

Media Units 3 & 4

Chapter 5 — Pre-production planning

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Chapter 5 Pre-production planning — 5A Intention and audience

Theory

Chapter 4 ended with a folder of research and a first sense of direction. Chapter 5 turns that direction into a **pre-production plan** — the set of written and visual documents a media creator produces *before* anything is shot, recorded or laid out. This is Unit 3 Area of Study 3, and the study design frames it plainly: “Pre-production involves the development of written and visual planning documents for a proposed product. These documents reflect both creative vision and thorough planning.” The chapters ahead each own one part of that plan — documenting the narrative (5B), producing visual planning documents (5C), and setting out roles, tasks and timelines (5D). This subtopic owns the part that comes *first* and steers all the rest: fixing the production’s **intention** and its **audience**.

The study design puts audience at the centre of the whole area of study: “Audience engagement, consumption and reception is at the heart of media production. A feature common to pre-production across media forms is a clear understanding of the proposed audiences ... Detailed articulation of audiences and how they will be engaged underpins all aspects of pre-production planning.” Read that last sentence carefully, because it is the reason this subtopic opens the chapter: get the audience vague and every later plan is built on sand; pin it precisely and every later choice — form, codes, narrative, distribution — has something firm to answer to. The single piece of key knowledge here is “the intention and audiences for a proposed production”, and the matching key skill is to **document** them.

Intention — what you are making, and why. A production’s **intention** is what the creator sets out to achieve: the product they intend to make and the purpose it is meant to serve. In pre-production this is captured in a **statement of intention** — a short, written statement that sets out *what* you intend to make, *why*, *for whom*, and *how* the audience will be engaged. It is not a plot summary and it is not a wish; it is a compact declaration that gives the whole plan its direction. Four elements belong in it.

Element	What the statement of intention states
What	the product and its form , named precisely, with a rough extent (a 3-minute short film; a six-page zine; a four-part podcast)
Why	the purpose — the effect, response or change you intend for the audience (not “to be interesting”, but a specific intended effect)
For whom	the audience , delineated precisely — never “everyone”
How engaged	the engagement plan — the codes, conventions, narrative and style you will use to draw <i>this</i> audience in

Naming the form. The study design groups media forms as **moving image** (film, television, video, animation), **still image** (photography), **audio** (radio, podcast), **print** (magazine, zine, comic, graphic novel, newspaper, poster), **digital** (online video and audio, streaming video and audio, podcast, magazine, comic, graphic novel, newspaper, video game, blog, website, app) and **convergent or hybridised media** (two or more forms joined). An exam production item supplies this list with the brief and a “Selected media form” line to fill in. Notice the overlap it creates: a video is **moving image**, but a video made to live on a social feed is also **digital** (online video), and a podcast sits under both audio and digital. Either entry can be defended — what cannot be defended is leaving the form unnamed, or drifting between two of them. Declare the one form you have selected, then keep every later clause consistent with it.

The difference between a weak and a strong statement of intention is the difference between a wish and a plan. Compare:

- **Weak:** “I want to make a good video that people will find interesting and that has a strong message.” (No form, no purpose you can act on, no audience, no engagement plan — nothing a later document can be built from.)
- **Strong:** “I intend to produce a 3-minute realist short film (moving image) following one afternoon in the life of a teenage carer, so that Australian 15–18 year-olds in outer-suburban schools recognise and feel the hidden

pressures some of their classmates carry; I will engage them through intimate handheld camera and naturalistic performance that keep the audience close to the character’s experience.”

Every clause of the strong version does work: a named form and length, a specific intended effect, a precisely delineated audience, and a plan for engaging it through named codes.

Statement of intention versus statement of audience. In practice the two are often written together, but the official sample exam asked for them **separately**, at five marks each — one statement about the *product and its purpose*, a second about *who it is for and how they will be engaged*. Treat them as two lenses on the same plan. A **statement of audience** is a detailed articulation of the proposed audience: exactly who they are, delineated precisely, and how the product’s codes, conventions and narrative will engage them. The statement of intention leans on the *what and why*; the statement of audience zooms into the *for whom and how engaged*. Know both, because you may be asked to write either.

Delineating the audience — the study design’s three approaches. To **delineate** an audience is to mark out exactly who it is — to define and describe it precisely rather than gesturing at “the public”. The study design names three ways audiences may be delineated, and a strong statement of audience usually draws on more than one.

Delineation approach (study design)	What it means	Micro-example
Demographic or social factors	measurable population traits (age, gender, location, cultural or language background, occupation) and social position (life-stage, lifestyle, group belonging)	children aged 5–8 and the parents who co-view with them
Interests and experience in media products, forms, genres or styles	what audiences already like and are familiar with — the products, forms, genres and styles they seek out	listeners who already follow true-crime podcasts and expect a strong host-narrator and a slow-burn structure
Created by media institutions or individual producers for a particular purpose	an audience segment a producer or institution deliberately defines and sets out to reach or build , for a purpose of its own	a streaming service defines a “new-parent” segment it wants to grow and commissions gentle late-night content for it

The third approach is the one students most often overlook. An audience is not only something “out there” waiting to be found; it can be **constructed by the producer** — a niche a maker decides to serve, or a new audience an institution wants to attract. When a public broadcaster commissions content to draw in young digital-native viewers it does not yet have, it is *creating* an audience for a purpose, not merely describing an existing one. That audience is just as real to plan for.

Precision — the whole game. The most-repeated lesson in Media production answers is that a delineated audience must be **specific**. Among the features of high-scoring work the 2025 examiners’ report lists is a “well-defined target audience with demographic details”, and the phrasing it holds up is an audience pinned as “**Australian 16–25 year olds interested in climate activism**”; among the common errors on the same question it lists “a lack of specific details about the ... audience profile”. The praised version fixes a nationality, an age band and a shared interest; a bare label — “young people”, “everyone”, “teenagers” — fixes nothing a plan can use. Turning a vague audience into a pinned one is a skill worth drilling:

- **Vague:** “young people who like films.”
- **Pinned:** “Australian 15–18 year-olds in metropolitan areas who regularly watch short-form drama on their phones and follow local screen creators.”

The pinned version tells you which form will reach them (short, vertical, phone-native), which codes will hold them (fast editing, contemporary sound), where to distribute (the platforms they already use) — all of which the vague version leaves you guessing at. Precision is not decoration; it is what makes the later planning possible. The figure below sets the three statements against the planning decisions each one settles: the first two settle none, and the third settles all three.

A delineated audience is one a later document can be built from

The test is not how the statement sounds. It is how many of the next decisions it settles.

THE AUDIENCE AS STATED	WHAT THE NEXT DOCUMENT CAN BE BUILT FROM IT	
 "everyone"	nothing — no form, no code, no platform	0 of 3
 "young people who like films"	nothing — no form, no code, no platform	0 of 3
 "Australian 15–18 year-olds in metropolitan areas who regularly watch short-form drama on their phones and follow local screen creators"	· FORM — short, vertical, phone-native · CODES — fast editing, contemporary sound · DISTRIBUTION — the platforms they already use	3 of 3
 the extract stated teenagers; answering about the science-fiction audience is a different audience  delineate the stated audience FURTHER — a tighter age band, where they live, what they already watch		

One caution: this is a rule about the audience *you* delineate. Where a brief or an extract **states** the audience for you, that stated audience is the one to serve — precision then means delineating it further (a tighter age band inside it, where they live, what they already watch), never quietly replacing it with a different group.

Serve the audience you stated — not a look-alike. A second, closely related discipline: once an audience is stated, every later choice must serve **that** audience, not a similar-sounding one that is easier or more appealing to design for. The 2024 exam supplied an extract whose stated audience was teenagers, and asked why a chosen code would appeal to them; the examiners' report noted that some students wrote instead about the **science-fiction** audience — a **genre-interest** look-alike suggested by the extract's subject matter — which "was not the audience identified in the extract". The two are not the same audience, and a product engineered for dedicated genre fans will usually miss the broader group the extract actually named. When you justify a choice, always check it against the *stated* audience.

Intention and audience drive every later plan. Because "detailed articulation of audiences ... underpins all aspects of pre-production planning", the intention and audience you fix here are not a preface to be forgotten — they are the reference every later document answers to. Kept at overview level (each is the work of a later subtopic):

Later planning decision	How the fixed intention and audience steer it
Form (5B–5D)	the audience's habits point to the form that will reach them — a phone-native audience suggests short vertical video; commuters suggest audio
Media codes	the codes must engage <i>this</i> audience — bright colour and simple, playful sound for young children; fast editing and contemporary music for a short-form phone audience
Narrative (5B)	the story must resonate with this audience's lives and hold their attention — a cause-and-effect narrative pitched at their experience
Distribution (6C, Unit 4)	where and how the product reaches them — the platforms, screens and places this audience already uses

The pre-production documents that carry those decisions belong to 5B, 5C and 5D, and the distribution they point to is planned for here but carried out in Unit 4. The job of 5A is only this: to articulate the intention and audience clearly enough that every one of those later choices has something firm — and specific — to be built on.

Two methods for the exam items. For a **write-the-statements** item (a client brief supplied): (1) read the brief for its *intention* (what it wants achieved) and its *audience*; (2) choose ONE form from the menu and name it; (3) write a statement of intention — what, why, for whom, how engaged; (4) write a statement of audience — the audience delineated precisely (drawing on more than one approach) plus the engagement plan. For a **derive-from-a-given-**

extract item (an intention-and-audience extract supplied, the 2024 shape): (1) read the extract for the *stated* intention and the *stated* audience; (2) outline parts of a narrative — usually two connected moments — that would fulfil that intention for that audience; (3) name a code or convention and explain why it would appeal to the *stated* audience. In both, the assessors reward the same thing they reward across the whole paper: **specifics** — a named form, a demographically pinned audience, a purpose you can act on — and answers that stay loyal to the audience actually stated.

Contemporary example — Transport Accident Commission, March 2024

The Transport Accident Commission (TAC) is the Victorian public agency that funds road-safety advertising and transport accident injury support across the state.

On 8 March 2024 the TAC announced a road-safety campaign built on the line “Anywhere, Anytime, Anyone”, with a television advertisement at its centre, running across its advertising platforms until May. The release framed the purpose as deterrence: police enforcement is among the strongest deterrents available, and the advertising was there to remind drivers that those doing the wrong thing would be caught. It named the behaviours being targeted — speeding, drink and drug driving, seatbelts and mobile phone use — and pointed to a rise in weekend deaths on Victorian roads compared with the same period in 2023.

Read against this subtopic, the campaign shows the four elements of a **statement of intention** at work outside a classroom. The **what** is a form named with an extent: a television-led advertising campaign running until May. The **why** is a specific intended effect — deter risky driving — rather than the unusable “raise awareness”. The **for whom** is delineated by **demographic or social factors**, Victorian drivers, with the weekend figures sharpening which of them the campaign most needed to reach. The **how engaged** is the tagline and an advertisement built to present enforcement as inescapable. And the **form** follows from the audience, as it should: television carries one message across a whole-of-state driving population, and the launch came just before the Labour Day long weekend.

Source: Transport Accident Commission, “New road safety campaign puts careless drivers on notice”, 8 March 2024 — <https://www.tac.vic.gov.au/about-the-tac/media-room/news-and-events/2024/new-road-safety-campaign-puts-careless-drivers-on-notice>. Accurate as at July 2026.

Worked examples

Example 1 — scaffolded

Using the brief below, write a statement of intention and a statement of audience for a proposed media production. (5 + 5 marks)

Brief. Wattle Creek Libraries wants to encourage more local teenagers to borrow and read for pleasure. Borrowing among 13–17 year-olds has fallen, and the service has funding for one short media product to change that. It may be shown on the library’s social media and on screens in the branches. Choose ONE media form: moving image · audio · digital.

This is the shape of the sample-exam statement pair (statement of intention, then statement of audience). The table builds each statement one clause at a time.

Working	Comment
Selected media form: moving image (video). Statement of intention. I intend to produce a set of three 30-second vertical videos, for the branch screens and the library’s social media, in which a familiar-looking local teenager is pulled into the world of a book they have just borrowed — the ordinary library shelf opening onto the story inside it. The purpose is to change how Wattle Creek teenagers see the library: not as a place for school work, but as a source of stories that speak to their own lives, so that	Declare the form before anything else, then open the statement of intention with what — the product, named precisely with a rough extent. Video sits under moving image ; because the brief also puts these on screens inside the branches and not only on a feed, moving image is the cleaner entry of the two available — and every later clause must now stay consistent with it. State why — a specific intended effect, tied to the brief’s intention (encourage borrowing), not “to be interesting”.

Working	Comment
more of them borrow and read for pleasure.	
The videos are for local 13–17 year-olds who have drifted away from reading.	Name for whom in one line here; the second statement will delineate them fully.
I will engage them by casting a relatable local teenager, using fast phone-native editing, and ending each clip on a cliff-hanger mid-story so the audience has to borrow the book to find out what happens.	Finish with the engagement plan — named codes and a narrative device aimed at this audience.
Statement of audience. The audience is local teenagers aged 13–17 in the Wattle Creek area, of mixed backgrounds, who use social media daily but rarely borrow books.	Open the statement of audience by delineating demographically and socially — age band, location, social habit.
Many already follow short-form video and serialised stories on their phones, so they are experienced with cliff-hangers and quick pacing, even where they are not experienced library users.	Add a second delineation approach — interests and experience in a form (short-form serial video) — which makes the audience sharper and points to how to reach them.
They will be engaged because the videos meet them where they already are — on their phones, in a visual language they already read fluently — and turn that fluency into curiosity about a book.	Close with the engagement plan from the audience’s side: why <i>these</i> people will respond.
<i>Check:</i> the product <i>does the library’s job</i> (draws teenagers to books) rather than advertising that “the library has a new campaign”.	The audience is pinned, and the product fulfils the intention rather than promoting the plan.

Example 2 — scaffolded

Read the extract below, then (a) outline two connected moments of the narrative, and (b) identify one media code and describe why it would appeal to the stated audience. (6 + 4 marks)

Extract. A regional botanic garden is planning a media product to help young children notice and care about the plants and creatures in their local bushland. The stated intention is to turn a walk through the gardens into an adventure that makes small natural details feel exciting and worth protecting. The proposed audience is local children aged 7–10, most of whom visit with their families on weekends. The garden has chosen the audio form: a 6-minute downloadable audio adventure that children listen to on headphones as they walk a marked trail.

This is the 2024 Q5a/b shape: the intention and audience are **given**, and you derive a narrative and a code choice that serve them. The trap to avoid is designing for a look-alike audience — here, adult naturalists — instead of the children the extract states.

Working	Comment
(a) First moment. The adventure opens with a friendly guide-character — a talking magpie named Pip — who tells the listening child that a tiny “treasure” has gone missing somewhere along the trail, and only sharp eyes and ears can find it.	Moment 1 establishes a cause : a simple quest a 7–10 year-old can follow. It fulfils the intention (turn a walk into an adventure) for the stated audience.
Second, connected moment. Guided by Pip, the child is asked to stop at a marked tree, stay very still, and listen; the sound of a small creature — a skink rustling, a bee working a flower — is revealed to <i>be</i> the treasure, and Pip explains that noticing small living things is how we learn to protect them.	Moment 2 is the effect that follows from moment 1 — the two are connected by cause and effect, not just placed side by side. It delivers the intention (small details feel exciting and worth protecting).
(b) Code. The chief code is sound : Pip’s warm, playful character voice, and layered natural sound effects (rustles, birdcalls, a heartbeat of stillness) that reward	Name the code precisely — in an audio product the code is sound , not “the camera”.

the child for listening closely.

This appeals to children aged 7–10 because a lively character voice holds young listeners the way a picture-book narrator does, and turning real bush sounds into “treasure” makes the game playable and age-appropriate — it meets the children’s level, not an adult naturalist’s.

Explain why the code appeals to the **stated** audience — young children — and flag that it is *not* pitched at expert adult listeners. This is where the look-alike-audience trap is failed or passed.

Example 3 — unscaffolded

Take the vague audience “young people who are into sport” and delineate it precisely for a proposed production, explaining what the precision gives the planning. (4 marks)

“Young people who are into sport” fixes almost nothing a plan can use, so I would delineate it using more than one of the study design’s approaches. Demographically and socially, I would pin it to **Australians aged 12–15 who play a team sport at a local club but are thinking of dropping out**. By interest and experience, I would add that they **follow their favourite athletes on social media and watch short highlight clips rather than full broadcasts**. That pinned audience — a specific age band, a specific situation (on the verge of quitting), and specific media habits — immediately steers the planning: it points to a short, phone-native form rather than a long documentary, to fast highlight-style editing and contemporary sound as the codes that will hold them, to a narrative about staying in the game rather than elite success, and to distribution on the social platforms they already scroll. *Takeaway*: precision is not decoration — every specific detail added to the audience hands the later plan a concrete decision it would otherwise have to guess.

