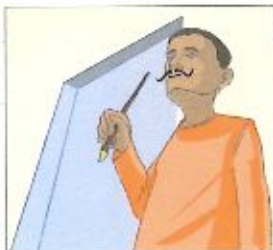
3. Low angle camera pointing up at Callum
Props: moustache, paintbrush
Script: Callum
'Oops! Sarah is right ...'

Example script

Southend   Cem Ersoy   Final Draft

SCENE TWO

EXT. THE PIER – DAY – FLASHBACK – PAST

ZOE is sitting on a park bench, intently focusing on the phone. AARON walks to her with paper cups of tea for each of them. He gives her the cup. She grabs it with one hand and still texts with the other.

          AARON
     You okay, Zo?

          ZOE (distantly)
     Yeah. Fine.

ZOE is focused on her phone. They sit together silently.
She laughs.

          AARON
     What's that?

     (A beat)

Costume designs

You may need to add detail about how you will tackle certain creative challenges.

For example, you may need to identify what costumes you propose and explain how this helps you meet the brief, especially if you need to portray a particular situation, time period or group of individuals.

Location recces (visits)

A location recce usually results in:

- photographs of the location
- comments on the potential health and safety risks posed by this location
- an indication of the facilities or services available locally to serve cast and crew
- considerations regarding the light, sound or practicalities of filming there.

Now try this

Explain what detail you might include about costumes in a treatment for a music video set in the American Wild West.

← Include a breakdown of the onscreen talent required and an overview of the costumes, supported by sketches.

Treatments for digital games

As with all creative media products, when responding to a commission for a digital games product your treatment needs to include samples of what the finished content may be like. For digital games products this may include concept art, plot diagrams, screen layout designs, storyboards and scripts.
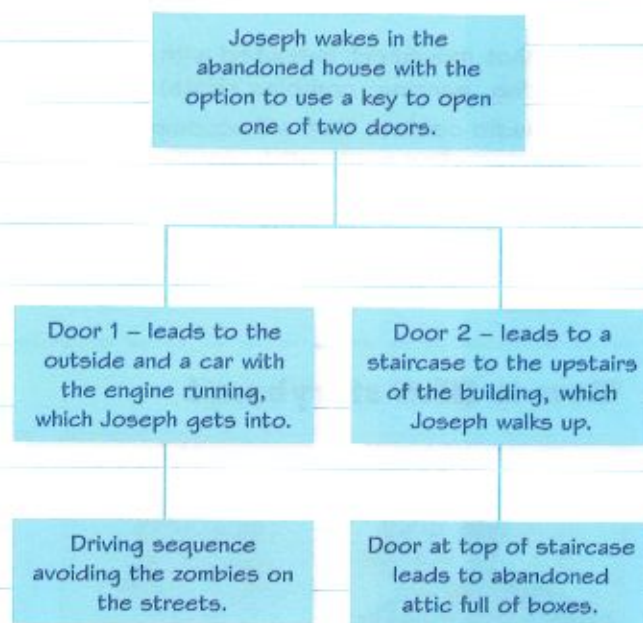
Concept art
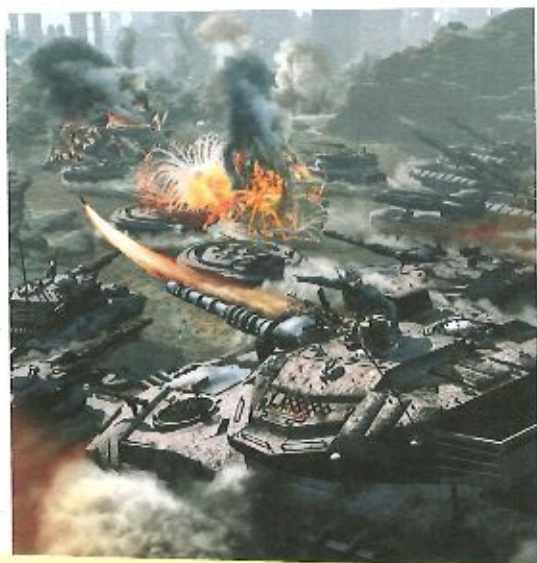
Concept art is original visual images, usually created using digital design packages, which show how elements of the proposed game will look, e.g. locations, environments, characters, artefacts or other game assets. As well as showing how individual features will look, it also indicates the overall look and style of the game.

Plot diagrams

A plot diagram visually maps out how the plot or storyline of your game will unfold. Even puzzle or simple platform games involve an element of narrative, so you should be able to map out how a player will progress through this structure.

Joseph wakes in the abandoned house with the option to use a key to open one of two doors.

Door 1 – leads to the outside and a car with the engine running, which Joseph gets into.

Door 2 – leads to a staircase to the upstairs of the building, which Joseph walks up.

Driving sequence avoiding the zombies on the streets.

Door at top of staircase leads to abandoned attic full of boxes.

Interactivity

All games use interfaces like icons, maps and interactive buttons to allow users to interface with the game world. Identifying how this will look through initial sketches or plans is vital.

Screen layout designs

Knowing what will appear where on the screen is essential in informing your client what the end user experience of the game will be like, and how different components of the game experience will be accessed.

Clear, graphical layouts of gameplay are essential here. Presenting the layout within a 'window' in the centre of a larger sheet allows you to annotate the design carefully with notes on what each icon/menu/tool/interactive asset does within the game.

Storyboards and scripts

Storyboards provide a great visual representation of the finished product. Scripts also indicate what the audio content will be like and how it will work alongside the visuals.

Now try this

You are developing a counting game for children aged 3–5. Explain what you would need to take into account when developing the visual elements.

Treatments for audio productions

As with all creative media products, when responding to a commission for an audio product your treatment needs to include samples of the finished content. This may include audio scripts, sound effects samples, music bed samples and audition samples for talent.

Audio script

A script for an audio production requires detail about the sound effects, music bed and spoken content because they will create the mood, tone and style of the piece when there are no supporting visual elements.

Audio scripts must include:

- clear indications of the setting of a scene, with notes about what the soundscape should evoke, such as 'Near a playground with distant cries of playing children'
- dialogue/spoken content set out clearly from the left-hand side of the page
- SFX or F/X indicating sound effects, highlighted in a bold font and underlined to allow production crews to note this.

INT. SUZIE AND IAIN'S KITCHEN

        SUZIE

Have you had any time to think about what I said?

        IAIN

Hmmmm!

        SUZIE

Iain, we need to talk about this.

FX: BOWL PUT DOWN, WITH SPOON.

        SUZIE

Well? Look I know it's difficult, I know he's your brother, but you not saying anything is just ... It's just delaying the inevitable.