Example 4 — unscaffolded

Explain how a clearly articulated intention and audience would underpin the pre-production planning of the proposed production below, referring to form, codes, narrative and distribution. (7 marks)

Extract. A regional youth-music initiative, Groundswell, is planning a media product to encourage young people who make music at home to perform it live for the first time. Its stated audience is Australians aged 15–19 in regional areas who record songs in their bedrooms but rarely play to an audience.

A clearly articulated intention and audience underpin every later choice in Groundswell’s plan, precisely because the study design says detailed articulation of the audience “underpins all aspects of pre-production planning”. The intention here is specific — to move bedroom musicians toward performing live — and the audience is pinned by demographic and social factors (regional Australians aged 15–19) and by interest and experience (they already make music but lack live experience). Each of those specifics decides a later plan.

The **form** follows from the audience’s habits: 15–19 year-olds who live on their phones and share music online point to the **digital** form — a series of short vertical video profiles published on social feeds (online video) — rather than a broadcast documentary they would never seek out. The **codes** follow from the intention: to make live performance feel possible rather than intimidating, I would use intimate handheld camera and warm, low-key lighting that make a first gig look human and achievable, and I would let the musicians’ own recordings carry the sound, so the audience hears people like themselves. The **narrative** follows from both: a simple cause-and-effect arc in each profile — a nervous bedroom musician takes one small step toward a first performance and comes out changed — because a story about someone just like the viewer is what will actually move this audience, not an account of famous stars. And **distribution** follows from where the audience already is: the regional social feeds and community platforms these young people use, timed around local all-ages events they could realistically attend.

At every point the plan answers back to the same fixed intention and audience: change *this* choice and you change the form, the codes, the story and the reach. *Takeaway*: a precisely fixed intention and audience is not a preface — it is the reference each later planning document is built to satisfy.

Practice questions

Scaffolded

Q1. Define each of the following terms: (a) statement of intention; (b) statement of audience; (c) audience delineation.

Q2. The study design names three ways an audience may be delineated. (a) Name the three ways. (b) Give a one-line example of an audience delineated by each. (c) Explain why an audience “created by a media institution or individual producer for a particular purpose” is still a real audience to plan for.

Q3. A statement of intention answers four things. (a) List the four elements a statement of intention should contain. (b) The statement “I want to make an interesting film with a good message” is weak. Identify which of the four elements it is missing. (c) Rewrite it as a stronger statement of intention for a proposed production of your choice.

Q4. A delineated audience must be specific. (a) State why “teenagers” is too vague to be a useful audience. (b) Rewrite “teenagers” as a precisely delineated audience for a named proposed product. (c) Explain what a precisely pinned audience gives the later pre-production planning.

Q5. Classify each audience description below by the delineation approach it uses (demographic/social factors; interests and experience; institution/producer-created): (a) residents aged over 65 living in the local shire; (b) listeners who already follow history podcasts and expect a strong narrator; (c) a “young families” segment a streaming service has defined and commissions content to attract; (d) long-time fans of the horror genre who seek out slow-burn dread. (e) Rewrite (a) so that it *also* draws on interests and experience.

Q6. A reliable method for a write-the-statements item is: read the brief for its intention and audience → choose one form → write a statement of intention → write a statement of audience delineated precisely. (a) List, in order, the four steps of this method. (b) For a brief of your choice, complete the first two steps. (c) Complete the last two steps for the same brief.

Un scaffolded

Q7. Outline what a statement of intention must contain, and why each element matters to the later plan. (4 marks)

Q8. Describe how an audience can be delineated by demographic or social factors. Use an example. (3 marks)

Q9. Describe how an audience can be delineated by its interests and experience in media products, forms, genres or styles. Use an example. (3 marks)

Q10. Explain how an audience “created by a media institution or individual producer for a particular purpose” differs from one delineated purely by demographic factors. Use an example. (4 marks)

Q11. (*Stimulus.*) A student was asked to write a **statement of audience** for a proposed production and submitted the response below.

Student response. “Statement of audience: I am making a 5-minute documentary about food waste at my local shopping centre. I want it to make people think about how much good food gets thrown out, and feel that they should do something about it.”

Explain why this does not meet the requirements of a statement of audience, and rewrite it so that it does. (4 marks)

Q12. (*Stimulus.*) Read the extract and the student response below.

Extract. A science museum is planning a short video. Its stated intention is to spark curiosity about space among primary-school children aged 8–11 who visit on school excursions.

Student response. “My video will be an exciting space thriller with realistic physics and a detailed, hard-science explanation of orbital mechanics, aimed at dedicated science-fiction fans who love complex space stories.”

Discuss two ways this response could be improved so that it serves the audience stated in the extract. (4 marks)

Use the information provided below to answer Questions 13 and 14.

Extract. A community water-safety group is planning a short film. Its stated intention is to reduce risky behaviour at unpatrolled beaches by helping inexperienced young ocean swimmers understand how quickly conditions can change. The proposed audience is Australians aged 14–17 who have recently started swimming at the beach without adult supervision and have little experience reading surf conditions. The group has chosen the moving-image form: a 4-minute short film for social media and school screenings.

Q13. Outline two connected moments or sequences of a narrative for this short film that would fulfil the stated intention for the stated audience. (6 marks)

Q14. Identify one media code or convention you would use in the film, and describe why it would appeal to, and engage, the stated audience. (4 marks)

Q15. (*Stimulus.*) Read the brief below.

Brief. Riverside Community Garden wants to attract more people under 30 to join as volunteers; it currently draws mostly retirees. It has funding for one short media product for its social media and local noticeboards. Choose ONE media form: moving image · audio · digital · print.

Using the brief, develop one idea for a media production in ONE listed form. Include a statement of intention and a statement of audience for your idea. (6 marks)

Q16. Explain how a clearly articulated intention and audience shape later pre-production planning choices. In your response, refer to at least two of: form, media codes, narrative, distribution. (5 marks)

Q17. Develop the intention and audience for a media production you are planning, or could plan, this year. Include a target audience delineated by at least two of the study design’s delineation approaches, and a statement of intention matched to that audience. (5 marks)

Q18. (*Stimulus.*) Read the brief below.

Brief. Meridian Youth Health, a community health service, wants to help local teenagers improve their sleep, which surveys suggest is being eroded by late-night phone use. It has funding for one media product to be shared through schools and on social media. Choose ONE media form: moving image · audio · digital · print.

Develop one idea for a media production in response to the brief. Write a statement of intention and a statement of audience for your idea, and explain how your delineated audience would shape at least TWO later pre-production planning choices (from: form, media codes, narrative, or distribution). (8 marks)

Q19. (*Contemporary example.*) In March 2024 the Transport Accident Commission launched its “Anywhere, Anytime, Anyone” road-safety campaign, television-led, with the stated purpose of deterring risky driving by signalling to Victorian drivers that police enforcement would catch those doing the wrong thing. Analyse this campaign in terms of intention and audience, referring to its intention, how its audience is delineated, and how the choice of media form served that audience. (5 marks)

Answers

Q1. (a) A short written statement of *what* you intend to make (product + form), *why* (the intended purpose/effect), *for whom*, and *how* the audience will be engaged. (b) A detailed articulation of *who* the proposed audience is (delineated precisely) and *how* the product will engage them. (c) Defining and describing a proposed audience precisely — marking out exactly who it is — by demographic/social factors, interests/experience, or an institution/producer-defined purpose.

Q2. (a) Demographic or social factors; interests and experience in products/forms/genres/styles; created by institutions or individual producers for a purpose. (b) One line each (e.g. “apprentices aged 18–22 in outer-suburban Melbourne”; “readers who already follow graphic novels and read panel-to-panel fluently”; “a ‘first-time filmgoer’ audience a local festival has defined and set out to build”). (c) The producer is deliberately setting out to reach or build that audience, so it must be planned for just as precisely; the product’s whole purpose is to engage it.

Q3. (a) What (product + form); why (purpose/effect); for whom (delineated audience); how engaged (codes/narrative/style). (b) It is missing all four to some degree, but chiefly a specified **form**, a specific **purpose**, a delineated **audience** and an **engagement plan**. (c) Any rewrite that supplies a named form, a specific effect, a pinned audience and a way of engaging it.

Q4. (a) It fixes no age band, place, interest or habit, so it gives the plan no concrete decisions to make. (b) Any audience pinned by two or more approaches (age band + location + interest/habit). (c) Precision hands the plan concrete choices — which form reaches them, which codes hold them, which story resonates, where to distribute.

Q5. (a) demographic/social; (b) interests and experience; (c) institution/producer-created; (d) interests and experience. (e) Add an interest/experience detail, e.g. “residents over 65 in the shire who are long-time listeners of the local community radio station”.

Q6. (a) 1 read the brief for intention + audience; 2 choose one form; 3 write the statement of intention; 4 write the statement of audience, delineated precisely. (b)–(c) Any brief, correctly worked (see solution for a model).

Q7. Outline (4). The four elements — what (product + form), why (purpose/effect), for whom (delineated audience), how engaged — each with a line on why it matters (form/purpose/audience/engagement each steers a later choice).

Q8. Describe (3). Demographic factors (age, gender, location, background, occupation) and/or social factors (life-stage, lifestyle, group belonging), with a worked example that names specific factors.

Q9. Describe (3). The products, forms, genres or styles the audience already likes and is familiar with, with an example (e.g. experienced players of narrative video games who value branching choice).

Q10. Explain (4). An institution/producer *constructs* an audience it wants to reach or build for its own purpose, rather than only describing existing traits; example (e.g. a podcast network commissioning a regional series to win under-30 country listeners it does not yet have). Chain: purpose → defined segment → product made to reach it.

Q11. Explain (4). It is a statement of **intention** (what + why) under the wrong heading: it delineates no audience (“people” fixes nothing) and offers no engagement plan. A statement of audience must do both — delineate *who*, by two or more of the study design’s approaches, and state *how* the product’s codes, conventions and narrative will engage them — plus a rewrite that supplies both.

Q12. Discuss (4). Two of: it serves the wrong (look-alike) audience — adult sci-fi fans, not the stated 8–11 year-olds; it is pitched at the wrong level (hard-science orbital mechanics is beyond the age group); it should be simpler, playful and curiosity-sparking for children; “aimed at” a different audience means it will not fulfil the museum’s stated intention.

Q13. Outline (6). Two moments connected by **cause and effect** (not two unrelated scenes), each serving the intention (understanding how fast conditions change) for 14–17 year-olds — e.g. a confident entry into calm water → a sudden change (a rip/current) that the swimmer, and the audience, feel the danger of.

Q14. Describe (4). One code/convention named (e.g. editing pace, sound, camera) + why it appeals to 14–17 year-olds specifically (relatable peers, phone-native pacing) — **not** designed for experienced surfers or adrenaline-sport fans.

Q15. Develop (6). An idea in ONE of the four listed forms, named, carrying a statement of intention (what/form, why, for whom, how engaged) **and** a statement of audience delineated precisely (under-30s, pinned demographically + by interest); the product must recruit young volunteers, not advertise “the garden’s new drive”.

Q16. Explain (5). At least two of form/codes/narrative/distribution, each shown as *decided by* the fixed intention and audience (a how/why chain), not merely listed.

Q17. Develop (5). Own proposed production; audience delineated by two or more SD approaches; a statement of intention (what/why) matched to that audience.

Q18. Develop + explain (8). A specific idea serving the brief’s intention (better teen sleep), a statement of intention and a statement of audience (audience pinned), plus a how/why explanation of TWO later planning choices shaped by that audience. See Fully-worked solutions for a full model with band descriptors and common errors.

Q19. Analyse (5). The **intention** split into *what* (a television-led advertising campaign with a stated run) and *why* (deter risky driving through the threat of enforcement — an effect you can act on, not “awareness”); the **audience** delineated by demographic or social factors — Victorian drivers, sharpened by the weekend trend — rather than left as “everyone”; and the **form** shown as a *consequence* of that audience, not merely named. Marks are in the causal links, not in describing the advertisement.

Fully-worked solutions

Q1. (a) A **statement of intention** is a short written statement setting out **what** you intend to make (the product and its form), **why** (the purpose or effect you intend), **for whom**, and **how** the audience will be engaged. (b) A **statement of audience** is a **detailed articulation of who the proposed audience is** — delineated precisely — and **how the product will engage them**. (c) **Audience delineation** is **defining and describing a proposed audience precisely**, marking out exactly who it is, using demographic or social factors, interests and experience, or an institution/producer-defined purpose. *Marker’s note:* the statement of intention leans on *what and why*; the statement of audience zooms into *for whom and how engaged* — the official sample exam asked for each separately.

Q2. (a) The three approaches are: **demographic or social factors; interests and experience** in media products, forms, genres or styles; and audiences **created by media institutions or individual producers for a particular purpose**. (b) For example: *demographic/social* — “apprentices aged 18–22 living in outer-suburban Melbourne who travel to a trade school one day a week”; *interest/experience* — “readers who already follow graphic novels and read panel-to-panel storytelling fluently”; *institution/producer-created* — “a ‘first-time filmgoer’ audience a local film festival has defined and set out to build among nearby secondary students”. (c) An institution/producer-created audience is one the maker **deliberately sets out to reach or build** — a niche it decides to serve, or new viewers it wants to attract. The product’s whole purpose is to engage that audience, so it must be delineated and planned for just as precisely as any existing group. *Marker’s note:* this third approach is the one students most often miss — an audience can be *constructed by the producer*, not only found.

Q3. (a) A statement of intention should contain: **what** (the product and its form), **why** (the purpose or intended effect), **for whom** (a delineated audience), and **how engaged** (the codes, conventions, narrative and style that will draw the audience in). (b) “I want to make an interesting film with a good message” supplies **none** of the four usefully — there is no specified **form** or extent, no **specific purpose** (only “interesting”), no **delineated audience**, and no **engagement plan**. (c) A stronger version, for example: “*I intend to produce a 4-minute observational documentary (moving image) about a local volunteer, so that Riverside residents aged 20–35 see volunteering as something for people like them; I will engage them with warm, intimate interview footage and a story that follows one volunteer’s ordinary day.*” *Marker’s note:* the fix is not longer words but the four elements made concrete.

Q4. (a) “Teenagers” **fixes no age band, place, interest or media habit**, so it hands the plan no decisions — it does not tell you which form reaches them, which codes hold them, or where to distribute. (b) For a proposed short-form drama, for example: “*Australian 14–16 year-olds in regional towns who watch short vertical drama on their phones and follow local creators.*” (c) A precisely pinned audience **gives the later plan concrete choices**: their habits point to the **form** that reaches them, their tastes point to the **codes** that will hold them, their lives point to a **narrative** that resonates, and their platforms point to a **distribution** channel. *Marker’s note:* the phrasing the 2025 examiners’ report

praised — “Australian 16–25 year olds interested in climate activism” — pins nationality, age and interest at once; aim for that density.

Q5. (a) **Demographic/social factors** (age band + location). (b) **Interests and experience** (a genre and form they already follow, plus an expectation built from experience). (c) **Institution/producer-created** (a segment the streamer has defined and set out to attract). (d) **Interests and experience** (a genre they seek out, with an experienced taste for slow-burn dread). (e) A version drawing *also* on interests and experience, e.g. “**residents aged over 65 in the local shire who are long-time listeners of the local community radio station**” — the age/location is demographic/social, the listening habit is interest/experience. *Marker’s note:* many real audiences combine approaches; naming more than one makes the audience sharper.

Q6. (a) The four steps: **1** read the brief for its **intention and audience**; **2** choose **one form** from the menu; **3** write the **statement of intention** (what, why, for whom, how engaged); **4** write the **statement of audience**, delineated precisely. (b)–(c) *Model (brief: a surf-lifesaving club wants more local families at the beach on patrolled days):* **Step 1** — intention: get more families choosing patrolled beaches; audience: parents of primary-aged children in the coastal town. **Step 2** — form: **digital** (online video) — a series of four short videos for the club’s social media. **Step 3** — *statement of intention:* “I intend to produce four 40-second online videos showing one local family’s easy, happy day between the flags, so that parents of young children in the town choose patrolled beaches; I will engage them with warm, sunny footage and a relatable family.” **Step 4** — *statement of audience:* “parents aged 30–45 of primary-school children in the town, who already scroll local community pages on their phones and value their children’s safety — reached on the platforms they use daily.” *Marker’s note:* the steps must connect — a form and title chosen before reading the brief’s intention drifts off-brief.

Q7. “*Outline*” asks for the key features briefly. A statement of intention must contain four things. **What** — the product and its **form**, named precisely with a rough extent — because the form decides almost every later choice. **Why** — the **purpose**, the specific effect or response intended — because without a purpose the plan has no target to aim at. **For whom** — the **delineated audience** — because a vague audience leaves every later decision to guesswork. **How engaged** — the **engagement plan**, the codes, narrative and style that will draw *this* audience in — because engagement is what the whole production exists to achieve. Each element matters because each anchors a later planning decision. *Marker’s note:* four marks reward the four elements *plus* a reason each matters, not a bare list.

Q8. “*Describe*” asks for an account of the features. An audience can be delineated by **demographic factors** — measurable population traits such as age, gender, location, cultural or language background and occupation — and by **social factors** — a person’s life-stage, lifestyle and group belonging. For example, a community-radio segment might delineate its audience as **recent migrants aged 25–40 living in one suburb who are learning English** — an audience defined by age, location and cultural background (demographic) and by a shared life situation (social). Naming these factors marks out exactly who the product is for. *Marker’s note:* three marks need specific factors named, not “normal people” — pin at least an age band and one more factor.

Q9. “*Describe*” asks for an account of the features. An audience can be delineated by its **interests and experience** — the media products, forms, genres or styles it already **likes** and is **familiar with**. This describes an audience by taste and know-how rather than by age or place. For example, a proposed narrative video game might delineate its audience as **people who already play story-driven games and value branching choices and rich world-building** — an audience defined by what it enjoys and is experienced with in that form. Because they already understand the conventions, the production can pitch to that fluency. *Marker’s note:* keep this distinct from demographics — the defining feature here is *what they already consume and know*, not who they are on paper.

Q10. “*Explain*” asks for a how/why chain. An audience **created by a media institution or individual producer** differs from a demographic audience because the producer is not merely *describing* an existing group by its traits — it is **deliberately defining and constructing an audience it wants to reach or build** for a purpose of its own. The chain runs: the institution has a **purpose** (say, a podcast network wants listeners under 30 in regional towns, whom its city-made shows have never served) → it **defines that target segment** → it **commissions a product designed to engage it**, a series recorded in and about country towns. A purely demographic delineation (“listeners aged 18–29”) just names who exists; the producer-created audience is a group the producer is actively trying to *win*. For an individual-producer example, a games developer who sets out to build an audience of people who have never played a strategy game, and designs a gentle, tutorial-led entry title for exactly those people, is creating that audience for a purpose of their own rather than describing one they found. *Marker’s note:* the mark is in showing the audience is *constructed for a purpose*, not simply *observed*.

Q11. “Explain” asks for a how/why chain. The response is not a statement of audience at all — it is a statement of **intention** under the wrong heading. It supplies the *what* (a 5-minute documentary about food waste at a shopping centre) and the *why* (to make people think, and feel they should act), which is the intention’s work, and then stops. A statement of audience has to do the two things this response never attempts. First, it must **delineate the audience**: “people” fixes no age band, no place, no interest and no media habit, so it names no one the later plan could be built for. Second, it must supply the **engagement plan** — the codes, conventions and narrative that will draw *those* people in — and here there is none. Rewritten as a statement of audience: “*The audience is residents aged 25–45 in the suburbs around the centre, most of them grocery-shopping parents running a weekly household budget (demographic and social), who already follow local community pages and cost-of-living content online (interests and experience). They will be engaged by observational footage shot inside a centre they recognise, by a cost-of-living angle on waste that speaks to a budget they are already watching, and by a short, shareable structure that suits the way they scroll those local pages.*” *Marker’s note*: the statement of intention leans on *what* and *why*; the statement of audience must answer *for whom* and *how* engaged. Four marks reward naming the confusion **and** producing a genuinely delineated audience with an engagement plan — a rewrite that adds only an age band still leaves half the statement missing.

Q12. “Discuss” asks you to develop each improvement. First, the response serves the wrong audience. The extract states the audience as **primary-school children aged 8–11**, but the student has written for “**dedicated science-fiction fans who love complex space stories**” — a look-alike audience, not the one stated. The response should be redirected to the children the museum named: a simple, playful adventure that sparks curiosity, not a product for adult genre fans. **Second, the response is pitched at the wrong level.** “Realistic physics” and “a detailed, hard-science explanation of orbital mechanics” are far beyond 8–11 year-olds and would lose them; the content should be simplified into wonder and a single clear idea a child can grasp, with a relatable child’s-eye way in. Corrected, the product would fulfil the museum’s stated intention — sparking curiosity about space among young children — rather than entertaining a different audience entirely. *Marker’s note*: this is the live look-alike-audience trap — serving “sci-fi fans” in place of the stated children is exactly the error the 2024 examiners’ report identified; always check the choice against the *stated* audience.

Q13. “Outline” asks for the key parts of the narrative briefly — and they must connect. First moment. The film opens on two 15-year-old friends arriving at a quiet, unpatrolled beach on a hot day; the water looks flat and calm, and one wades in confidently while the other films on a phone — the sequence establishes their inexperience and their assumption that calm water is safe. **Second, connected moment.** Minutes later the calm patch reveals itself as a rip: the swimmer is drawn out faster than he can swim back, the friends’ panic builds, and the moment turns on the realisation — felt by them and by the audience — of how suddenly the conditions changed. The second moment is the **effect** of the first: the confident, uninformed entry *causes* the danger, so the two are linked by cause and effect rather than merely placed in sequence. Together they fulfil the stated intention — helping inexperienced young swimmers understand how quickly conditions change — for the stated 14–17 year-old audience. *Marker’s note*: six marks reward **two connected moments** with a clear cause-and-effect link that delivers the *intention*; a common error is to retell a whole story or offer two unrelated scenes.

Q14. “Identify + describe.” The code I would use is **editing pace**. For most of the opening I would cut slowly and calmly — long, relaxed shots of the flat water — then, as the rip takes hold, switch to **rapid, fragmented cutting** between the swimmer, the friend on the shore and the widening gap of water, so the edit itself accelerates into panic. This appeals to and engages the stated audience — Australians aged 14–17 — because the sudden shift from calm to frantic cutting lets them *feel* how fast a safe-looking situation turns dangerous, and the quick, phone-native pace matches the short-form video they watch every day. It is pitched at ordinary inexperienced teenagers, **not** at experienced surfers or adrenaline-sport fans, for whom danger would be the appeal rather than the warning. *Marker’s note*: four marks need the code named, its use described, and the appeal tied to the **stated** audience — designing for a thrill-seeking look-alike audience is the trap here.

Q15. Command term — develop: generate an idea in one listed form, then set out both statements for it. Model. **Selected media form: print** (poster). **Statement of intention**: “I intend to produce a set of three A3 posters for Riverside Community Garden’s noticeboards and social media, each built around a photograph of one under-30 volunteer mid-task — hands in the soil, mid-laugh over a shared harvest — under a short line naming what that person got out of a single afternoon, so that young locals come to see volunteering as social, low-pressure and worth their time, and sign up. I will engage them with warm, natural photography, clean contemporary typography, and a plain-language call to action offering one small, low-commitment first step.” **Statement of audience**: “The audience is locals aged 18–29 who live near the garden — students and early-career workers of mixed backgrounds (demographic

and social) — who already follow community and lifestyle content on social media and value hands-on, sustainable activities (interests and experience). They will be engaged because the posters put a relatable peer rather than a retiree at the centre of the image, because a sociable, low-commitment picture of volunteering answers what this age group actually has time for, and because one piece of artwork reaches them twice — on the noticeboards they walk past and in the feeds they already scroll.” *Marker’s note:* the product must *recruit* young volunteers, not *advertise* “the garden’s new volunteer drive”; the audience must be pinned (18–29, local, specific interests), not left as “young people”; and the form must be one of the four listed and named as such.

Q16. “*Explain*” asks for *how/why chains*. A clearly articulated intention and audience shape later planning because each later choice is *decided by* them. Take **form**: if the audience is delineated as phone-native teenagers, the plan chooses a short vertical video, because that is the form that will actually reach them — a feature documentary would not. Take **media codes**: if the intention is to make a subject feel warm and safe for young children, the plan chooses bright colour, simple sound and a gentle pace, because those are the codes that engage *that* audience toward *that* effect. Take **narrative**: a story is built to resonate with the stated audience’s lives — a cause-and-effect narrative about someone like them — because that is what holds their attention. And **distribution** follows the audience’s habits: the plan delivers the product on the platforms and in the places that audience already uses. In each case the arrow runs from the fixed intention and audience *to* the choice — change the audience and every one of these choices changes with it. *Marker’s note:* five marks reward at least two choices shown as *consequences* of the intention and audience, with a causal link — not a list of planning stages.

Q17. *Command term — develop: generate the audience and the intention yourself, delineated in the study design’s terms. Model (own proposed production):* For a proposed 3-minute observational documentary (moving image) about my school’s community garden, I would delineate the audience two ways. **Demographically and socially**, it is students aged 12–16 at my school and their families, of mixed backgrounds, many of whom have never visited the garden. **By interest and experience**, it is young people who already watch short social-media video and food/cooking content, and who value practical, hands-on activities. My **intention** is to produce this short documentary so that these students come to see the garden as a welcoming place they belong in, encouraging them to visit and take part; I would engage them with warm, close footage of peers working in the garden and an upbeat, contemporary soundtrack. *Marker’s note:* five marks reward an audience genuinely delineated by *two* approaches plus an intention (what + why) matched to it — not a single vague label.

Q18. *Command term — develop + explain:* generate a specific idea, write the two statements, **and** make clear, as a reasoned chain, how the audience shapes two later choices.

Model response.

Selected media form: digital (online video).

Idea. *Lights Out* — a set of three 45-second vertical online videos in which a teenager scrolling in bed at 1 am is gently “interrupted” by a version of their next-morning self, exhausted and foggy, showing them what the late-night phone habit costs them the following day.

Statement of intention. “I intend to produce three 45-second vertical online videos, shared through schools and social media, that dramatise the next-day cost of late-night phone use, so that local teenagers recognise the pattern in themselves and choose to put the phone down earlier. I will engage them with a relatable teenage lead, phone-native vertical framing, and a wry, self-aware tone rather than a lecture.”

Statement of audience. “The audience is local teenagers aged 13–17 (demographic and social), who use social media late into the night and are highly experienced with short-form vertical video and its conventions (interests and experience). They will be engaged because the videos speak their visual language and gently show, rather than tell — a peer they recognise, on the platform they are already on, at the very time of night the habit happens.”

How the delineated audience shapes two later choices. First, it shapes the **form**: because the audience is defined by heavy late-night phone use and fluency with short vertical video, the plan chooses the **digital** form — short vertical online video — over any print or broadcast option, because that is the only listed form that reaches them where and when the behaviour occurs. Second, it shapes the **media codes**: because this audience reads fast, phone-native editing fluently and switches off at anything that feels like an adult lecture, the plan chooses quick cutting, a wry contemporary tone and a peer-aged performer, because those are the codes that will hold *this* audience toward the intended effect. In both cases the choice is a direct consequence of who the audience is.

Band descriptors (out of 8):

- **High (7–8):** a specific idea that genuinely *does the brief's job* (improves teen sleep, not an advert for the service); a full statement of intention (what/form, why, for whom, how engaged) and a statement of audience **pinned by more than one approach**; two later choices each shown as a *consequence* of the audience with a clear causal link; precise media language.
- **Mid (4–6):** a workable idea and mostly specific statements; the audience delineated but thinly, or only one delineation approach; the planning link partly **asserted** rather than shown, or only one choice genuinely developed.
- **Low (1–3):** a vague idea or one that **advertises the service's plan**; an “everyone”/“teenagers” audience; no real engagement plan; planning choices listed, not linked to the audience; little media language.

Common errors: an “everyone” or “teenagers” audience instead of a pinned one; a product that **promotes the service** rather than changing behaviour; statements that **omit the engagement plan**; and planning choices **tacked on** rather than shown as consequences of the stated audience.

Q19. “Analyse” asks you to *separate the campaign into its parts and show how they relate*. The TAC campaign launched on 8 March 2024 has an **intention** that is specific in both halves a statement of intention requires. The **what** is a form named with an extent — a television-led advertising campaign running across the agency’s advertising platforms until May — so the plan declares one form and stays with it. The **why** is a particular intended effect rather than a wish: to deter risky driving by presenting police enforcement as unavoidable. That is a purpose a producer can act on, in a way that “raise awareness of road safety” would not be, because it names the response wanted from the audience. The **audience** is delineated chiefly by **demographic or social factors** — Victorian drivers, a group fixed by location and by a shared activity — and narrowed further by the weekend pattern the TAC’s release pointed to, which marks out when the message most needed to land. It is not the “everyone” audience the study design warns against: location and activity together fix who is being addressed. The **engagement plan** is visible in the tagline “Anywhere, Anytime, Anyone” and in an advertisement built to present enforcement as inescapable — codes chosen to produce the intended deterrent effect on *this* audience. Finally, the **form** follows from the audience rather than preceding it: television carries a single message across a whole-of-state driving population, and launching immediately before a long weekend put it in front of that audience when the identified risk was highest. *Marker’s note:* five marks reward the intention and the delineated audience each identified precisely **and** the form shown as a *consequence* of the audience — retelling what the advertisement contained, without linking it back to intention and audience, describes rather than analyses.

Theory

In 5A you documented the **intention and audiences** for a proposed production — *what* you want to make, *why*, and *who* it is for. This subtopic takes the next step in the pre-production plan: documenting the **narrative** itself. The study design’s key knowledge names it plainly — **methods for documenting the narrative of a proposed production** — and the matching key skill is to **document the narrative of a proposed production**. The narrative is the backbone of the plan: every later planning document (the visual planning of 5C, the roles and timelines of 5D) exists to help realise the story you set down here.

The study design also flags an important idea about *how* this is done: “The media industry has specific methodologies, conventions and workflows for documenting media production in different media forms. These methods vary from form to form and within forms according to the style and/or genre of the proposed product.” In other words, there is no single document called “the narrative”. A film narrative is documented differently from a podcast narrative, which is documented differently again from a photographic series or a video game — and this subtopic teaches the method for each.

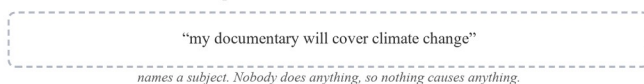
A documented narrative is a chain of cause and effect — not a theme. Before any of the specific document types, learn the single discipline that decides whether a documented narrative is any good. In Chapter 1 you learned the study design’s definition of a narrative: “Narratives are the depiction of a **chain of events in a cause-and-effect relationship** occurring in physical or virtual space over a period of time.” That definition does not switch off when you move from *analysing* narratives to *planning* one. A documented narrative must be a **specific chain of events, each event causing the next** — not a **theme** (a general idea such as loneliness, courage or ambition) and not a **topic** (a subject such as “social media” or “the environment”). This is the exact weakness the 2025 examiners singled out: asked to give the narrative of a proposed production, many students offered a *theme or topic* (“my documentary will cover climate change”) instead of a *cause-and-effect narrative* (a particular character who does something, which leads to a consequence, which forces the next event). A theme or topic is what your story might be *about*; it is not the story. A documented narrative names **who, what happens**, and — above all — **why one event leads to the next**.

The plain test is the **connective tissue** between events. High-scoring documented narratives are held together by causal language — “**this leads to**”, “**as a result**”, “**because of this**”, “**which forces her to**”, “**so**”, “**consequently**”. If you can read your synopsis and every event follows from the one before it by “and then ... and then ...”, you have a *list*; if each follows by “**because of that ... which leads to ...**”, you have a *narrative*. Keep this test in mind for every document type below. The figure below runs the test on the running example used in this subtopic: a topic that is not a narrative at all, then the same four events twice — once as a list, once as a chain.

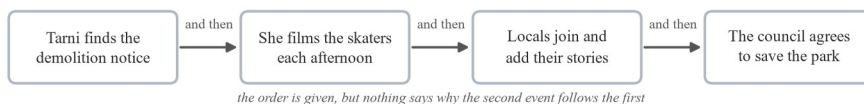
A documented narrative is a chain of cause and effect

The events in the second and third strips are identical. Only the connective tissue between them changes.

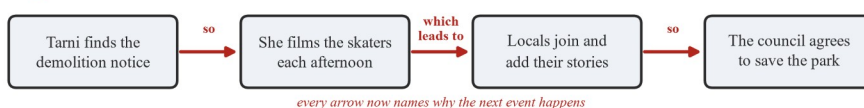
✗ NOT A NARRATIVE — a theme or topic



✗ A LIST — the events in order



✓ A NARRATIVE — each event causes the next



A theme or topic is what your story might be about. It is not the story: name who, what happens, and why one event leads to the next.