        IAIN

        (while eating)

I don't know what you want me to say, or do, or think. I don't know anymore, what am I supposed to do? Tell me?

FX: CHAIR SCRAPING

Sound effects samples

Providing the client with a playback of sound effects or the background recording to accompany dialogue can be very persuasive, particularly when there is an ambitious setting.

You can use a wide range of techniques and materials to create audio sound effects. A quick search online will source some excellent videos featuring the work of sound effects or Foley artists.

Links See page 23 for more information about the meaning of sound in media products.

Music bed samples

- Music is an evocative tool for creating atmosphere and generating emotion.
- Clearly describe the nature and purpose of music within the work to help a client understand your intentions.
- Provide samples of the music, or music similar to that which you intend to create or commission.
- Remember to take into account copyright issues when using music.

Talent samples

The actual sound of the talent you intend to employ to present, narrate, perform or act in your production can be very useful to a client.

If, as part of the development process, you have begun to audition potential talent, you can play recordings of these auditions or samples of scripts. This can be prepared at very low cost by having the talent respond to online advertisements by submitting digital audition recordings.

Now try this

You are preparing a treatment for a podcast about a wedding planner. Describe the types of sound you would use and how you would include them in your treatment to show your client how you intend to approach the podcast.

Treatments for print media products

As with all creative media products, when responding to a commission for a print media product your treatment needs to include samples of the finished content, such as page layout plans, mock-ups, sample copy and example imagery.

Page layout plans

Show the client how you intend to present the content. Include layout plans for pages of a print product, even if the content and images have not yet been produced. You could include sample copy and example imagery if you wish to add further realism.

Mock-ups

Being able to hold and manipulate an object is much more convincing to a client than just hearing about what it will be like. Making a mock-up also gives you the chance to solve challenges like the folding and pagination process.

The importance of sample copy

It allows the client to appreciate the tone and style of the piece.

You can demonstrate your skills in addressing an audience.

Why is it helpful to include sample copy (text)?

It sets the visual elements (e.g. choice of photos) in context.

The client can see how well you have understood the brief.

You can test how the copy physically fits on the page.

Always get someone else to read your copy to ensure it is suitable and easy to read. Do thorough spelling and grammar checks to ensure your work looks professional.

Example imagery

- Help your client gauge the tone and feel of the product by providing a guide to the nature of the images you would include.
- Do not rely heavily on the work of others (e.g. online sources) without permission.
- Do not create unrealistic expectations by suggesting images you cannot source or afford, such as photos of celebrities.
- Even placeholder photos should be similar to those you will use in the final product.
- You could use small thumbnail sketches of proposed content.

Now try this

You are preparing a treatment for a four-page A4 leaflet encouraging new members to join a local drama group. Explain what you would include and how you would make a mock-up.

Treatments for web content

As with all creative media products, when responding to a commission for web content your treatment needs to include samples of the finished content, such as layout plans, site maps, sample copy and example imagery.

Layout plans

You should provide an **overview** of the **appearance and content** of a website.

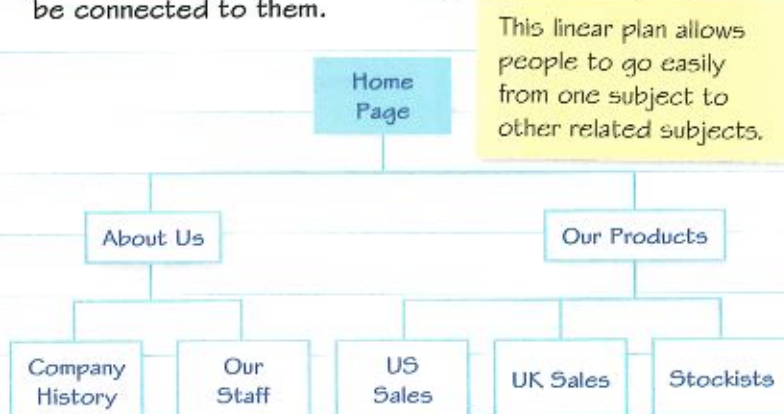It allows the client to see clearly how an end-user will interface with the content and they will be encouraged to **interact** with the different elements of the site.

A layout plan identifies the **common elements across multiple pages**, e.g. banners, logos, common menus, buttons. It will demonstrate the intended **font** and how and where different **content** will be provided.

Clearly **annotate** the layout plan.

Colour should match the brand, tone and target audience.

Site maps

A site map lays out how the user will navigate the content of the website. This is usually represented by a diagram that lays out what content will appear and what pages will be connected to them.

> This linear plan allows people to go easily from one subject to other related subjects.

Home Page

About Us — **Our Products**

Company History | Our Staff | US Sales | UK Sales | Stockists

---

Mabel's Preserves

Pickles and preserves made to traditional recipes in sunny Devon.

fruit illustrations   *fruit illustrations*

Home
Our Products
Mabel's Story
Games & More
Stockists
Contact Us

Product photo – featuring preserves on blanket with picnic

Delicious Honiton Honeycomb now available in the Mabel's Preserves range. Find it in your local Booths or Waitrose stores.

Picture of new honeycomb product in jar with muffin on side

News
Preserve your memories with our new Mabel's Preserves Photography Competition and have your chance to win a family holiday on the Devon coast.
Click the Games & More link for details.

> Web pages may have different designs, but their basic structure tends to be the same.

Content-rich sites

Websites often bring together media from different disciplines, such as video clips (moving image), podcasts (audio productions), written content (print media) and digital games. Look at pages 161–164 for details about how to include these in a treatment.

Sample copy and example imagery

These elements are very similar to those you would produce for print-based products. Further guidance on how to tackle these elements in a treatment can be found on page 164.

Now try this

You are preparing a treatment for a new website for a local donkey sanctuary. The client wants to include a video of the donkeys and clear signposts to how to donate money to the sanctuary. Prepare an annotated layout plan of the home page, including a few sentences of sample copy.
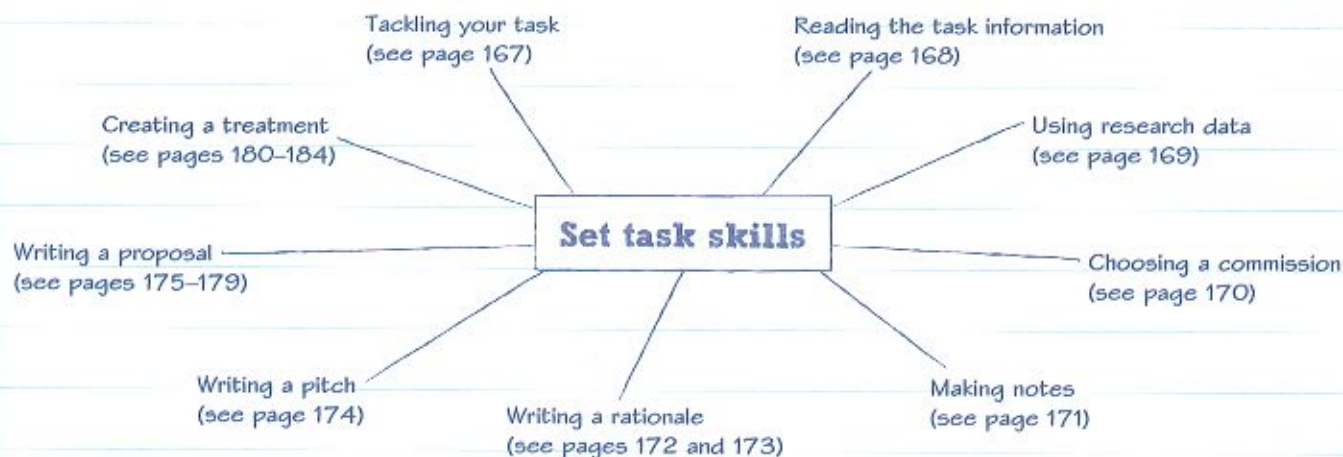
> Consider the potential audience, which may include children and older people.

Your Unit 8 set task

Unit 8 will be assessed through a task, which will be set by Pearson. In this assessed task you will need to show that you can respond to a commission brief for a media product set by a client, and work to the client's requirements in producing industry-standard documents to communicate your proposal.

Revising your skills

Your assessed task could cover any of the essential content in the unit. You can revise the unit content in this Revision Guide. This skills section is designed to **revise skills** that might be needed in your assessed task. The section uses selected content and outcomes to provide an example of ways of applying your skills.

Tackling your task
(see page 167)

Reading the task information
(see page 168)

Creating a treatment
(see pages 180–184)

Using research data
(see page 169)

Set task skills

Writing a proposal
(see pages 175–179)

Choosing a commission
(see page 170)

Writing a pitch
(see page 174)

Writing a rationale
(see pages 172 and 173)

Making notes
(see page 171)

Workflow

The process of responding to a commission from a client might follow these steps:

- ✓ Read a commission and analyse the information provided
- ✓ Choose one commission for your response
- ✓ Generate and plan ideas in response to your chosen commission and medium
- ✓ Conduct preparatory work into the rationale, pitch, proposal and treatment
- ✓ Write a rationale
- ✓ Write a pitch
- ✓ Write a proposal
- ✓ Create a treatment for the chosen product

Check the Pearson website

The activities and sample response extracts in this section are provided to help you to revise content and skills. Ask your tutor or check the Pearson website for the most up-to-date **Sample Assessment Material** and **Mark Scheme** to get an indication of the structure of your actual assessed task and what this requires of you. The details of the actual assessed task may change so always make sure you are up to date.

Now try this

Visit the Pearson website and find the page containing the course materials for BTEC National Creative Digital Media Production. Look at the latest Unit 8 Sample Assessment Material for an indication of:

- the structure of your set task, and whether it is divided into parts
- how much time you are allowed for the task, or different parts of the task
- what briefing or stimulus material might be provided to you
- any notes you might have to make and whether you are allowed to take selected notes into your supervised assessment
- the activities you are required to complete and how to format your responses.

Tackling your task

Your assessment may have restrictions you will need to consider to ensure you are successful.

Time limits

- Make sure you know how much time you are allowed for preparation, as well as for your supervised assessment. Check with your tutor or look at the most up-to-date Sample Assessment Material on the Pearson website for details.
- You will find it helpful to plan out briefly how to spend your time wisely so that you can complete everything you need to.
- Make sure that you work in a focused and efficient way in order to get the work completed.

Help and support

You will need to work independently, both when you are preparing for your supervised assessment and during the supervised assessment itself. You will not be able to get advice or guidance from your tutors or anyone else while you work under assessment conditions.

Therefore, you must:

- listen carefully to the guidance given by your tutors as you prepare for the assessment
- practise your skills
- ensure you have revised the key terminology and processes used in the commissioning process.

Plan preparation time effectively

David is planning out the stages for his preparatory work in response to the task information from GreenSceneUK on page 168. He has developed skills in games design so has selected a commission that reflects this in his work.

Sample notes extract

Brief reading, identifying gaming commission and highlighting key features of brief.

- Thought shower of initial ideas.
- Breakdown of data and research provided, considering most persuasive details and how to communicate them.
- Target audience analysis, considering tastes, products usually consumed and how to appeal to them.
- Plan out suggested response to commission – detailing content of game, structure or narrative, how users will interface with content, designs for characters/levels/assets.
- Draft justifications for choices – how this appeals to target audience, how it communicates a message, why stylistic choices were made.
- Consider my notes (including any imagery/ visualisations) in preparation for supervised assessment.

◀ Carefully consider the task information and the data provided to make sure you respond effectively to the task in hand.

◀ Dedicate time to considering the target audience as it is likely to be key to meeting the demands of the commission effectively.

◀ By planning his preparation carefully, David has left time to really consider and justify his choices and suggestions. Make sure you look at the most up-to-date Sample Assessment Material to check whether you are allowed to take any notes into the supervised assessment, and the number of pages and format, if so.

Now try this

You have been given the brief to generate ideas for a print product that promotes oral hygiene to children aged 5–11. Draw a thought shower of what this might include, considering carefully how you might appeal to this group.

Reading the task information

You must understand what is being asked of you in the commission brief so that you can respond in a successful and effective manner. The section from an example brief shown here highlights the sort of information you will be able to gather and how to use it.

Identifying key details

The task brief is used as an example to show the skills you need. The content of a task will be different each year and the format may be different.

When reading task information:

☑ identify key details and highlight them, as shown below

☑ note other details about the client that may be useful as you plan and prepare, e.g.

- client is funded by government and charities, so is not a profit-making venture; this may mean a more limited budget, which could impact on the scale and nature of your planned ideas

- they have conducted their own research. Look for more detail on this later in the commission brief.

Analysing the task

TASK INFORMATION

GreenSceneUK is a national organisation with government and charitable funding to promote environmental awareness and engagement with 'green' activities across the UK.

During recent studies conducted by the organisation, it has become clear that the group of people least likely to recycle household waste products were aged 60+. The study concluded that those from this category were 40 per cent less likely to recycle than other groups and that 75 per cent of them stated that they did not know which products were suitable for recycling and which were not.