The documentation ladder. The main documents for a screen (or screen-lineage) narrative form a **ladder** you climb as your idea firms up — from the seed idea at the bottom to the shooting document at the top. Each rung pins down more of the proposed production than the rung below it, though not always in more words: the **step outline** is deliberately terse, and adds precision by naming every scene rather than by adding length.

Document	Length	What it does
Premise	1 sentence	the seed idea — the underlying situation the story grows from
Logline	1–2 sentences	the story’s hook — who the story is about, what they want, what stands in the way, and what is at stake
Synopsis	1–3 paragraphs	the whole story from beginning to end, in cause-and-effect order, including the ending
Treatment	1–several pages	the whole story told as flowing, present-tense prose, scene by scene, conveying tone and style
Step outline	a numbered list	every scene or beat as a one-line step, showing the structure at a glance
Screenplay (script)	the full script	the shooting document — sluglines, action lines and dialogue

A running example shows the ladder at work. Suppose the proposed production is a short documentary, *Concrete*, about young people fighting to save a skate park.

- **Premise.** *A group of teenagers fights to save their skate park from demolition.* The premise is the bare underlying situation the story grows from — the seed, in a single sentence, before conflict and stakes are sharpened onto it.
- **Logline.** *When the council announces it will demolish the town’s only skate park, three teenagers have six weeks to prove the park is worth saving before the bulldozers move in.* A good logline is one or two sentences and contains the hero, the situation, the goal and the stakes — it “sells” the story in a breath. (The two terms overlap in everyday use — treat the **premise** as the seed idea and the **logline** as the sharpened, hook-ready one-liner.)
- **Synopsis.** *When Tarni (15) reads a notice taped to the fence, she learns the council will demolish the ageing skate park to build a car park — and she is furious, because the park is the one place she and her friends belong. A councillor tells her the decision could be reversed if the community shows the park is used and valued, so Tarni starts filming the skaters who fill it every afternoon. As the footage grows, more locals share their own stories, and this leads to a packed council meeting where Tarni screens her film. Moved by the evidence, the council agrees to keep the park — but only if the skaters help maintain it, so the film ends with the group repairing the ramps they fought to save.* A synopsis tells the **whole** story, in order, driven by cause and effect, and — unlike a marketing blurb — it **gives away the ending**.
- **Treatment.** *We open on the cracked concrete of the skate park at dawn, empty and still. A council notice flutters on the wire fence. TARNI arrives on her board, reads it, and stops dead. That afternoon, the park fills with skaters as it always does; Tarni watches them, and on impulse lifts her phone and begins to film ...* A treatment narrates the story as continuous present-tense prose, scene by scene, so a reader feels its tone and pace before a shot is planned.
- **Step outline.** The same story as a numbered skeleton: **1.** Dawn — Tarni finds the demolition notice. **2.** A councillor tells her the decision could be reversed with community evidence. **3.** Tarni starts filming the skaters each afternoon. **4.** Word spreads; locals join and add their stories. **5.** Tarni screens the footage at the council meeting. **6.** The council agrees to save the park — on the condition the skaters maintain it. **7.** The group repairs the ramps together. Each step is one line, and the causal spine is still visible from rung to rung.

Screenplay (script) conventions. The screenplay is the most detailed screen document and has strict, learnable conventions. Three elements do the work:

- A **slugline** (or scene heading) begins each scene and tells us three things: whether we are **INT.** (interior) or **EXT.** (exterior), the **location**, and the **time** (DAY / NIGHT). For example: **INT. KITCHEN – MORNING.**
- An **action line** describes, in the **present tense**, only what the audience can **see and hear** — never a character’s private thoughts. A character is written in **CAPITALS** the first time they appear. For example: *Sunlight falls on a sink of dirty dishes. SAM (17) reads a text, then quietly turns the phone face-down.*
- A **dialogue block** places the **character’s name** (a “cue”) above the words they speak, sometimes with a short **(parenthetical)** describing how the line is delivered.

A worked slice of an original script appears in Example 2.

Documenting a narrative in other forms. The ladder above is built for screen forms, but the study design’s pre-production plan may be for any of **seven** forms, and **the method varies with the form**. The table sets out the main narrative-documentation method for each, together with the study design’s own requirement for that form. Note that a **game or other interactive product** is not a separate item on the menu: it is one kind of **digital and/or online production**, and is planned under that form’s requirement.

Media form (study-design menu)	Main way its narrative is documented	Study-design requirement
Video or film	logline → synopsis → treatment → step outline → screenplay	3–10 minutes, including title and credit sequences
Animation	synopsis → treatment → step outline → script (plus a storyboard, a visual document — see 5C)	no more than 10 minutes, including title and credit sequences
Radio or audio	an audio script (scene/segment headings, dialogue and narration, SFX and MUSIC cues) plus a running order	minimum 8 minutes, including title and credit sequences
Photographic	a narrative outline — a frame-by-frame sequence plan describing each image and its place in the story	at least 10 original images shot, processed and edited by the student
Print	a content plan — a page-by-page outline of how the story flows across the pages and spreads	at least 8 pages, produced and edited by the student
Digital or online (including a game or other interactive product)	a content plan / flow map — the screens, pages, links and the path the user takes; for a branching or interactive story, a narrative / flow outline of nodes, branches, and the player choices and consequences	of comparable complexity to the other forms
Convergent or hybridised	a combination of the above, consistent with the listed durations and extents	consistent with the listed durations and descriptors

A **micro-example** of each non-screen document makes the differences concrete.

- **Audio script.** A scene from a proposed radio drama is documented with a scene heading, capitalised **SFX** and **MUSIC** cues, and dialogue: *SCENE 1. LIGHTHOUSE – NIGHT. SFX: WIND HOWLS; A RADIO CRACKLES. NARRATOR (V.O.): For thirty years, Edith had kept the light. SFX: A DISTRESS SIGNAL — three short beeps. EDITH (to herself): That’s no fishing boat.* Because the audience only **hears** an audio product, the script must document the story through sound alone — dialogue, narration, effects, music and silence.

- **Photo-series narrative outline.** Each frame is planned as a step in a sequence: **Frame 1** — a dark bakery at 3 am; the baker unlocks the door (the world and the hour are set). **Frame 2** — hands knead dough under a single work-light (the night's labour begins). **Frame 3** — trays of finished loaves cool as the first customer appears at the window at dawn (the labour meets the day). The story is carried by the **order** of the images and the change from one to the next.
- **Print content plan.** An eight-page photo-story is mapped page by page: **p.1** title page; **pp.2–3** the drought begins; **pp.4–5** the town responds; **pp.6–7** the rains return; **p.8** credits and colophon. The plan shows the narrative **flowing across the spreads**.
- **Game or interactive flow outline** (planned as a **digital or online** production). Interactivity spreads the cause and effect across the player's choices. At a **fork node**, a hiker reaches a junction at dusk: choosing the **ridge** leads to a node where a storm hits (one consequence); choosing the **valley** leads to a node where they are safe but lost (a different consequence). The outline documents each node, each choice, and the **consequence each choice causes** — cause and effect, distributed across branches.

Title and credit sequences. Notice the right-hand column of the table. For three of the listed forms — a **video or film** production (3–10 minutes), an **animated** production (no more than 10 minutes) and a **radio or audio** production (a minimum of 8 minutes) — the study design requires the product to **include title and credit sequences**. These are not optional extras: they are part of the product, and they **count towards the required duration**. That has a direct consequence for documenting the narrative — your synopsis, treatment, step outline or script should **account for where the opening title sequence and the closing credits fall**, because they occupy real screen or air time and shape the opening and closing of the narrative. (The photographic, print and digital/online forms carry image-count, page-count or complexity requirements rather than a title-and-credit rule, though a title frame or a credits page may still be planned.)

Two exam shapes to master. Documenting the narrative has been tested on the written exam in two shapes — one in each of the last two years — both under the *Media production* banner.

1. **Outline two connected moments (the 2024 Q5a shape).** Given a short **intention-and-audience extract**, you invent a narrative and then **outline parts of it — two moments, frames or sequences — with a clear connection between them**, appropriate to the **theme and genre** of that narrative and grounded in the extract you were given. The 2024 examiners reported that lower-scoring students described the narrative **in general** instead of specific moments, frames or sequences, with limited coherence or connection to the theme, genre or intended audience; mid-scoring students did name two moments but **lacked detail** in describing them. The surest way to make the connection stand up is the one the study design's own definition of narrative asks for — **cause and effect**. The method: read the intention and audience → invent a cause-and-effect narrative → choose **two** moments that are connected, ideally causally → describe each in specific detail and name the link (“**this leads to ...**”), referring back to the extract's intention, audience, theme and genre.
2. **Explain the narrative and how it achieves the intention (the 2025 Q6 shape, 7 marks).** Given a client-style intention, you propose a production and **explain its narrative and how that narrative achieves the stated intention** for the audience. This is where the cause-and-effect discipline decides the mark. The common errors the 2025 examiners reported were describing **content or topics** rather than a narrative with cause and effect, and describing **what the production is about** (its theme or central idea) rather than **what happens** in it; the responses that scored highly gave a complete cause-and-effect narrative and made **explicit connections** between its events and the client's stated goals. The method: give a **specific cause-and-effect narrative** → show how its **events** (not its subject) fulfil the intention → tie the effect to the **named audience**.

In both shapes, and in every document type above, the same quality earns the marks: **specificity** — particular characters doing particular things, described in precise media language, never a theme, a topic or an undirected list of events. The study design's definition tells you what should hold those specific events together: **cause and effect**.

Contemporary example — Australian Writers' Guild, February 2025

The Australian Writers' Guild (AWG) is the national professional association for Australian performance writers — the screenwriters, playwrights, and audio and game writers who produce the documented narratives this subtopic teaches.

On 13 February 2025, at the Parade Theatre at NIDA in Sydney, the AWG presented the 57th annual AWGIE Awards across 23 categories, spanning feature film, television, documentary, theatre, animation, children's television, audio,

and interactive media and gaming. Among the winners that night were Adam Elliot's *Memoir of a Snail* (Animation), Charles Williams' *Inside* (Feature Film — Original), Meegan May's *Compromised: 'The Tourist'* (Audio — Fiction) and *Stray Gods: The Roleplaying Musical* (Interactive Media and Gaming).

Two features of that event connect directly to this subtopic. First, in its material for the 2025 awards the AWG described the AWGIEs as judged solely by writers on the **written script** — the writer's intention — rather than on the finished product. The industry treats the **document**, not the screen or stage result, as the thing being assessed, which is precisely the claim this subtopic makes about a synopsis, treatment, step outline or script: everything the narrative does must be legible on the page. Second, the split of the night into separate categories for animation, audio, and interactive media and gaming mirrors the study design's point that **methods for documenting a narrative vary from form to form** — an audio script, an animation script and a game flow outline are judged as different kinds of document.

Source: Australian Writers' Guild, "Meet your winners from the 57th Annual AWGIE Awards", February 2025 — <https://www.awg.com.au/meet-your-winners-from-the-57th-annual-awgie-awards/>. Accurate as at July 2026.

Worked examples

Example 1 — scaffolded

A short film has been proposed with the idea below. Document its narrative by writing a logline and a one-paragraph synopsis. (5 marks)

Idea. *The Spare Key* — a lonely teenager returns a lost set of keys to a reclusive elderly neighbour and, over the weeks that follow, an unlikely friendship grows between them.

This is a documenting-the-narrative skills task: turn an idea into two rungs of the documentation ladder. The table builds each document in turn.

Working	Comment
Logline: <i>When a shy 15-year-old returns a set of keys dropped by her reclusive elderly neighbour, the friendship that grows forces her to decide whether to speak up when he is quietly moved into aged care against his wishes.</i>	The logline is one sentence containing the hero (the shy teenager), the situation (returning the keys), the conflict/goal (whether to speak up) and the stakes (the neighbour's wishes). It hooks in a breath.
Synopsis — sentence 1: <i>Priya (15), new to the neighbourhood and friendless, finds a set of keys dropped on the footpath and traces them to Mr Vann, a reclusive widower two doors down.</i>	Open the synopsis by naming the specific characters and the inciting event — not "a teenager" and "a neighbour".
Synopsis — sentence 2: <i>Because returning the keys leads to a cup of tea, and the tea leads to a standing weekly visit, the two form an unlikely friendship built around his overgrown garden.</i>	Drive the story with causal connectives ("because ... leads to ... leads to"), so the events form a chain, not a list.
Synopsis — sentence 3: <i>When Priya learns that Mr Vann's family plans to move him into aged care and sell the house, she is torn between staying out of it and speaking up for him.</i>	Introduce the complication — the event that raises the stakes and creates the central decision.
Synopsis — sentence 4 (the ending): <i>So on the day the family comes to pack the house, Priya persuades them to give Mr Vann one last afternoon in his garden — and the film ends with the two of them planting a final row of seedlings he will never see flower.</i>	A synopsis gives away the ending . "So" keeps the cause-and-effect spine running right to the last image.
Check: every event follows from the one before by cause , the characters are specific, and the ending is included — this is a documented narrative , not a theme	The test to apply: read it back — does each event <i>cause</i> the next? If yes, it is a narrative.

about loneliness or friendship.

Example 2 — scaffolded

Document a scene from the proposed short film *The Understudy* as a step outline and then as a scripted scene, using correct screenplay conventions. (6 marks)

Idea. *The Understudy* — a nervous student actor who has never expected to perform is pushed on stage on opening night when the lead is injured.

This example builds two rungs — the **step outline** (the skeleton) and the **screenplay** (the shooting document) — for the same short, and shows the three script conventions in an original slice.

Working

Comment

Step outline: 1. Backstage, opening night — MAYA waits in the wings, certain she will not be needed.

A step outline is a **numbered list of one-line beats**; start each with where we are and what happens.

2. The lead, PRIYA, rolls her ankle in the corridor; panic spreads among the crew.

The **cause** of everything that follows — the injury — is its own beat.

3. The stage manager tells Maya she is on; Maya freezes, unable to move.

The consequence of beat 2, and the story's central problem, in one line.

4. From the wings Maya hears her cue land in silence; she forces herself through the curtain.

The turning point — keep the causal spine visible (“hears the silence, **so** she moves”).

Now the script. A slugline opens the scene: **INT. SCHOOL HALL – BACKSTAGE – NIGHT.**

The **slugline** states INT./EXT., the **location** and the **time** — nothing else.

Action line: Rows of costumes hang in the half-dark. MAYA (16), pale and rigid, grips a dog-eared script. Muffled APPLAUSE leaks through the heavy curtain.

The **action line** is in the **present tense** and describes only what we **see and hear**; MAYA is capitalised on her first appearance.

Dialogue block: STAGE MANAGER (urgent, hushed) — Maya — Priya's rolled her ankle, she can't go on. You're up. Now.

The **dialogue block** puts the character **cue** above the line, with a short (**parenthetical**) for delivery.

Action line: Maya stares at the gap in the curtain. She does not move.

Return to action to end the beat — again, only the visible and audible, never her private thoughts.

Check: the step outline shows the **structure** and its cause-and-effect spine at a glance; the script shows the **same** beat in full screen form, obeying the three conventions.

Different documents, one narrative — chosen for how much detail each is meant to carry.

Example 3 — unscaffolded

Document the opening of a proposed radio drama as an audio script, and show where the title and credit sequences fall. (5 marks)

Crossed Lines is a proposed radio drama of about ten minutes for a general adult audience, in which two strangers are connected by a wrong-number call during a citywide blackout. Because a radio or audio production of this kind must run a minimum of eight minutes **including its title and credit sequences**, the audio script accounts for them as part of the story's air time. It opens like this:

TITLE SEQUENCE. MUSIC: A low, pulsing theme. NARRATOR (V.O.): *Crossed Lines*. MUSIC: fades under.

SCENE 1. INT. RONA'S FLAT – NIGHT. SFX: RAIN ON GLASS. A landline PHONE RINGS. A receiver is lifted. RONA (tired): Hello? ... No, there's no Marcus here. You've got the wrong — SFX: The city HUM dies; everything goes silent. RONA (quietly): ...Hello? Are you still there?

The audio script documents the narrative entirely through **sound** — a capitalised **MUSIC** cue for the title theme, a spoken title, **SFX** cues for the rain, the phone and the blackout, and dialogue with a (**parenthetical**) for delivery.