Here at GreenSceneUK we are keen to promote to this age group the importance of recycling waste and are looking for innovative and creative ideas on how to do this effectively. We are looking for ways to reach the target audience, to educate them about the different products that can be recycled and, how they can be recycled, and to promote the importance of recycling on a local and global scale.

> Focus is on promoting environmental concerns – the main message needs to reflect this.

> Target audience of 60+ – your ideas should appeal to this group.

> Key research details, e.g. 40 per cent less likely to recycle. The client may expect your response to focus on this too.

> Additional content that could be covered to meet their needs.

Remember the target audience

Hameed is responding to this when writing his rationale but has failed to return to the initial statement.

Sample response extract

I have decided that the best way to approach this task would be to create a first-person shooter digital game where the player scores points by shooting recyclable products from a surface into the right kind of recycling bin. This would be fun and would mean players learn which products can be recycled.

> Hameed's idea would help players to learn the ways to recycle different objects, but he has failed to remember who his target audience is. It is unlikely that an older group would find a first-person shooter game appealing. If this group were to engage with a digital game, a puzzle or level-based game would be much more likely to appeal to them.

Now try this

Describe the kind of media products that are more likely to appeal to the target audience than a digital game. Explain how you would advise Hameed to reconsider or reformat his ideas.
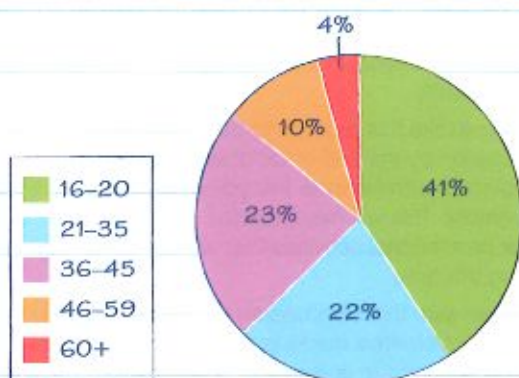
Using research data

The task information is likely to include some research data, in the form of tables, graphs and charts, provided by the client who has asked you to respond to their commission. This data can provide a vital basis for your work.

This data provides some key facts that can inform not only what you produce but also help you justify why you have produced it.

Research data

You have been provided with some data from GreenSceneUK's own research to support the task information on page 168.

% of all waste collected for recycling, sorted by age of home occupants

- 16–20
- 21–35
- 36–45
- 46–59
- 60+

4%
10%
23%
22%
41%

% of respondents that said 'yes' to the following questions, by age

Do you use your local bottle bank?
Are you confident that you know which products are recyclable?
Do you know which recycling bin is for which product?

■ Age 16–35   ■ Age 36–59   ■ Age 60+

The pie chart tells you that, of all the recycling collections made, just 4% came from homes of those aged 60+, much less than other age groups.

The bar chart gives detail from the survey, showing the potential causes as a lack of knowledge and understanding on the part of this age group.

When using the data to prepare your pitch you need to show that you have understood what they tell you, but also that you can use this information to inspire your product.

In this case, the data would probably prompt you to highlight the types of products that can be recycled, and how, within the product you go on to propose.

Using data to support a rationale

Bashir is using these data when he is writing his rationale, to explain his decisions.

Sample response extract

I am going to include a table in my magazine article that clearly explains, using photographs as examples, which products can be recycled and the marks/logos that appear on products to indicate this.

This should help those within the target audience who, like the survey respondents mentioned in the data you have provided, are unsure how to identify these products.

Bashir has clearly and effectively used the research to develop his idea and generated a practical response to the challenges identified in the data.

Mentioning where he found this out is useful in demonstrating to the client how effectively he has responded to their needs.

Now try this

Describe what else Bashir could include in his article that would support the target audience in overcoming some of the other aspects of recycling they are unsure of.

Choosing a commission

You will be given a selection of commissions and must choose one to develop ideas for a media product proposal. The commission will provide details of what you are expected to include.

The commission you choose should cover an area you know and understand. Below are two examples of commissions for the sample task information on page 168.

Moving image products

COMMISSION 1: TELEVISION ADVERT

GreenSceneUK wants you to develop ideas for a TV advert (max. 90 seconds) informing the target audience of people aged 60+ how to recycle their waste products effectively.

We would like this product to be available for broadcast by the end of October this year, to coincide with National Recycling Week in November. This will maximise the impact of the other promotional activities that will be happening during this time.

We have sent this commission request to a range of different creative media production companies so you will need to ensure your idea has a competitive edge.

This sample commission clearly indicates the genre of moving image product that the client wants. This can guide you towards:
- other products you can investigate/compare with your own ideas
- the conventions they will expect to see present in a product of this type.

Your plans and schedules should reflect their clear deadline. You should also bear this in mind when planning your ideas and concepts – 'a year in the life of...' suggestions, for example, would not be appropriate for this shorter deadline.

It reminds you of the need to be original and creative as well as prompting you to prepare to be persuasive in your content for your supervised assessment.

Print-based products

COMMISSION 2: MAGAZINE ARTICLE

GreenSceneUK wants you to develop ideas for a magazine editorial spread (over two sides of A4) informing the target audience of people aged 60+ how to recycle their waste products effectively. This would be placed as a paid-for advertising editorial in magazines and newspaper supplements.

We would like this product to be available for publication by the end of October this year, to coincide with National Recycling Week in November. This will maximise the impact of the other promotional activities that will be happening during this time.

We have sent this commission request to a range of different creative media production companies so you will need to ensure your idea has a competitive edge.

This sample commission has a specific genre of print-based media in mind for the publication of the content you create, as well as specifications about the extent of your article.

The other content is very similar to that of the moving image commission, so the information you take away from this should be the same.

It is likely that this will be true for all the commissions you are presented with in preparation for your supervised assessment. It's therefore a good idea to read all the commissions, even if the specific commission does not fall within your skills.

Commissions

The commissions you are offered might range from moving image to print-based products – such as promo video, website, digital game, audio podcast, leaflet. The moving image and print-based product commissions here are used to give examples and show the skills you might need.

Now try this

Describe the kind of newspaper supplements or magazines you think would be suitable for the spread that has been requested in the print-based products commission.

Consider the audience, their tastes and print-media consumption as a guide.

Making notes

Here are some examples of the skills involved when making notes, which should be clear and organised.

Recording information efficiently

- Identify the key message/s from the task information and keep your focus on them.
- Divide your notes into sections relevant to the activities you will be undertaking.
- Use bullet points to summarise the detail you will need.
- Use your own abbreviations or shorthand, but make sure you understand them.
- Avoid long sentences.
- Include facts and figures to justify points.
- For visualisations, sketch the bare minimum of detail you need.

Preparatory notes

You may be allowed to take some of your preparatory notes into your supervised assessment. If so, there may be restrictions on the length and type of notes that are allowed. Check with your tutor or look at the latest Sample Assessment Material on the Pearson website for more information.

Sample notes extract

1. The rationale
- Key msg – promote environmental awareness
- Target aud – 60+
- Problem – 75% unaware what they can recycle, this age group 40% less likely than other age groups to recycle
- Challenge – engage/educate 60+ aud with appropriate product

Organise notes by activity

You will know the broad focus of the supervised assessment in advance so you will be able to organise your notes into sections that relate to those activities.

1 **The rationale**

Notes to explain how you have used the information provided in the task information to form your ideas.

2 **The pitch**

Notes to help you to sell your idea, content and style to the client.

3 **The proposal**

A further breakdown of your notes, divided into sub-sections according to any guidance in the Sample Assessment Material. Don't forget to check the most up-to-date version of the SAM, but sub-sections are likely to be along the following lines:

- content overview
- technical considerations
- contributors, assets, locations and equipment
- legal and ethical considerations
- scheduling and planning considerations.

4 **The treatment**

Notes and/or visualisations to help you provide a sample of what your product will look or sound like.

This example notes extract has used bullet points and abbreviations to begin to make notes for the GreenSceneUK task information on page 168.

Now try this

Continue to make notes for the rationale for a product in response to the GreenSceneUK commission on page 168.

Writing a rationale for moving image products

You will need to write a rationale to justify why you have chosen particular ideas and concepts when responding to a commission. The example rationale below is based on the task information and moving image commission on pages 168–170.

Preparing your rationale

When preparing notes for your rationale, you should keep track of **where** any ideas came from and **why** you made certain decisions.

Remember your rationale should be a **structured**, **convincing argument** to support the client in taking up your proposed ideas.

Sample response extract

After careful consideration of the brief, I identified that the target audience of people aged 60+ were 40% less likely to recycle than other age groups. When I investigated the other data, I found that only 10% of this group said that they were confident about what products were recyclable. Therefore, I have decided that guidance on which products can be recycled should be the focus of my campaign.

> This extract from a response starts by stating they have read and considered all of the content in the task information carefully.

> The response highlights how the learner has used the content of the task information in developing their work.

I will make this the main message within my proposed television advert, aiming to communicate this information to my target audience.

I am aware of other recent television advertising campaigns that have targeted this group, including the NHS campaign to raise awareness of the symptoms of a stroke. I intend to use some of the conventions of this product in my own idea – developing a slogan like 'Act F.A.S.T.' which was memorably used by that campaign. I think that this kind of slogan is useful in reaching an older audience, who may sometimes struggle with short-term memory issues. A memorable slogan may mean this stays with them more effectively.

> Specific, real examples that have inspired or informed the work have been used.

> Clear links have been made between the ideas that have been proposed and the specific nature of the commission brief.

> There is clear justification of why suggestions have been made.

Links There is more about writing a rationale on page 150.

Now try this

Choose a media project you have created in your course. Write a short rationale to justify your choice of platform and product for this project.

> Remember to include any sources of information that helped you make your choice.

Writing a rationale for print-based products

You will need to write a rationale to justify why you have chosen particular ideas and concepts when responding to a commission in the task information. The example rationale below is based on the task information and print-based product commission on pages 168–170.

Preparing your rationale

When preparing notes for your rationale, you should keep track of **where** any ideas came from and **why** you made certain decisions to help you plan your rationale.

Remember your rationale should be a **structured, convincing argument** to support the client in taking up your proposed ideas.

Sample response extract

When I read the commission brief, it became clear that one of the key reasons that the target audience of people aged 60+ were less likely to recycle was the fact that many were confused about the process of recycling itself. In the research data you provided, I noticed that only 15% of those that you surveyed responded 'yes' when asked 'Do you know which recycling bin is for which product?' This indicated a key need to link the products that the target audience members are disposing of with the right recycling bin.

In my editorial spread, I intend to include careful, detailed instructions on how to prepare recyclable products for disposal, illustrated with clear, colour photos of the bins that should be used for different kinds of recycling. This will help clarify this area of uncertainty for readers. I would also incorporate a wordsearch or crossword using recycling terminology, maybe with a small prize, as I am aware that these features are popular with this target audience. I would also include links and reference to other activities that are planned to promote National Recycling Week in November, as I am aware that this product would work most effectively if tied in with the campaign as a whole.

> Start by indicating that you have read and considered all of the content in the commission carefully.

> Highlight how you have used the content of the commission brief in developing your work.

> Make clear links between the ideas you have proposed and the specific nature of the commission brief you were given.

> Justify clearly, with specific examples, why you have made the suggestions you have.

Links There is more about writing a rationale on page 150.

Now try this

Describe other features this learner could have included in such an article that might have appealed to this target audience.

> Consider what you know about the tastes and interests of older people, but beware of assumptions and stereotypes.

Writing a pitch

You will need to demonstrate that you can develop a pitch for the product you are proposing. A pitch must be succinct and some pitches might need to be written within a word limit. Below are example extracts from pitches written by the same learners who created the rationales on pages 172 and 173.

Moving image product pitch

🔗 Links Further guidance on the nature of a pitch can be found on pages 151 and 152.

Sample response extract

I am pitching in response to your call for ideas for a 90-second television advert to promote recycling amongst those aged 60+. As someone with a keen interest in environmental issues myself, I was eager to respond to this challenge and have created some exciting proposals for the product.

I propose an engaging and lively advert, which will be based around the slogan 'Recycle, Renew, Reuse'. This memorable, alliterative phrase should stick in the minds of our target audience and its use of positive language should reinforce the message that this is a productive step for them to take.

Key features used here are:
- an overview of your proposed product
- detail about key features of your product
- justifications for why you have made these decisions
- persuasive content to convince the client to commission you.

The words highlighted are all persuasive and positive – helping convince the client to commission the idea. The tone is formal and polite, but addressed directly to the client.

Print-based product pitch

Sample response extract

I am pitching in response to your call for ideas for a two-page editorial spread in a print-based magazine or newspaper supplement aimed at those aged 60 and over. As someone who is a keen advocate of older people, I was eager to respond to this brief and help educate this group on the vital importance of recycling their waste.

I have generated a range of suggestions for content that may engage and enthuse this audience, which I hope will demonstrate how effectively I could fulfil this commission.

I propose the inclusion of box-outs on the page that feature facts about the destruction that landfill can cause, illustrated with appropriate hi-res imagery. The target audience are often more engaged with news and world events than other groups and this will appeal to their interests as well as informing them in an arresting way.