Every event still causes the next: the wrong number *leads to* the first exchange, and the blackout *forces* the two strangers to stay on the line. The closing **credit sequence** — a short narrated cast and crew list over a reprise of the theme — is scripted at the end and counts towards the eight-minute minimum. *Takeaway*: an audio script tells the story in sound, in cause-and-effect order, and — because the form requires them — plans the **title and credit sequences** as real air time.

Example 4 — unscaffolded

Explain the narrative of the proposed production below and how that narrative achieves the client’s intention.
(7 marks)

Intention and audience. The Saltmarsh Wetlands Trust wants a photographic series that will move local residents from *indifference* to *care and action* about a threatened wetland on the edge of town. The audience is the general adult community of the district. The form is a photographic series of at least ten original images.

Model response. I would propose *Tide Lines*, a photographic series of twelve images that documents a **cause-and-effect narrative** across a single year at the Saltmarsh wetland, following one family who live beside it. The series does not simply *show pictures of a wetland* — it **tells a story** through the order of its frames. It opens in late summer with wide frames of the wetland full of birdlife and a child, Ada, catching tadpoles at the water’s edge; these images establish the wetland as alive and loved. The middle frames turn: a drought sets in, and **because** the water drops, the mudflats crack, the birds thin out, and Ada’s jar comes up empty — each image the visible consequence of the one before. The final frames document the response the drought provokes: neighbours planting reeds, Ada helping to carry water, and a last frame of the first returning ibis. The narrative runs as a chain — abundance **leads to** loss **leads to** the community’s action — rather than a static portrait.

This narrative achieves the Trust’s intention precisely **because** it is a story and not a theme. By following one child across a year, the series gives the audience someone to care about, so the wetland’s decline is felt as a loss to a *person*, not reported as an *issue*. The turn in the middle frames makes the threat concrete and consequential, moving the viewer from indifference to concern; and the final frames, by showing ordinary neighbours acting, model the very **action** the Trust wants — the audience sees that care leads somewhere. Told to a local adult community who recognise their own district in the frames, the cause-and-effect narrative does the persuasive work a list of pretty wetland images never could. *Takeaway*: to explain a proposed narrative and how it meets an intention, give a **specific cause-and-effect story**, then show how its **events** — not its subject — produce the effect the client wants on the named audience.

Practice questions

Scaffolded

Q1. Define each of the following narrative-documentation methods: (a) premise; (b) logline; (c) synopsis; (d) treatment; (e) step outline.

Q2. A documented narrative must be a chain of events in a cause-and-effect relationship. (a) State the study design’s definition of a narrative. (b) Name three connective words or phrases that signal cause and effect in a documented narrative. (c) Rewrite the topic “a story about bullying” as the opening of a cause-and-effect narrative (one or two sentences).

Q3. A screenplay is built from three core elements. (a) Name the three core elements of a screenplay page. (b) State the three pieces of information a slugline (scene heading) contains. (c) Write a slugline and one action line for a scene of your choice.

Q4. Methods for documenting a narrative vary from form to form. (a) Name the main narrative-documentation method for each of: (i) a radio or audio drama; (ii) a photographic series; (iii) a digital or online production such as a branching-narrative video game. (b) State one way documenting a narrative for audio differs from documenting one for film. (c) Classify each of the following as a **logline**, a **synopsis**, a **treatment** or a **step outline**: (i) a single sentence — “A grieving father trains for the marathon he promised his late daughter he would run”; (ii) a numbered list of eight one-line beats from the entry form to the finish line; (iii) three paragraphs of present-tense prose walking through

every scene with its mood; (iv) a single paragraph summarising the whole story from start to finish, including how it ends.

Q5. Several of the study design’s listed media forms must include title and credit sequences. (a) State which of the listed forms must include title and credit sequences. (b) State the minimum duration of a radio or audio production and what it must include. (c) Explain why a documented film narrative should show where the title and credit sequences fall.

Q6. A reliable method for a “two connected moments” item is: read the intention and audience → invent a cause-and-effect narrative → choose two moments that are causally connected → describe each and the link between them. (a) List, in order, the four steps of this method. (b) For the extract below, complete the first two steps.

Extract. A local council wants a short film that encourages primary-aged children to walk or ride to school. The audience is children aged 8–11 and their families.

(c) Complete the last two steps for the same idea.

Un scaffolded

Q7. Outline the difference between a logline and a synopsis as narrative-documentation methods, using a brief example of each for a proposed production. (3 marks)

Q8. Describe how a treatment and a screenplay differ as methods for documenting the narrative of a proposed film. (4 marks)

Q9. Describe how the narrative of a proposed radio or audio production is documented in an audio script, and how the script accounts for the title and credit sequences the form requires. (3 marks)

Q10. Explain how a photographic series with a narrative structure can document a cause-and-effect story across its ordered images. (4 marks)

Q11. Describe how the narrative of a proposed digital or interactive production, such as a branching-narrative video game, is documented in a narrative or flow outline, and how interactivity affects the cause-and-effect chain. (4 marks)

Q12. Outline how a page-by-page content plan documents the narrative of a proposed print production. (3 marks)

Q13. (*Stimulus.*) A student submitted the “synopsis” below for a proposed short film.

Stimulus. “My synopsis is about the pressure that teenagers feel from social media today. It explores the theme of anxiety and how everyone is always comparing themselves to others. It shows that social media can be bad for your mental health.”

Discuss two reasons why this is not yet a documented narrative, and what it would need to become one. (4 marks)

Q14. Take the theme “homesickness”. Explain how you would convert it into a documented narrative for a proposed production by writing a one-sentence premise and a short (three- to four-sentence) cause-and-effect synopsis, and by saying how your synopsis shows cause and effect rather than a theme. (4 marks)

Q15. (*Stimulus.*) Use the intention-and-audience extract below.

Stimulus. A streaming anthology of short science-fiction dramas wants a new episode that unsettles its audience with a believable near-future idea. The audience is 15–18-year-olds who follow science-fiction series. The form is a short film of 3–10 minutes.

Outline the parts of a narrative — two connected moments or sequences — for a proposed short film based on this extract. (6 marks)

Q16. (*Stimulus.*) Use the intention-and-audience extract below.

Stimulus. A hospital wants a photographic series that helps the community understand the working night of an emergency-department nurse. The audience is the general local adult community. The form is a photographic series of at least ten images.

Describe two connected frames from the proposed photographic series, showing how the second follows from the first. (4 marks)

Q17. Explain why documenting a narrative as a cause-and-effect chain, rather than as a theme or as a disconnected list of events, matters for a proposed production. (4 marks)

Q18. (*Stimulus.*) Use the brief below.

Brief. Coastwatch, a volunteer marine-rescue service, wants a short film to encourage more people aged 18–30 in coastal towns to train as volunteers. It will screen the film at community events and on its social media. The film must run 3–10 minutes, including title and credit sequences.

Explain the narrative of a short film you would propose in response to this brief, and how that narrative achieves Coastwatch’s intention. (7 marks)

Q19. (*Stimulus.*) Use the information below.

Stimulus. On 13 February 2025 the Australian Writers’ Guild presented the 57th AWGIE Awards across 23 categories, with separate awards for forms including feature film, animation, audio, and interactive media and gaming. In its material for those awards the Guild described the AWGIEs as judged solely by writers on the written script — the writer’s intention — rather than on the finished product.

Analyse what this practice shows about the role of narrative documentation in the media industry, and why the methods for documenting a narrative differ from form to form. (5 marks)

Answers

Q1. (a) A one-sentence statement of the underlying idea/situation a story grows from. (b) A one- to two-sentence hook naming the hero, situation, conflict/goal and stakes. (c) A one- to three-paragraph summary of the whole story from beginning to end, in cause-and-effect order, including the ending. (d) A longer, flowing present-tense prose account of the whole story, scene by scene, conveying tone and style. (e) A numbered list giving each scene/beat as a one-line step, showing the structure at a glance.

Q2. (a) “Narratives are the depiction of a chain of events in a cause-and-effect relationship occurring in physical or virtual space over a period of time.” (b) Any three of: “as a result”, “this leads to”, “because of this”, “which forces”, “so”, “consequently”. (c) Any specific chain, e.g. “When new kid Sam laughs off a bully’s first jibe, the bully targets him harder, so Sam starts eating lunch alone in the library — until the librarian notices.” (a specific who + events linked by cause).

Q3. (a) Slugline (scene heading), action line, dialogue block. (b) INT. or EXT.; the location; the time (DAY/NIGHT). (c) A correct slugline (e.g. **EXT. BUS STOP – DAWN**) and a present-tense action line describing only what is seen/heard.

Q4. (a) (i) an audio script; (ii) a narrative outline / frame-by-frame sequence plan; (iii) a content plan or flow map — for a branching-narrative game, a narrative or flow outline (nodes, branches, choices and their consequences). (b) Audio documents the story through sound only (dialogue, narration, SFX, music, silence) with no visual description, whereas a film script also documents the visible action. (c) (i) logline; (ii) step outline; (iii) treatment; (iv) synopsis.

Q5. (a) A video or film production, an animated production, and a radio or audio production. (b) A minimum of 8 minutes, including title and credit sequences. (c) Because titles and credits are part of the product and count towards the required duration, so the documented narrative must plan the screen time they occupy at the opening and close.

Q6. (a) 1 read the intention and audience; 2 invent a cause-and-effect narrative; 3 choose two causally connected moments; 4 describe each and name the link. (b)–(c) Any narrative serving the “walk or ride to school” intention, with two moments linked by cause (see solution for a model).

Q7. Outline (3). Logline = a 1–2-sentence hook (hero, situation, conflict, stakes); synopsis = the whole story start to finish in cause-and-effect order, including the ending — with a brief example of each. Must show the logline is a hook and the synopsis is the full story.

Q8. Describe (4). A treatment = flowing present-tense prose telling the whole story scene by scene, conveying tone/style, no technical formatting; a screenplay = the shooting document using sluglines, action lines and dialogue. Give an account of what each documents and how each looks.

Q9. Describe (3). Audio script documents the story in sound — scene/segment headings, dialogue and narration, capitalised SFX and MUSIC cues — and scripts the title and credit sequences as air time that counts towards the 8-minute minimum.

Q10. Explain (4). The story is carried by the **order** of the images and the change from frame to frame; each frame is the visible consequence of the one before; a full how/why chain from sequencing to a cause-and-effect story, not just “a set of photos”.

Q11. Describe (4). A flow outline documents nodes, branches and the consequence each player choice causes; interactivity spreads the cause-and-effect chain across the player’s decisions, so the story can follow different causal paths rather than one fixed line.

Q12. Outline (3). A content plan maps the story page by page and spread by spread (e.g. title page, opening, development, resolution, credits), showing how the narrative flows across at least eight pages.

Q13. Discuss (4). Two of: it gives a **theme/topic** (social-media pressure, anxiety) not a story; no specific characters or events; no cause-and-effect chain; it states what it is “about” rather than what **happens**. To fix: invent specific characters and a chain of events linked by cause, from a beginning to an ending.

Q14. Explain (4). A one-sentence premise; a 3–4-sentence synopsis with events linked by cause (homesick character → does something → consequence → resolution); and a statement that the synopsis tells what **happens** (a chain) rather than being *about* homesickness.

Q15. Outline (6). A near-future sci-fi narrative; exactly **two** connected moments/sequences, each described; an explicit **causal link** between them (“the first leads to the second”); pitched to unsettle 15–18-year-old sci-fi viewers. Not the whole plot; not two unconnected moments.

Q16. Describe (4). Two frames from the night-nurse series; frame 2 clearly **follows from** frame 1 by cause; each described in visual detail; the causal link stated.

Q17. Explain (4). Because a narrative is by definition a cause-and-effect chain; a theme cannot be filmed or planned, and a disconnected list has no drive or logic; cause-and-effect documentation directs every later planning choice and is what the assessors reward. A how/why chain, not a definition.

Q18. Explain (7). A specific cause-and-effect narrative for a short film (not a theme about volunteering); an explanation of how its **events** move an 18–30 audience towards training as volunteers; a link to how it screens; ideally an awareness that titles/credits sit inside the 3–10-minute duration. See Fully-worked solutions for a full model, band descriptors and common errors.

Q19. Analyse (5). Two strands, broken down and explained. (i) Judging the **script** and not the production means the documented narrative is assessed as a work in its own right, so the whole cause-and-effect chain — specific characters, events and causal links — must be on the page; a theme or topic would give a reader nothing to judge. (ii) Separate categories per form show that documentation methods **vary from form to form** — a screenplay, an audio script and a game flow outline are different kinds of document because each form reaches its audience by different means. Not a restatement of the stimulus: the parts must be identified and their significance drawn out.

Fully-worked solutions

Q1. (a) A **premise** is a **one-sentence statement of the underlying idea or situation** the story grows from — the seed. (b) A **logline** is a **one- to two-sentence hook** that captures the core of the story — the **hero**, the **situation**, the **central conflict or goal** and what is **at stake**. (c) A **synopsis** is a **one- to three-paragraph summary of the whole story from beginning to end**, told in **cause-and-effect order** and **including the ending**. (d) A **treatment** is a **longer, flowing present-tense prose account** of the whole story, told **scene by scene**, that conveys the **tone and style**. (e) A **step outline** is a **numbered list** giving each scene or beat as a **one-line step**, showing the structure at a glance. *Marker’s note:* the give-away difference is **length and purpose** — the premise seeds, the logline sells, the synopsis summarises, the treatment narrates, the step outline skeletons.

Q2. (a) The study design defines a narrative as “the depiction of a **chain of events in a cause-and-effect relationship** occurring in physical or virtual space over a period of time.” (b) Any three causal connectives, for example “**as a result**”, “**this leads to**” and “**because of this**” (also “which forces”, “so”, “consequently”). (c) A specific, causally linked opening — for example: “**When Sam laughs off a bully’s first jibe in front of the class, the bully is humiliated and targets him harder, so Sam starts spending every lunchtime hidden in the library.**” *Marker’s note:* the mark is in the **cause** — “a story about bullying” is a topic; naming a specific character whose action **causes** the next event turns it into a narrative.

Q3. (a) The three core elements are the **slugline** (scene heading), the **action line** and the **dialogue block**. (b) A slugline contains **INT. or EXT.**, the **location**, and the **time** (DAY/NIGHT) — for example **INT. KITCHEN – MORNING**. (c) A correct answer gives a slugline and a present-tense action line describing only what is seen or heard, e.g. **EXT. BUS STOP – DAWN. A single bus shelter stands on an empty road. LEO (14) checks his phone, then the empty street, then his phone again.** *Marker’s note:* action lines describe only the **visible and audible** — a common error is to write a character’s private thoughts, which cannot be filmed.

Q4. (a) (i) an **audio script**; (ii) a **narrative outline** (a frame-by-frame sequence plan); (iii) a **content plan or flow map** of the screens, pages and links — and, for a branching-narrative game, a **narrative or flow outline** (nodes and branches with player choices and consequences). (b) An audio narrative is documented through **sound alone** — dialogue, narration, **SFX** and **MUSIC** cues and silence — with **no visual description**, whereas a film script also

documents the **visible action** in its action lines. (c) (i) **logline**; (ii) **step outline**; (iii) **treatment**; (iv) **synopsis**.

Marker's note: the classification hinges on **length and form** — one sentence (logline), a numbered list (step outline), flowing prose scene by scene (treatment), a single summarising paragraph (synopsis). Item (i) is a **logline** rather than a premise because the one sentence carries the **hero**, the **situation**, the **goal** and what is **at stake**; a premise would state the bare situation alone.

Q5. (a) A **video or film** production, an **animated** production, and a **radio or audio** production must all include **title and credit sequences**. (b) A radio or audio production must run a **minimum of 8 minutes, including its title and credit sequences**. (c) *“Explain” asks for a how/why account.* A documented film narrative should show where the title and credit sequences fall because they are **part of the product** and **count towards the 3–10-minute duration**; planning them means the opening title sequence and closing credits are treated as **real screen time** with a place in the story’s opening and close, not bolted on afterwards. *Marker's note:* the SD lists title and credit sequences for the moving-image, animation and audio forms specifically — do not claim they are required of the photographic or print forms.

Q6. (a) The four steps: **1** read the **intention and audience**; **2** invent a **cause-and-effect narrative**; **3** choose **two moments that are causally connected**; **4** describe each and name the link between them. (b)–(c) *Model: Step 1* — intention: get 8–11-year-olds walking or riding to school; audience: those children and their families. *Step 2* — narrative (*The Long Cut*): a boy who is always driven to school is challenged by a friend to try walking; on the walk he discovers a shortcut through the park and beats the car home. *Step 3–4* — **Moment 1:** stuck in the school drop-off queue, Sunil watches his friend stroll past on foot and wave; **this leads to Moment 2:** the next morning Sunil sets off walking, finds the park shortcut, and arrives grinning before his mum has even parked — the first walk **causes** the discovery that makes him keep doing it. *Marker's note:* the two moments must be **causally connected** (the taunt causes the walk); two nice but unrelated moments do not meet the task.