As with the moving image pitch above, this learner shows that they can provide an overview and, be positive about the brief.
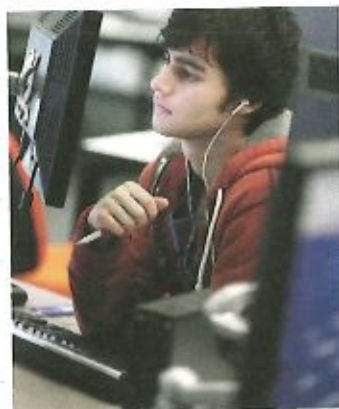
The final paragraph clearly explains a content feature and effectively justifies its use.

Now try this

List the positive, persuasive language used in the print-based media pitch extract. Use the moving image pitch extract as a guide.

Writing a proposal – content overview

You will need to demonstrate that you can develop a proposal for your intended product. This should be broken down into different sections – the first of which should be an overview of the content you intend to include. The example proposal extracts you will read on the following pages are written by the same learners who wrote the pitches on page 174.

Moving image proposal – content overview

Sample response extract

The advert will open on an establishing shot of a kitchen in a domestic setting, then cut to a mid-shot of a female actor, aged 60–65, in her kitchen, about to throw away a plastic bottle. The scene freezes as we hear a voiceover of an older person explaining that it can be confusing to decide how to deal with recycling products. We will feature an onscreen presenter briefly at this point, explaining the positive impact that recycling waste can have on the environment, intercut with shots of recyclable products.

Links Further guidance on the nature of a proposal can be found on pages 154–157.

This proposal clearly explains what the advert will look and sound like.

The use of subject terminology like 'establishing shot', 'cut' and 'voiceover' demonstrates professionalism and communicates meaning efficiently, while making it clear to the client how the target audience will experience this product.

Remember!

The proposal not only includes an overview of the structure of the finished product, but also paints a picture that covers the practicalities of meeting the commission.

It is an opportunity to convey your knowledgeable and professional approach.

Print-based proposal – content overview

Remember, this sample text and the one above are just extracts from full proposals.

Sample response extract

The editorial spread will use a green colour palette across the two pages, to indicate the continuous nature of the content while also echoing the ecological theme. Green will also bring connotations of nature and serenity – both positive messages to present to the reader. The content will include written content explaining the impact of recycling on reducing waste and minimising an individual's carbon footprint. This will be accompanied by a box-out featuring the carbon footprint logo and a brief definition of what this means.

This proposal begins with description and explanation of a design feature that is useful in helping the client envisage what the product will look like.

Adding details like the inclusion of the carbon footprint logo shows that the learner has considered the needs of the target audience carefully and reassures the client that they have thought about the commission in depth.

Now try this

What other features do you think you would include in this print product to help explain the importance of recycling to the target audience?

Writing a proposal – technical considerations

Your proposal should include an explanation of any technical considerations in the process of producing your proposed product. The example proposal extracts that follow are written by the same learners who wrote the pitches on page 174.

Moving image proposal – technical considerations

Sample response extract

My plans include filming in a domestic kitchen, which will require additional lighting as the natural light is likely to be limited. I will therefore need to hire a full lighting rig with its own power source so that I have the flexibility of using it in all locations.

I will have to take care when recording the sound, as it is likely that when filming in the recycling plant, the sound levels will be high and will potentially distort if I don't check the microphone levels before recording in there. I will also need to record a voiceover separately for this content in the edit, as it will not be audible over the loud noise if recorded on location.

Links Further guidance on the nature of a proposal can be found on pages 154–157.

Clearly explaining what kind of technical issues you may encounter when producing your work demonstrates a good understanding of the production process.

Specific details of how and why you will need to employ particular equipment, techniques or processes help a client to understand how you will tackle this project and also justify potential expenses in your budget.

Print-based proposal – technical considerations

Sample response extract

When working on the layout, I will need to select the font carefully, to ensure that it is clear and easy to read (about 10 points in size). This is the smallest practical size when balancing the possible eyesight issues of the target audience with including all the necessary detail.

All imagery within the spread will be high-resolution. This will ensure that it is of a good enough quality to be reproduced clearly in the end product.

This details some of the key technical design decisions that need to be made while producing the print-media spread, taking into account the needs of the target audience and other practicalities.

Times New Roman 8 point

Times New Roman 10 point

Times New Roman 12 point

Times New Roman 14 point

Consider the impact of different-sized fonts on readers of printed materials.

Remember!

The sample texts on this page are just **extracts** from a full proposal. Refer back to page 154 for a list of all the elements you will need to include in a full proposal. These should be clearly separated by headings so that the client can easily understand the information.

Now try this

What other technical considerations would the learner who is proposing the moving image product need to consider as they continue to write this section of their proposal?

Writing a proposal – project assets

Your proposal should include an explanation of the contributors, locations, assets and equipment you would need for your proposed product. The example proposal extracts that follow are written by the same learners who wrote the pitches on page 174.

Moving image proposal – project assets

Sample response extract

I will cast actors and onscreen presenters carefully in order to fully engage the target audience. I am hoping to cast people who are aged 60+ and dress them in costumes that the target audience can relate to.

I will also have to conduct careful location recces to ensure that the domestic kitchen, recycling plant and parklands I plan to shoot at are all suitable.

🔗 **Links** Further guidance on the nature of a proposal can be found on pages 154–157.

Identifying what contributors you will use is essential in helping to explain the distinct features of the proposed product. Providing justifications, as we see here, is useful in helping the client to see why this is an important decision.

Defining project assets

Project assets are the things you need to make the product and might include:

- ✓ actors
- ✓ software
- ✓ hardware
- ✓ location
- ✓ cameras
- ✓ lighting
- ✓ script
- ✓ recording equipment

Team members, whether actors, crew, designers or programmers, are project assets to be considered.

Print-based proposal – project assets

Sample response extract

I will be using an industry-standard design package in order to produce the editorial spread to a high specification. By using all of the tools at my disposal within this software, I can ensure that the finished look is polished and export the work as a digital file that would meet the specifications of print-product publishers.

I will need to use a professional camera and shoot images at a high resolution to maintain this professional finish throughout the piece.

Remember, this sample text and the one above are just extracts from full proposals.

Referring to equipment to be used as well as design choices reflects the careful thought that has gone into development to date.

This learner has not named the design package they will use but it is a good idea to do so, as the client will need to know that it is compatible with their own software and possibly that of the printer.

Now try this

What might the learner producing the print-media product need to consider in terms of contributed content?

Consider who they might include interviews or comments from.

Writing a proposal – legal and ethical considerations

The proposal for your intended product should explain what legal and ethical factors you may need to consider. The example proposal extracts that follow are written by the same learners who wrote the pitches on page 174.

Moving image proposal – legal and ethical considerations

Sample response extract

I will ensure that I avoid infringing any copyright law when producing this product by producing moving image footage, music and scripted dialogue myself. I will also ensure that no brand names or product logos are in shot, to avoid breaching any corporate identity copyrights.

When filming on location, I will ensure I get full permission from the owner or proprietor and conduct a full risk assessment before filming there to ensure I am complying with Health and Safety legislation.

Links Further guidance on legal restrictions can be found on page 146.

Linking your work directly to industry standards such as legal requirements demonstrates that you have understood the restrictions relating to your specialism. While you may not need to remember the full title of Acts of Parliament when responding, it is useful if you are able to refer to the key words from the title, e.g. 'Health and Safety'.

Print-based proposal – legal and ethical considerations

Sample response extract

I will ensure that I am referring closely to the codes set down by the Advertising Standards Authority as I am aware that this spread would count as advertisement content, as it would have been paid for by an organisation with a clear bias.

I will also carefully check the factual accuracy of any claims I include in my spread to ensure that I am in line with the IPSO codes of conduct for print publications.

Links Further guidance on regulatory bodies can be found on page 147.

Referring to regulatory bodies and the ways that they guide and advise the industry demonstrates a clear understanding of the professional requirements of responding to such a brief.

Ethical considerations may include reducing the environmental impact of producing the product, whether this is minimising its carbon footprint or explaining how you will minimise damage to natural locations.
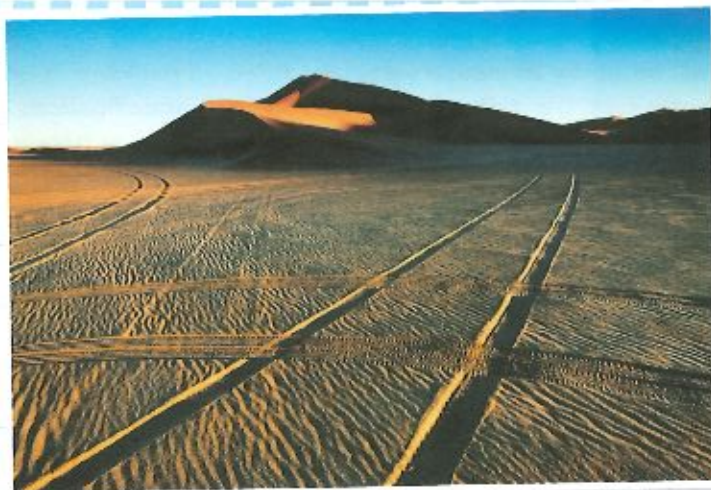
Now try this

Make a list of the potential ethical concerns that you may have if making a product that featured older people.

Writing a proposal – scheduling and planning

You will need to explain how you will schedule and plan your time when producing your proposed product. The example proposal extracts that follow are written by the same learners who wrote the pitches on page 174.

Moving image proposal – scheduling and planning

Sample response extract

I will schedule the production to allow all initial shooting to be completed by mid-September, which will allow time for editing, potential re-shoots and revisions in line with client feedback.

I will be planning and monitoring production using project management software, identifying key targets for completion each week and building contingency plans if we need to adapt our initial ideas.

> Carefully document how you have taken on board the deadline provided by the client.
>
> Identifying how you will use your time helps the client to identify when they can expect to see initial edits of the work.
>
> Explaining how you will plan and monitor your work demonstrates your professional approach to the task.

Print-based proposal – scheduling and planning

Sample response extract

I have built a clear production schedule that identifies when I will enter each phase of the production and what tasks need to be completed, in a logical order. By identifying key waypoints in the project I will be able to check on my progress and feed back to you, the client, where necessary.

I will aim to complete the initial photography and graphics work by mid-September, before conducting the interviews and drafting content, with a view to submitting an initial draft to you by early October. I will make adjustments and alterations based on your feedback in line with your deadline.

> **Links** Further guidance on managing time and logistics can be found on page 156.

> Highlighting how you will monitor and track progress on the project is an important factor when discussing time management and will reassure the client that you have firm plans in place to deal with the challenges of the task.
>
> Identifying that you have built in time for client alterations demonstrates a professional approach and will be reassuring to them.

Ensure your schedule is realistic

- Whatever your product, your proposal should show that you have planned carefully.
- Build in contingency time for problems and feedback.
- Identify the key milestones that need to be reached for the product to progress.

- Sometimes it helps to work backwards from the deadline.
- If you feel the client has not allowed sufficient time, say so. They may not have realised the complexity of the tasks involved and may be flexible.

Now try this

Make a checklist of the tools you could use to plan and manage your time. Identify the strengths and weaknesses of each method.

Creating a treatment – templates

You will need to demonstrate that you can develop a treatment for your intended product. You may be provided with templates for specific development documents by the exam board. The example treatment extracts that follow are written by the same learners who wrote the pitches on page 174.

Treatment templates

The templates you are provided with will depend on the sector specialism you have chosen to work in, but they will be closely linked to the documents you would normally submit in a real treatment of this type.

It is important that you use these templates effectively to document your ideas, so consider them carefully before you work on them and ensure you include all the content required when completing the task.

> **Links** For suggestions about what the treatment might include see page 160.

Justifications

You will be expected to submit justifications to support the development documents you generate for your treatment. These are opportunities for you to explain in detail the design decisions, idea developments and concepts behind what you have presented. It is your chance to demonstrate to the client just how closely your idea links to the demands of the brief you were set.

Print-based proposal: extract of a treatment

Sample response extract

The learner has included a sketch of a visual image to demonstrate how they intend to illustrate their product.

I will include a high-resolution photographic image of a scene similar to this as I feel it illustrates to the intended target audience the potential impact of sending rubbish to landfill instead of recycling it.

I feel incorporating the depiction of people's homes into the image makes it more relevant and 'real' to the target audience, and that it may be more impactful as a result.

The learner has explained the reasons why they have chosen this particular image, with reference to the target audience.

It may be worth including a range of different images, to show the client the breadth of options and to help them visualise the final product more clearly.

> **Now try this**

Explain how the learner working on the print-based media could go on to support their concept further in their sample copy.

Creating a treatment – moving image storyboard

When you develop a treatment for your intended product, you will use specific documents according to the commission you decide to take on. You may be provided with templates for specific development documents by the exam board. The example storyboard treatment extract that follows is produced by the same learner who wrote the pitch for the TV advert on page 174.