Q7. *Command term — outline: give the key features briefly.* A **logline** and a **synopsis** are different rungs of the documentation ladder. A **logline** is a **one- or two-sentence hook** that names the hero, the situation, the conflict and the stakes — for a proposed drama, for example: *a teenager who lies about making the state swim team must keep the lie alive when her school throws her a farewell assembly*. A **synopsis** is the **whole story from beginning to end**, in cause-and-effect order and **including the ending** — for the same idea, a paragraph running from the lie, through the assembly and the near-exposure, to the moment she finally confesses. The logline **sells** the story in a breath; the synopsis **tells** it in full. *Marker's note:* three marks need both defined **and** a brief example of each showing the difference in scope.

Q8. *Command term — describe: give an account of the features of each.* A **treatment** and a **screenplay** document the same film narrative at different stages and in different forms. A **treatment** narrates the whole story as **flowing, present-tense prose**, scene by scene, so a reader feels its **tone, pace and style** — it reads like a short story (*“We open on an empty pool at dawn; a lone swimmer slips into the water ...”*) and carries **no technical formatting**. A **screenplay** is the **shooting document**: it breaks the story into scenes, each begun by a **slugline** (INT./EXT., location, time), described in **present-tense action lines** that record only what is seen and heard, and carried by **dialogue blocks** with character cues and parentheticals. In short, the treatment conveys the **experience** of the story in prose; the screenplay sets out the **blueprint** for shooting it. *Marker's note:* four marks reward the contrast — prose-and-tone versus sluglines-action-dialogue — not a definition of only one.

Q9. *Command term — describe: give an account.* The narrative of a proposed radio or audio production is documented in an **audio script**, which tells the story through **sound alone**. It uses **scene or segment headings, dialogue and narration** (a narrator’s lines are often marked **V.O.** for voice-over), and **capitalised SFX and MUSIC cues** that specify the effects, music and silence the audience will hear. Because the form must run a **minimum of eight minutes including its title and credit sequences**, the script also plans those: an **opening title sequence** (often a music theme and a spoken title) and a **closing credit sequence** (a narrated cast-and-crew list, often over a music reprise), both scripted as **air time that counts** towards the eight minutes. *Marker's note:* three marks need the sound-only conventions **and** the title/credit planning — dropping the credits requirement is the common miss.

Q10. *Command term — explain: give a how/why chain.* A photographic series documents a cause-and-effect story not in any single frame but in the **order** of its frames and the **change** from one to the next. Each image is planned as a **step** in a sequence, and the sequence is arranged so that every frame reads as the **consequence** of the one before: an establishing frame sets a situation, the middle frames introduce a change and its effects, and the closing frames show the outcome. Because the audience “reads” the images in order, the gap between two frames carries the **cause** — a full

jar in one frame and an empty one in the next tells the viewer that something happened between them. Planned this way, ten or more still images become a **narrative** — a chain of events over time — rather than a gallery of unconnected pictures. *Marker's note:* the mark is in the **sequence-as-cause** idea; “nice photos of the same subject” is not a narrative.

Q11. Command term — describe: give an account. The narrative of a proposed **branching-narrative game** is documented in a **flow outline** — a map of **nodes** (story moments), the **choices** the player can make at each node, and the **branches** those choices open. Each branch records the **consequence** the choice causes: at a node where the player must decide whether to trust a stranger, one choice branches to an ambush, another to an ally. Unlike a film, whose cause-and-effect chain runs on a **single fixed line**, a game **distributes** the cause and effect across the player's decisions, so the story can follow **different causal paths** to different endings. The flow outline (often drawn as a branching diagram) documents every node, choice and consequence so the interactive narrative stays coherent whichever path the player takes. *Marker's note:* four marks reward the point that interactivity makes the player's **choice** the cause of the next event — a single linear plot misses the form.

Q12. Command term — outline: give the key features briefly. A **content plan** documents a print narrative **page by page and spread by spread**. It maps each page to a stage of the story so the narrative **flows across the pages**: for an eight-page photo-story, the plan might set a **title page** (p.1), an **opening** that establishes the situation (pp.2–3), a **development** that introduces the change (pp.4–5), a **resolution** (pp.6–7) and a **credits/colophon page** (p.8). Because the reader turns pages in order, the plan treats each **page turn** as a beat in the cause-and-effect chain, ensuring the story reads coherently across at least eight pages. *Marker's note:* three marks need the **page-by-page mapping** of the story, not just “a plan of the pages”.

Q13. Command term — discuss: develop each point. First, the response gives a theme and a topic, not a narrative. “The pressure that teenagers feel from social media” and “the theme of anxiety” name what the film would be **about**; a documented narrative must instead be a **chain of events** — specific characters doing specific things that cause specific consequences. As written, **nothing happens**: there is no protagonist, no inciting event and no ending. **Second, there is no cause and effect and no specificity.** The student states a message (“social media can be bad for your mental health”) rather than a story that **arrives** at that idea through events. To become a documented narrative it would need **invented, specific characters** and a **cause-and-effect chain** — for example, a particular girl whose post is mocked, **so** she deletes her account, **which** cuts her off from her friend group, **until** something forces her back — a story that **shows** the pressure through what happens rather than **announcing** it. *Marker's note:* this is the exact 2025 Q6 trap — a **theme/topic offered instead of a cause-and-effect narrative**; the fix is characters + events + causal links, ending included.

Q14. Command term — explain: make the conversion and justify it. Premise: *A boy sent to a boarding school hundreds of kilometres from home must find a way to belong before homesickness makes him run away.* **Synopsis:** *Twelve-year-old Marco arrives at a country boarding school where he knows no one, and every night he counts the days on a calendar under his pillow. Because he is too homesick to join in, the other boys leave him out, which makes him lonelier still, so one wet Sunday he packs a bag to walk to the train station. On the way he shelters in the school's old greenhouse and finds another boy hiding there for the same reason; the two start meeting to tend the neglected plants, and this shared secret finally gives Marco a place to belong. He unpacks his bag and tears one page off the calendar — the last time he counts.* The synopsis shows **cause and effect** rather than a theme because it never says “this film is about homesickness”; instead it tells **what happens** — the homesickness **causes** the isolation, which **causes** the attempted escape, which **leads to** the meeting that resolves it. The idea of homesickness is **dramatised through a chain of events**, not stated. *Marker's note:* four marks need a real premise, a **causally linked** synopsis with an ending, and an explicit statement that the story **shows** the theme through events.

Q15. Command term — outline: set out the parts briefly — here, two connected moments, not the whole plot. Model outline (proposed short film: One Day Ahead). **Intention/audience:** a near-future idea to unsettle 15–18-year-old sci-fi fans. **The narrative in brief:** Maya buys a cheap second-hand phone that begins receiving text messages sent from exactly twenty-four hours in the future. **Moment 1 (the seduction):** a message predicts a small, harmless event — the bus she catches will break down at the lights — and when it happens exactly as foretold, Maya is thrilled and starts trusting the phone, checking it obsessively for tomorrow's news. **Moment 2 (the trap) — and how it follows:** **because** she now trusts the phone completely, the message that arrives the next night lands with full force — it warns that her best friend will be hurt in a fall at tomorrow's swim carnival — **which forces** Maya to decide whether to intervene and risk changing a future the phone has proven is real. The first moment **causes** the second: her hard-won

trust is exactly what makes the frightening prediction unbearable. *Marker's note:* six marks need **two** moments (not the whole story), described in specific detail, with an **explicit link** — here the seduction *causing* the trap — and both fitted to the extract's near-future sci-fi genre and its 15–18-year-old audience. Describing the whole narrative in general terms instead of specific moments is exactly what the 2024 examiners reported of lower-scoring responses; two unconnected moments miss the link the task asks for.

Q16. Command term — describe: give an account of two frames and their link. *Model (proposed photographic series: The Night Shift).* **Frame 1:** a wide, still image of the empty emergency department at the start of the shift — polished floors, empty chairs, the nurse, ANDREA, checking a trolley of equipment under flat fluorescent light; the calm is almost eerie. **Frame 2 — following from Frame 1:** the **same** waiting room two hours later, now crowded and chaotic — every chair full, a blur of movement as Andrea, mid-stride, wheels a patient through swing doors. The second frame **follows from** the first by cause and contrast: the calm of Frame 1 is the “before” that makes the surge of Frame 2 read as a sudden influx of patients hitting a single nurse — the viewer understands that the quiet **gave way** to the rush. Together the two frames document a beat of the night's narrative rather than two isolated pictures. *Marker's note:* four marks reward two **connected** frames — the change from calm to chaos read as cause and effect — each described in concrete visual detail.

Q17. Command term — explain: give a how/why chain. Documenting a narrative as a **cause-and-effect chain** matters because that is **what a narrative is** — the study design defines it as “a chain of events in a cause-and-effect relationship”. A **theme** (“loneliness”, “courage”) cannot be planned or filmed: it has no characters, events or ending, so it gives a production nothing to shoot. A **disconnected list** of events (“she wakes up, and then she goes to school, and then it rains”) has characters and events but **no drive** — nothing makes one event lead to the next, so the audience feels no momentum or logic. Only a **cause-and-effect chain** gives a story its engine: each event **produces** the next, which is what pulls an audience through and what every later planning document (the shot list, the schedule, the script) is built to realise. It also protects against the error the **2025 examiners listed first** among the common errors on this task — offering a theme or topic when a narrative is required. *Marker's note:* four marks reward the **why** — cause-and-effect is the narrative's engine and directs all later planning — not merely a restatement of the definition.

Q18. Command term — explain: make clear, as a reasoned chain, the narrative and how it achieves the intention. *Model response (proposed short film: The Callout).*

I would propose *The Callout*, a **five-minute short film** (well inside the 3–10-minute limit, its **title and credit sequences** planned as part of that running time) that tells a **cause-and-effect story** built to move 18–30-year-olds in a coastal town from bystanders to volunteers.

The narrative. Jesse (22) works a dead-end summer job at a beach kiosk and has never thought about volunteering. One busy afternoon he watches, helpless, as a Coastwatch crew launches to reach two swimmers caught in a rip just past the flags. **Because** he was close enough to see how ordinary the volunteers looked — a mechanic, a teacher, a girl his own age — Jesse can't stop thinking about it, **so** he turns up to an open training day “just to look”. There he freezes during a mock rescue drill and nearly walks out, but a veteran volunteer tells him she froze at her first callout too; **this leads to** Jesse staying, and the film closes months later as he takes his own place on the boat for a real callout — the last shot echoing the first, but now he is the one in the crew, not the one watching.

How the narrative achieves the intention. The film works **because** it is a story, not a message about volunteering. By making Jesse an ordinary young local with no interest in rescue, the narrative gives the target audience a character exactly like them, **so** his change of heart models a change the viewer can imagine making themselves. The turning point — discovering that the volunteers are unremarkable people, and that even they were once frightened — directly answers the two things that keep 18–30-year-olds from signing up: the belief that rescue is for other, tougher people, and the fear of not coping. **As a result**, the closing image of Jesse on the boat reads as an open invitation rather than a demand. Screened at community events and shared on Coastwatch's social media, where its short length and personal story suit the platform, the cause-and-effect narrative recruits by **showing** an audience like itself crossing from the shore to the crew. *Takeaway:* a strong answer gives a **specific cause-and-effect narrative** and shows how its **events** — not its subject — achieve the client's intention for the named audience.

Band descriptors (out of 7):

- **High (6–7):** a **specific cause-and-effect narrative** (characters, events, causal links, an ending), clearly a *story* and not a theme about volunteering; a developed explanation of **how the events** move the 18–30 audience

towards volunteering; awareness of the screening context and (ideally) of the title/credits sitting inside the 3–10-minute duration; precise media language.

- **Mid (3–5):** a workable narrative but partly **summarised or thin on causal links**; the link to the intention **asserted** (“this would make people want to volunteer”) rather than shown through the events; some media language.
- **Low (1–2):** a **theme or topic** (“a film about how important volunteers are”) instead of a cause-and-effect narrative; no real characters or events; the intention restated, not achieved; little media language.

Common errors: offering a **theme/topic instead of a narrative** (the 2025 Q6 trap); describing a narrative but **never linking its events** to the client’s intention; making the film an **advertisement that announces Coastwatch needs volunteers** rather than a story that moves the audience; forgetting that the **title and credit sequences** are part of the required duration.

Q19. Command term — analyse: *break the practice into its parts and show what each part reveals.* The AWGIEs assess the **script**, not the production it became, and they do so form by form. Each of those two features says something about documenting a narrative.

First, the documented narrative is judged as a complete work in itself. Because a jury reads the **written document** and does not judge the finished film, play or game, everything the narrative does must be **on the page**: the specific characters, what happens to them, and above all the **cause-and-effect chain** that links one event to the next. A script that offered only a **theme** (“a story about grief”) or a **topic** would give the reader nothing to judge, because a theme is not a chain of events. That is the same discipline that decides marks in this study: a **synopsis, treatment, step outline or screenplay** is assessed as a document, and the assessor cannot see the production you are imagining. Judging the writer’s **intention** from the document also matches the logic of the pre-production plan, where the intention documented in 5A and the narrative documented here must both be legible to a reader who has seen nothing.

Second, the split into separate categories by form shows that the method of documentation is form-specific. A **screenplay** built from sluglines, action lines and dialogue blocks, an **audio script** built from scene headings, dialogue and capitalised **SFX** and **MUSIC** cues, and a **flow outline** of nodes, branches and the consequence each player choice causes are not interchangeable documents. They are judged separately because each documents a narrative by different conventions — the study design’s point that these methods “vary from form to form and within forms according to the style and/or genre of the proposed product”. *Marker’s note:* five marks need **both** strands — the script as the assessed object **and** the form-specific method — each explained, not merely named; simply retelling the stimulus scores nothing.

Chapter 5 Pre-production planning — 5C Visual planning documents

Theory

An idea in a producer's head cannot be filmed, recorded, photographed or laid out. Before a media product can be made, the idea has to be turned into documents that a maker — and often a whole crew — can act on. The study design puts it plainly: **“Pre-production involves the development of written and visual planning documents for a proposed product. These documents reflect both creative vision and thorough planning.”** This subtopic is about the **visual** planning documents: the storyboards, shot lists, floor plans, lighting plans, mock-ups, wireframes, shot plans and mood boards that show, on paper or screen, what the finished product will look like and how it will be captured.

Where this subtopic sits. Pre-production planning opens in **5A**, which fixes the production's **intention and audiences** — what you want to make, why, and who it is for. Once that is settled, the job of documenting the production splits three ways across the rest of the chapter. The **narrative** of a proposed production — its logline, synopsis, treatment and script — is documented in **written** form (that is 5B's territory; scripts and treatments are referred to here only where a visual document sits beside them). **Roles, tasks and timelines** — who does what, and by when — belong to 5D. This subtopic covers the third of those jobs: the **visual planning documents** that record what will appear in the frame, on the page or on the screen, and how each shot or element will be made. A written script says *what happens*; a visual planning document shows *what it will look like* and *how it will be captured*.

A **visual planning document** is a drawn, diagrammed or laid-out document that plans the visual and technical construction of a media product before it is made. Its test is simple and demanding: **could someone else execute the product from this document without the author standing beside them?** A good visual planning document is specific, complete and unambiguous. A vague one — “camera shows the room, it looks tense” — forces the crew to guess on the day, which wastes time and loses the maker's intended meaning.

The documents vary from form to form. The single most important idea in this subtopic comes straight from the study design: **“The media industry has specific methodologies, conventions and workflows for documenting media production in different media forms. These methods vary from form to form and within forms according to the style and/or genre of the proposed product.”** A filmmaker storyboards a sequence and lists shots; a photographer builds a **shot plan** for a series of images; a print designer thumbnails and then mocks up a page layout; a web or app maker **wireframes** the screens; a radio or audio producer, who has no pictures to compose, relies mostly on the written script and needs only a simple studio or microphone layout. You produce the documents your **form** requires — and the seven pre-production forms in the study design (a 3–10-minute video or film; an animation of up to 10 minutes; an audio production of at least 8 minutes; a photographic series of at least 10 images; a print production of at least 8 pages; a digital or online production of comparable complexity; or a convergent/hybridised production) each call for a different mix. The table below sets out the main visual planning documents, what each records, the forms that use it and its key conventions.