Sample response extract

Clear details about the type of shot, the angles they will be shot at and the content of each shot have been provided, giving the client a vision of the finished product.

Clear images that feature the background details, as well as the figures and objects that are intended for inclusion in each frame, have been employed effectively here.

Establishing shot – interior, domestic kitchen; slightly high angle shot.
We see an older woman tidying and clearing up before picking up an empty plastic bottle.
Music bed fades in, gentle piano track at a low level.

A description of the audio content that will accompany visuals is vital. Here we see that there will be a music bed and get an idea of the kind of music to expect. Dialogue, voiceovers and sound effects should also be detailed here.

This learner has thought carefully about how these shots will be framed – objects nearer to the camera are larger in close-up shots, for example.

Close-up shot of woman's hand moving plastic bottle towards dustbin; direct eye-level angle.
Music bed continues.
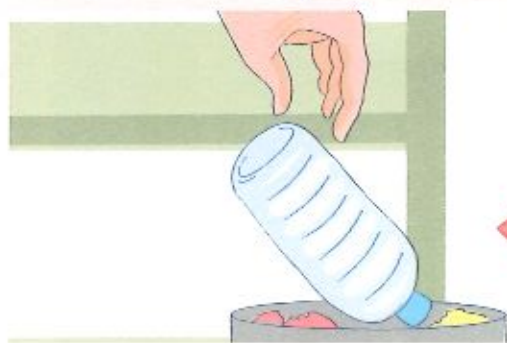
We freeze frame as the bottle falls towards the dustbin.
Music bed ducks to allow voiceover to begin.
'Before you throw your rubbish in the bin, stop and think – could this be recycled?'

This storyboard features simple cuts between the different shots, but if you wished to indicate transitions such as dissolves or wipes, you would also do this in the content box below the image.

Now try this

Compile a storyboard for the first five shots of a real TV ad.

Creating a treatment – moving image script

The example treatment extract for a moving image script that follows is written by the same learner who wrote the pitch for the TV advert on page 174.

Sample response extract

SCENE TWO
INT. SOUTHAMS PLASTIC RECYCLING PLANT

(We see an establishing shot of Tahira, our female lead from the kitchen sequence, with a hard-hat on, being shown the large plastic compactor by a foreman at the plant. We see shots of plastic bottles rushing into the compactor and processes at the plant.)

V/O:

Thanks to the careful recycling done by people like you in their homes, this plant recycles thousands of plastic bottles every day.

(We cut to shot of different products made from recycled plastics.)

V/O:

Plastic bottles can be recycled into so many useful things, from building materials right through to polyester fabric. Your unwanted plastic bottle could end up helping build a new home for a young couple, or as part of the waterproof coating of a little child's new raincoat.

The scene is indicated clearly to show how the action develops through the piece.

The location of the shoot is stated, with indication that this is an interior scene. This helps the client to visualise what this will be like onscreen

The content of the voiceover is clearly indicated and the nature of the script reflects the earlier suggestions made by this learner about how they intend to connect with the audience.

Now try this

Explain what questions you might ask about this section of script if you were the client.

Consider the target audience, time available and the practicalities of filming.

Creating a treatment – print-based page layout

The example treatment extract for a print-based page layout that follows is written by the same learner who wrote the print-based pitch on page 174.

Sample response extract

Green colour scheme applied here, as identified in the sample response extract on page 175, and clearly justified in the annotation.

This serene palette would appeal to the target audience, while also reflecting the environmental nature of the brief and even the client's own brand name.

Clearly laid out with a bold headline that is eye-catching and a question, drawing the reader in.

The planned photographs are clearly indicated – this could also be effectively accompanied by thumbnail sketches.

Photo of recyclable products

Over 45 million tonnes of rubbish goes into landfill sites each year in the UK

A SECOND LIFE?

Photo of landfill site near to homes

Introductory text all about the recent study of older people's recycling habits

Content about the impact of landfill disposal on communities and wildlife.

1 household that starts to recycle all rubbish could reduce their carbon footprint by 26%

KNOW YOUR RECYCLABLES

Logo	What it means

What can I do?

Guidance on how to recognise recyclable waste and how to dispose of it.

Find out more:
www.greensceneuk.com
www.recycleit.co.uk

Clear justification of choice of font and background shows consideration of target audience.

White backgrounds and clear readable font for those who may have difficulty with their eyesight.

Boxes contain potentially surprising facts and figures that will draw the eye and encourage the reader to engage with the deeper content, while reinforcing the message of the piece.

Clear justification of the choice of content and layout to appeal to reader.

Creating a treatment

You may be provided with templates that you could use to complete your development documents in your actual assessment, including the moving image and print-based treatments. Check the up-to-date Sample Assessment Material on the Pearson website for information.

Now try this

Create a treatment for a double-page spread in a local magazine to promote a local gym or swimming pool to families. Annotate it as shown in the treatment above.

Creating a treatment – print-based sample copy

The example treatment extract for print-based sample copy that follows is written by the same learner who wrote the print-based pitch on page 174.

Sample response extract

Recycling your waste products gives them a chance at a second life. That seemingly useless empty drinks bottle might find a new life recycled as part of the piping in a new home, or even turned into polyester fabric and used to make a child's raincoat.

Identifying which products are recyclable may not be as tricky as you think. Product designers incorporate recognisable logos and symbols into the labelling of recyclable products.

Look out for the following signs that tell you that a product can go into a recycling bin...

The phrase 'second life' is inspirational and engaging as it gives the issue a human quality and makes it something worth caring about. This is reinforced by the use of the term 'new life' later in the passage.

The negative term 'seemingly useless' adds weight to the idea that it is not actually useless – this is further supported by the suggestions of the ways the bottle may be useful once recycled.

Choosing inspiring instances of how recycled plastic could be used is especially positive and persuasive to the target audience.

Using informal words like 'tricky' make the piece feel friendly rather than 'preachy'.

'Look out' is a proactive command to the reader, but doesn't sound too demanding. It makes the task of finding the logos seem less stressful.

Engaging with the audience

When writing copy, consider the features and benefits of what you're writing about:

- **Features** are what it does, what it looks like, what it's for.
- **Benefits** are what it can do for the audience, how it could make them feel or how it could improve their lives.

Ask yourself:

- How will this feature benefit the audience?
- How can I tell a story that will help them to engage?

Key questions when writing for an audience

- How much time do they have to read your copy?
- What will they already know?
- What are the top things to tell them?
- Have you tested your copy on a member of the target audience?
- Can you make your point any more simply?
- What do you want them to do after reading your copy?

Now try this

Write some more copy for the article above, explaining why recycling is important.

Remember, you need to persuade your target audience of older people.