Document	What it records	Forms that mainly use it	Key conventions
Storyboard	The visual sequence, frame by frame — what each shot shows and how it moves	Film, video, animation, some convergent/digital	A row of frames in story order; each frame annotated with shot size, angle, camera movement and duration , plus a brief action/sound note
Shot list	Every shot to be captured, as a checklist for the shoot	Film, video (adapted as a photographic shot plan)	A table with scene / shot number / setup / shot size / angle / action columns; grouped by setup, not story order
Floor plan / blocking diagram	A top-down map of the location: the positions and movement of actors,	Film, video, animation (layout), studio photography, audio	Overhead view; symbols for camera, actors and their moves (blocking),

Document	What it records	Forms that mainly use it	Key conventions
Lighting plan	camera and crew Where each light sits, its type, direction and intensity	(studio/mic layout) Film, video, studio photography	key props and set walls Overhead or side (elevation) view; a symbol for each light, arrows for direction, notes on quality and intensity
Mock-up / thumbnail	A rough draft of a page or screen layout before final artwork	Print, digital/online	Small rough sketches (thumbnails) refined into fuller mock-ups ; blocks for headings, body text, images and white space
Wireframe	The structure of a screen or page: layout blocks, navigation and interactive elements	Digital/online — apps, websites, game interfaces	Labelled boxes for each element (nav bar, header, buttons, content); arrows for user flow between screens; no final colour or imagery
Photographic shot plan	Each planned image: subject, location, framing, lighting and time of day	Photographic series/sequence	A table or annotated location map, one row per intended image ; notes on light and time of day
Mood / style board	The intended look and feel: palette, textures, typography and reference images	All forms	A collage of references in no narrative order ; sets the style/genre, colour and typographic direction

Storyboards in detail. A **storyboard** is a sequence of drawn frames that shows, shot by shot, what a moving-image product will look like. Each frame is a small picture of one shot; beside or beneath it the maker annotates four things in precise **media language**:

- **Shot size** — how much is in the frame: for example a **wide (long) shot** (whole figure and setting), a **mid shot** (waist up), or a **close-up** (face or a detail).
- **Angle** — the camera’s vertical position: **eye-level**, **high angle** (looking down, which can make a subject seem small) or **low angle** (looking up, which can make a subject seem powerful). (Note: a **high** angle looks *down* on the subject and a **low** angle looks *up* — a distinction examiners see confused every year.)
- **Camera movement** — whether the camera **pans**, **tilts**, **tracks** (moves alongside), **zooms** or is **static**.
- **Duration** — roughly how long the shot is held, in seconds, so the running time can be planned.

A short arrow drawn inside a frame shows movement — an arrow on the subject shows where they move; an arrow labelled “track” or “pan” shows the camera’s move. A storyboard is what turns “it will be tense” into a plan a camera operator can shoot. The template below shows a standard storyboard page: empty frames, each with the four annotation fields and an action/sound note.

Storyboard page — grid template (annotate every frame)

Frame 1 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____	Frame 2 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____	Frame 3 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____
Frame 4 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____	Frame 5 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____	Frame 6 Shot size: _____ Angle: _____ Camera move: _____ Duration: _____ Action / sound: _____

Shot lists in detail. A **shot list** is a table of every individual shot to be captured on a shoot. Its most important convention is that it is **grouped by setup, not by story order**. A **shot** is a single continuous run of the camera; a **setup** is one camera-and-lighting position. Because moving and relighting the camera is the slowest part of a shoot, the shot list groups together every shot taken from one setup — even if those shots are spread across the story — so the crew shoots all of setup A, then moves once to setup B. A shot list also drives **coverage**: the set of shots (a wide master, matching over-the-shoulder shots, clean singles, cutaways) that gives the editor enough material to build the scene. A two-person conversation covered by a single wide shot cannot be edited; that is a coverage failure a shot list is meant to prevent.

Floor plans and lighting plans in detail. A **floor plan** (or **blocking diagram**) is a top-down map of the location that marks where the camera sits, where the actors stand and move (**blocking**), and where key furniture, props and set walls are. A **lighting plan** marks where each light is placed, what type it is, which way it points and how strong it is. Together they let a crew set up quickly and safely and make sure the planned framing is actually achievable in the space. In studio photography and in audio recording the same top-down logic applies — a photographer plans light positions around the subject; an audio producer plans microphone and performer positions in the studio.

Mock-ups, wireframes and shot plans in detail. For **print** and **digital** forms there are no shots to storyboard; the visual planning documents plan **layout** instead. A **thumbnail** is a small, rough sketch of a page or screen; a **mock-up** is a fuller draft showing where the headings, body text, images and white space will sit, still before final artwork. A **wireframe** is the digital equivalent focused on **structure and navigation**: labelled boxes for each element (a navigation bar, a header, a row of buttons, a block of content) with arrows showing the **user flow** from one screen to the next — but no final colour, typeface or photography, which are decided later. A **photographic shot plan** is the photographer's version of a shot list: one row per intended image, noting the subject, location, framing, lighting and time of day for each of the (at least ten) images in the series. A **mood** or **style board** underpins all of these across every form — a collage of reference images, colours, textures and type that fixes the *look and feel* (the style and genre direction) before the detailed documents are drawn.

How to produce a visual planning document (the method). Whichever document you are making, work through the same four moves:

1. **Choose the right document for the form** — storyboard/shot list for moving image, shot plan for photography, mock-up/wireframe for print/digital, and a mood board for any of them.
2. **Break the product into units** — into frames or shots (moving image), images (photography) or layout blocks/screens (print/digital).

3. **Annotate each unit in precise media language** — shot size, angle, movement and duration for a frame; setup and coverage for a shot list; element and flow for a wireframe; light and time for a shot plan.
4. **Check it is executable** — could someone else make the product from this alone? If a unit is vague or a piece of coverage is missing, fix it now, on paper, where it is cheap to fix.

The critique lens. Because the whole point of a planning document is to be executable, you can judge any one you are shown by the same test: is every unit **annotated** in specific media language, is the **coverage** complete, and is anything **ambiguous**? The common faults are the mirror image of the conventions — a storyboard with no shot sizes or durations, a shot list that lists only a wide shot, a wireframe that is “a logo and some buttons”. Naming the missing convention and the specific fix is exactly what a “how could this be improved” question rewards.

Contemporary example — Arenamedia, October 2024

Arenamedia is an Australian screen production company based in Melbourne, Victoria, which makes feature films, documentaries and television.

On 17 October 2024 the stop-motion animated feature *Memoir of a Snail*, written and directed by Adam Elliot and produced by Arenamedia, opened in Australian cinemas through distributor Madman Entertainment. A collection record published by ACMI for the film’s storyboards, credited to Arenamedia, documents how the animation was planned: over five months during Melbourne’s COVID-19 lockdowns Elliot drew 1,600 storyboards, and from those boards a rough animation called an **animatic** was made to guide each shot. ACMI records that the film took over 33 weeks and 135,000 photographs to shoot and contains no computer-generated imagery.

The production puts this subtopic’s central test — is the document **executable** by someone else? — in its strongest form. ACMI describes a storyboard as a blueprint for filming that fixes story and camera movement before shooting begins. In stop-motion nothing exists to point a camera at until it is built, so the boards are not a sketch of an intention but the **visual planning document** the shoot is measured against: each **frame**’s shot size, angle, camera movement and duration was settled on paper, cut into an animatic to test sequence and **duration**, then photographed one exposure at a time against that plan. It is also a clear case of documents that **vary from form to form** — animation is planned through boards and an animatic rather than a shot list grouped by **setup**.

Source: Australian Centre for the Moving Image (ACMI), “*Memoir of a Snail – Storyboards*” (collection record LN196851) — <https://www.acmi.net.au/works/122626-memoir-of-a-snail-storyboards/>; IF Magazine, “‘*Memoir of a Snail*’ (Teaser)”, 12 June 2024 — <https://if.com.au/memoir-of-a-snail-teaser/>. Accurate as at July 2026.

Worked examples

Example 1 — scaffolded

Produce a storyboard for the opening of a short film in which a lone passenger boards an empty late-night train. Describe four frames, annotating each with shot size, angle, camera movement and duration. (4 marks)

The table builds the storyboard one frame at a time. Read the left column as the document being drawn.

Working	Comment
Frame 1 — Wide shot, eye-level, static, ~3 s. An empty, dim platform at night; the passenger enters from frame right and walks towards a waiting train.	Open on an establishing wide so the audience reads the place and the isolation. Put all four annotations (size, angle, movement, duration) on every frame — that is what turns a sketch into a plan.
Frame 2 — Mid shot, low angle, slow track alongside, ~2 s. The passenger reaches the carriage doorway and steps up.	Change the shot size (wide → mid) so the sequence has visual variety; the low angle gives the figure a little weight; a tracking move keeps them centred as they walk.
Frame 3 — Close-up, eye-level, static, ~2 s. The passenger’s hand grips the door rail as the doors begin to close behind them.	A close-up isolates a telling detail and builds unease. Annotate <i>what is in the frame</i> (hand, rail, closing doors) so the shot can be captured exactly, not guessed at.
Frame 4 — Wide shot, high angle, static, ~3 s. The	End on a high wide that makes the figure small and

Working	Comment
passenger sits alone in the long, empty carriage as it pulls away.	alone, paying off the lonely opening. The duration notes let the editor — and the shoot — plan the running time.
Read down the four frames: the annotations let a camera operator reproduce every shot without the director present, and the durations add to a planned running time.	The storyboard's job is to be executable by others — completeness across all four frames is what earns the marks.

Example 2 — scaffolded

Produce a shot list for the following scene. In a café, two friends — Ada and Ben — argue over a returned gift; Ben leaves; Ada stays. Build at least eight shots, grouped by setup. (4 marks)

The table builds the shot list entry by entry. Notice the grouping by **setup**, not story order.

Working	Comment
Setup A (camera by the window, facing the table). Shot 1 — Wide two-shot, eye-level, static: Ada and Ben both seated, the gift box between them.	Start with the master wide that covers the whole scene. A shot list is grouped by setup (one camera-and-lighting position), so capture everything from setup A before moving.
Setup A. Shot 2 — Over-the-shoulder (OTS) favouring Ada, eye-level: across Ben's shoulder to Ada as she speaks.	Plan matching OTS shots so the edit can cut between the two friends — this is coverage .
Setup A. Shot 3 — Mid close-up, Ada, eye-level: her reaction as Ben pushes the gift back.	A clean single of each character gives the editor reaction shots to cut to.
Setup B (reverse — camera behind Ada, facing Ben). Shot 4 — OTS favouring Ben, eye-level.	Turning the camera to the reverse angle is a new setup ; group its shots together to avoid lighting the same position twice.
Setup B. Shot 5 — Mid close-up, Ben, eye-level: his line just before he stands.	Match the singles on both sides so the eyelines cut together cleanly.
Setup B. Shot 6 — Mid shot, Ben, slight low angle, static: he stands and exits frame left.	Note the action (he rises and leaves) so the operator frames to allow the exit.
Setup C (wide, near the door). Shot 7 — Wide shot, eye-level, static: Ben walks out through the café door.	An exit needs its own wide so the edit can show him actually leaving.
Setup C. Shot 8 — Close-up, Ada, eye-level, hold ~3 s: Ada alone at the table with the gift.	End on the emotional beat; a shot list must include the closing image , not just the action.
Eight shots across three setups give full coverage: a master, a matched OTS pair, clean singles, the exit and a closing image.	Grouping A → B → C rather than by story order is the convention that saves relighting and re-blocking time on the day.

Example 3 — unscaffolded

Describe a wireframe for the home screen of a community events app, *Kerbside*. (4 marks)

A wireframe documents the **structure** of a screen using labelled blocks, not final artwork. For the *Kerbside* home screen I would place, from top to bottom: a **header bar** (the app name at the left, a search icon at the right); below it a horizontal **filter block** (chips reading Today / This week / Free); then a large, scrolling **event-cards block**, each card a placeholder box with a thumbnail area, an event-title line, a date-and-location line and a “Save” control; and, fixed at the bottom, a **navigation bar** with four labelled tabs — Home, Map, Saved, Profile. I would then draw an arrow from an event card to a second wireframe (the event-detail screen) and from the Map tab to a map screen, so the wireframe also documents the **user flow**. No colours, typefaces or photographs are chosen at this stage; the wireframe fixes **where** each element sits and **how** the user moves between screens, leaving the look to the mock-up and the style board. *Takeaway:* a wireframe uses labelled blocks and flow arrows to plan layout and navigation for a digital product — structure first, styling later.

Example 4 — unscaffolded

A student has produced the storyboard below for a chase across a car park in their short film. Discuss how this storyboard could be improved so that it would properly guide the shoot. (6 marks)

Stimulus.

Frame	Description
1	Camera shows the car park. The runner comes in.
2	We see the runner running. It looks exciting.
3	The other person chases.
4	They run out of the car park.

This storyboard is not yet usable because it breaks the conventions that let a crew execute it, and it can be improved in several concrete ways.

First, **no frame is annotated**. A storyboard frame must carry a **shot size, angle, camera movement and duration**; here there are none, so the crew cannot know how to shoot any frame. Frame 1 should read, for example, *wide high-angle establisher of the empty car park, static, 3 s*; Frame 2, *tracking mid shot running with the runner, ~2 s*. Adding the four annotations to every frame is the single most important fix.

Second, **the descriptions are vague and subjective**. “It looks exciting” records a hoped-for feeling, not a construction; a storyboard records **what is in the frame and how it is shot**, so the maker should replace “it looks exciting” with the specific choices that create excitement — a fast handheld tracking shot and quick cuts, for instance.

Third, **there is no coverage variety**. Every frame is a similar full-figure view, which cannot be cut together with pace. Varying the shot sizes — a **close-up** of pounding feet, an **over-the-shoulder** of the pursuer gaining ground — would give the editor material to build tension.

Fourth, **screen direction is undefined**. The storyboard should note which way each figure moves across the frame (say, consistently left-to-right) so the chase reads coherently; a small blocking or floor-plan note, or directional arrows in each frame, would fix this. A brief **action/sound** note (pounding footfalls, ragged breathing) would also guide the later sound edit.

Improved on all four counts, the storyboard would carry a shot size, angle, movement and duration on every frame, a construction rather than a feeling in every description, a varied set of shots the editor could cut for pace, and a fixed screen direction — which is to say it would meet the test that matters: a camera operator could shoot the chase from it without the director standing beside them.

Takeaway: a “how could this be improved” answer names the **broken convention** (missing annotations, vague description, thin coverage, undefined screen direction) and gives the **specific fix** for each — not a general “add more detail”.

Practice questions

Scaffolded

Q1. Define each of the following visual planning documents: (a) a storyboard; (b) a shot list; (c) a wireframe.

Q2. Storyboards use a set of standard annotations. (a) Name the four annotations that should accompany every storyboard frame. (b) State one thing a storyboard records that a written script does not. (c) Explain, with a brief example, how an arrow drawn inside a frame can communicate camera or subject movement.

Q3. The visual planning documents a producer needs depend on the form. (a) Name the visual planning document a photographer would use to plan a 10-image series. (b) Name the document a print designer uses to plan a page layout

before producing final artwork. (c) Explain why a radio or audio producer relies on fewer visual planning documents than a filmmaker.

Q4. A shot list follows particular conventions. (a) List three column headings a shot list should include. (b) State the difference between a **shot** and a **setup**. (c) Explain why grouping a shot list by setup, rather than by story order, saves time during production.

Q5. Floor plans and lighting plans prepare a crew for a shoot. (a) Name two things marked on a floor plan / blocking diagram. (b) Name two things marked on a lighting plan. (c) Explain one way a floor plan helps a crew before the camera rolls.

Q6. Consider a media production you are planning this year (or one you would plan). (a) State the media form of your production. (b) List two visual planning documents that would be appropriate to that form. (c) For **one** of them, produce a short sample with correct conventions — for example three annotated storyboard frames, a five-entry shot list, or five labelled wireframe blocks.

Un scaffolded

Q7. Describe the purpose of a mood or style board and one way it guides the code choices a producer makes later in a production. (3 marks)

Q8. (Stimulus.) A media class is planning four different productions:

Stimulus.

- Production 1: a photographic series of 10 images documenting a night-shift bakery.
- Production 2: a 5-minute short film scene set in a moving car.
- Production 3: an 8-page print feature article for a community magazine.
- Production 4: a mobile app for a local sports club.

For each production, identify the most appropriate visual planning document and briefly justify your choice. (4 marks)

Q9. (Stimulus.) A student's shot list for a scene in which two characters argue in a doorway, then one slams the door, reads in full:

Stimulus.

Shot	Setup	Description
1	A	Wide shot of both characters in the doorway

Describe two coverage problems with this shot list and how each could be fixed. (4 marks)

Q10. Describe the conventions of a photographic shot plan, and explain one way it differs from a film shot list. (4 marks)

Q11. (Stimulus.) A student describes their wireframe for the home screen of a plant-care app, *Sprout*, as follows:

Stimulus. "The home screen wireframe has the logo at the top and some buttons underneath."

Describe two ways this wireframe should be developed so that it functions as a proper planning document. (4 marks)

Q12. Explain how a mock-up (or thumbnail) documents the layout of a print or digital product before final artwork is produced. (4 marks)

Q13. Explain how a floor plan / blocking diagram and a lighting plan work together to prepare a crew for a shoot. (5 marks)

Q14. Discuss why the visual planning documents a producer needs vary from form to form. In your response, refer to two different media forms. (5 marks)

Q15. Planning methods vary not only from form to form but *within* a form, according to style and/or genre. For a media production you are planning this year, explain how your chosen style or genre — not just your form — would shape the visual planning documents you produce. (4 marks)

Q16. Explain how a wireframe documents the navigation and interactivity of a digital product, and why a print mock-up does not need to show these things. (4 marks)

Q17. Explain how a linked set of visual planning documents — a storyboard, a shot list, a floor plan and a lighting plan — reduces risk and saves time in the production of a short film. (6 marks)

Q18. (*Stimulus.*) Read the brief for a scene below.

Stimulus. In a 4-minute short film, a cyclist stops at a level crossing at dusk as a train passes. Their phone rings; they take the call, hesitate, then turn the bike around and ride back the way they came.

Develop a storyboard of four annotated frames for this scene, giving the shot size, angle, camera movement and duration for each frame, and then explain how your storyboard would guide the crew during the shoot. (7 marks)

Q19. (*Stimulus.*) Use the information below.

Stimulus. *Memoir of a Snail*, a stop-motion animated feature produced by Arenamedia, opened in Australian cinemas on 17 October 2024. ACMI records that its director drew 1,600 storyboards over five months before production, that a rough animation (an animatic) was made from those boards to guide each shot, and that the film took over 33 weeks and 135,000 photographs to shoot.

Analyse what this production shows about the function of a storyboard as a visual planning document, and why the visual planning documents an animation requires differ from those a live-action shoot requires. (5 marks)

Answers

Q1. (a) A sequence of drawn frames showing, shot by shot, what a moving-image product will look like, each frame annotated with shot size, angle, movement and duration. (b) A table of every shot to be captured on a shoot, grouped by setup. (c) A layout document for a digital screen or page using labelled blocks and flow arrows, with no final colour or imagery. **Q2.** (a) Shot size, angle, camera movement and duration. (b) What each shot *looks like* / how it is framed and moves (the script gives what happens, not the visual composition). (c) An arrow on the subject shows where they move; an arrow labelled “pan”/“track” shows the camera’s move — e.g. an arrow across the frame = a pan following the subject. **Q3.** (a) A photographic shot plan. (b) A mock-up (developed from thumbnails). (c) Audio has no images to compose, so it plans mainly through the written script plus a simple studio/microphone layout; there is nothing to storyboard, shot-list or wireframe. **Q4.** (a) Any three of: scene, shot number, setup, shot size, angle, action/description. (b) A shot = one continuous run of the camera; a setup = one camera-and-lighting position (which may yield several shots). (c) Moving and relighting the camera is the slowest task, so shooting everything from one setup before moving avoids repeating that work. **Q5.** (a) Any two of: camera position, actor positions and movement (blocking), key props/furniture, set walls. (b) Any two of: each light’s position, type, direction, intensity/quality. (c) It lets the crew set up camera and blocking quickly and check the planned framing is achievable in the space. **Q6.** (a)–(c) Own production: a correctly named form; two appropriate documents; a short sample using the right conventions for that document (see solution for a model). **Q7. Describe (3).** A mood/style board collects reference images, colours, textures and type to fix the look and feel (style/genre) of a product; it then guides a later code choice — e.g. a cold, muted palette on the board steers the lighting and colour grade. (*purpose + one guided code choice*) **Q8. Identify (4).** P1 photographic shot plan; P2 storyboard (and/or shot list); P3 mock-up/ thumbnail; P4 wireframe — each with a one-line justification tied to the form. **Q9. Describe (4).** Two coverage gaps: (i) only a wide — no singles/OTS to cut between the characters (add matched OTS shots and a clean single of each); (ii) the door slam (the key action) is uncovered — add a close-up/insert of the door and a reverse. (*two gaps + two fixes*) **Q10. Describe/explain (4).** Shot plan conventions: one row per intended image, noting subject, location, framing, lighting and time of day. Difference: it plans **single still images** (light and time of day matter per image), not a sequence of moving shots grouped by setup for editing. **Q11. Describe (4).** Two developments: (i) label and place every element as blocks (nav, search, content cards, bottom nav), not “some buttons”; (ii) add flow arrows to the screens each control opens, so navigation is documented — structure and flow, not styling. **Q12. Explain (4).** A thumbnail/mock-up blocks out where headings, body text, images and white space sit on the page/screen, showing the layout and hierarchy before final artwork, so choices can be tested and fixed cheaply on a rough draft. **Q13. Explain (5).** Floor plan fixes camera, blocking and props in the space; lighting plan fixes each light’s position, direction and intensity; together they let the crew set up fast, keep the framing achievable, and light the planned blocking — a how/why chain, not two definitions. **Q14. Discuss (5).** Different forms have different visual units (frames/shots vs images vs layout blocks/screens), so they need different documents; two named forms contrasted (e.g. film storyboard/ shot list vs digital wireframe), reaching the position that the document follows the form (and its style/genre). **Q15. Explain (4).** Own production. The **form** settles *which* documents are needed; the **style or genre** then settles *how* each is built and annotated — e.g. in the same 3–10-minute film form, a suspense piece storyboards restricted framings, low angles and long held durations and plans a low-key, single-source lighting plan, where a light comedy plans eye-level two-shots, shorter durations and a bright, even lighting plan. (*form → which documents; style/genre → how each is annotated*) **Q16. Explain (4).** A wireframe uses flow arrows/linked screens to document navigation and interactive controls (taps, screen-to-screen movement); a print mock-up plans a **static** page, so it has no navigation or interactivity to show. **Q17. Explain (6).** Storyboard fixes the shots; shot list turns them into an efficient, setup- grouped capture plan with full coverage; floor plan positions camera/actors; lighting plan makes the look achievable — each removes a source of on-the-day guesswork, so the set runs faster with fewer missed shots (a causal chain across the four documents). **Q18. Develop + explain (7).** A four-frame annotated storyboard (each frame with shot size, angle, movement, duration; varied sizes; the level-crossing, the call, the hesitation and the turn), then an explanation of how the annotations, coverage and durations guide the crew. See solution for a model. **Q19. Analyse (5).** Two strands, each broken down. (i) Function: 1,600 boards drawn before production fixed every frame’s shot size, angle, movement and duration, and the animatic tested sequence and running time while both were still cheap to change — the document had to be **executable** by a crew, because 33 weeks of frame-by-frame shooting cannot be improvised. (ii) Form: animation **builds** the image instead of capturing it, so the boards and animatic carry the planning weight that a setup-grouped shot list, floor plan and lighting plan carry for a live-action shoot in a real space. Not a restatement of the stimulus: the parts must be identified and their significance drawn out.

Fully-worked solutions

Q1. (a) A **storyboard** is a sequence of **drawn frames** showing, shot by shot, what a moving-image product will look like; each frame is annotated with **shot size, angle, camera movement and duration**. (b) A **shot list** is a **table of every shot** to be captured on a shoot, **grouped by setup**, typically with scene, shot-number, setup, shot-size, angle and action columns. (c) A **wireframe** is a **layout document for a digital screen or page** that uses **labelled blocks** for each element and **arrows for user flow**, with no final colour, type or imagery.

Q2. (a) The four annotations are **shot size, angle, camera movement and duration**. (b) A storyboard records **what each shot looks like** — the framing, angle and composition of the image — whereas a written script records **what happens** (action and dialogue) but not the visual construction. (c) *“Explain” needs a how/why link.* An arrow **inside a frame** shows movement: an arrow drawn **on the subject** shows the direction a character moves within the shot, while an arrow labelled **“pan”** or **“track”** shows the **camera** moving — for example, a horizontal arrow across the frame tells the operator to **pan** to follow the subject as they cross. *Marker’s note:* say *what moves* (subject or camera) — an unlabelled arrow is ambiguous.

Q3. (a) A **photographic shot plan**. (b) A **mock-up** (usually developed from rough **thumbnails**). (c) *“Explain” needs a reason.* A radio or audio production has **no images to compose**, so there is nothing to storyboard, shot-list or wireframe; its planning is carried mainly by the **written script**, supported at most by a simple **studio or microphone layout**. Because the form has no visual frame, it needs far fewer *visual* planning documents than a filmmaker, whose every shot must be visualised in advance. *Marker’s note:* the point is the **form has no visual composition to plan**, not that audio is “simpler”.

Q4. (a) Any three of: **scene, shot number, setup, shot size, angle, action/description**. (b) A **shot** is **one continuous run of the camera**; a **setup** is **one camera-and-lighting position**, which may produce several shots. (c) *“Explain” needs a reason.* **Moving and relighting the camera is the slowest job on a shoot**, so a shot list is grouped by setup: the crew captures **every shot from one position** — even shots that are far apart in the story — before moving the camera once to the next setup. Shooting in story order would force the crew to keep returning to the same position and relighting it, wasting time. *Common error:* listing shots in story order and calling it a shot list.

Q5. (a) Any two of: **camera position, actor positions and movement (blocking), key props/furniture, set walls/doors**. (b) Any two of: each **light’s position**, its **type**, its **direction**, its **intensity/quality**. (c) *“Explain” needs a how/why link.* A floor plan lets the crew **set the camera and rehearse the actors’ blocking quickly** because everyone can see, in advance, where each person and the camera will be; it also lets them **check the planned framing is achievable** in the real space (that the camera can physically get the wide shot the storyboard asks for) before the shoot day. *Marker’s note:* three marks want the *effect* of the plan (fast, safe set-up; achievable framing), not just “it shows the room”.

Q6. (a)–(c) *Model response (own production).* (a) Form: a **3–10-minute short film**. (b) Two appropriate documents: a **storyboard** and a **shot list** (a floor plan and lighting plan would also suit). (c) Sample storyboard (three frames): **Frame 1** — wide shot, eye-level, static, 3 s: a student waits alone at a bus stop in the rain. **Frame 2** — mid shot, eye-level, slow track in, 2 s: they check their phone; the screen glows on their face. **Frame 3** — close-up, slight high angle, static, 2 s: a text message, unread. Each frame carries all four annotations. *Marker’s note:* the sample must actually **use the conventions** (annotated frames, or setup-grouped shot list, or labelled blocks) — a bare list of scene ideas does not show the skill.

Q7. *“Describe” asks for an account of the features.* A **mood or style board** is a collage of **reference images, colours, textures and typography** that fixes the intended **look and feel** — the style and genre direction — of a product before the detailed documents are drawn. It **guides a later code choice** because those references become the brief for the real construction: for example, a board built from **cold, blue-grey, high-contrast** images tells the maker to choose **low-key lighting and a desaturated colour grade** when shooting and editing, so the finished product matches the planned mood. *Marker’s note:* three marks need the **purpose and one concrete link** from the board to a code choice (lighting, colour, typography) — not just “it shows the vibe”.

Q8. *“Identify” asks you to name, with a brief justification.* **Production 1 (photo series): a photographic shot plan** — a still series is planned image by image (subject, framing, light, time of day), which is what a shot plan records. **Production 2 (short film scene): a storyboard** (supported by a shot list) — a moving-image sequence needs each shot visualised and annotated, and the shots listed for capture. **Production 3 (print feature): a mock-up** (developed

from thumbnails) — an 8-page layout is planned by blocking out headings, text, images and white space. **Production 4 (app): a wireframe** — a digital screen is planned as labelled blocks with navigation flow. *Marker's note:* the marks are for **matching the document to the form** with a reason; naming a storyboard for the app or a wireframe for the photo series is the trap.

Q9. “Describe” asks for an account. The shot list gives **only a single wide shot**, so it has two clear **coverage** problems. **First, there is nothing to cut to between the two characters.** A wide two-shot alone cannot show either character's reactions and cannot be edited into a conversation; the fix is to add a **matched over-the-shoulder pair** and a **clean single (mid close-up)** of each character. **Second, the key action — the door slam — is uncovered.** No shot isolates it, so the most important beat cannot be emphasised; the fix is to add a **close-up or insert of the door slamming** (and a reverse of the character who slams it). With those additions the scene has enough material to build. *Marker's note:* four marks need **two gaps each with a fix**; simply saying “add more shots” does not name the missing coverage.

Q10. “Describe/explain” — account plus one difference. A **photographic shot plan** lists the intended images of a series, **one row per image**, recording for each the **subject, location, framing, lighting and time of day**; it may be a table or an annotated location map, and covers the (at least ten) images the series needs. It **differs from a film shot list** in that it plans **single still images** rather than a run of moving shots: because there is no editing together of a sequence, there is **no grouping by setup for coverage**, and factors that matter little to a single film shot — especially **time of day and natural light** for each separate image — become central. *Marker's note:* the difference should turn on **stills vs a moving-image sequence** (image-by-image light/time vs setup-grouped coverage), not just “one is photos”.

Q11. “Describe” asks for an account of the improvements. As stated, the wireframe is not usable — “the logo and some buttons” names almost nothing. **First, every element should be laid out as a labelled block.** The maker should specify and position the real blocks: a **header** (app name, settings icon), a **“my plants” content block** of plant cards, an **“add plant” button**, a **watering-reminder block** and a **bottom navigation bar** — so the layout and hierarchy are fixed. **Second, the wireframe should document navigation with flow arrows.** Each control needs an arrow to the screen it opens — the “add plant” button to an add-plant screen, a plant card to a plant-detail screen — so the **user flow** is planned. Colour, typeface and photographs are deliberately left out at this stage. *Marker's note:* keep the fixes to **structure and flow** (blocks + arrows); a student who “improves” it by choosing colours has confused the wireframe with the mock-up/style board.

Q12. “Explain” asks for a how/why account. A **thumbnail** is a small, rough sketch of a page or screen and a **mock-up** is a fuller draft; both document a layout by **blocking out where each element will sit** — the headings, body text, images and areas of white space — and how they are sized and ordered (the visual **hierarchy**). Because this is done **before final artwork**, the maker can test several arrangements quickly and cheaply and fix problems (a cramped headline, an unbalanced page) on a rough draft rather than after the expensive final version is built. In this way the mock-up records the **structure and hierarchy** of the layout while the real content and styling are still to come. *Marker's note:* four marks want the **why** — cheap, testable drafting before final artwork — not just “it shows the layout”.

Q13. “Explain” asks for a how/why chain, not two definitions. A **floor plan / blocking diagram** maps the location from above, fixing **where the camera sits, where the actors stand and move** (blocking) and where the key props and set walls are; a **lighting plan** marks **each light's position, direction and intensity**. They **work together** because the lighting is planned **around the blocking the floor plan sets**: once the floor plan shows where an actor will stand and where the camera will frame them, the lighting plan can place a key light and fill so that *that* actor, in *that* position, is lit as intended. On the day, the crew can therefore **set camera, blocking and lights quickly and in the right relationship**, and can be confident the **planned framing is both achievable and properly lit** — removing guesswork and reducing costly resets. *Marker's note:* the top marks come from showing the **dependency** (lighting follows the blocking the floor plan fixes), not from describing each plan in isolation.

Q14. “Discuss” asks you to develop the point and reach a position. The visual planning documents a producer needs **vary from form to form** because each form is built from **different visual units**, and a document exists to plan its form's unit. Take two forms. A **short film** is built from **shots assembled into a sequence**, so it is planned with a **storyboard** (to visualise each shot's size, angle, movement and duration) and a **shot list** (to capture those shots efficiently, grouped by setup, with full coverage for editing). A **digital app**, by contrast, is built not from shots but from **screens and interactive elements**, so it is planned with a **wireframe** — labelled layout blocks and **flow arrows**

between screens — for which storyboard annotations like “shot size” and “duration” would be meaningless. The study design notes these methods also vary **within** a form according to **style and genre**. It follows that there is no universal planning document: the producer chooses the document that matches the **visual unit of the chosen form**. *Marker’s note*: a strong “discuss” **contrasts two named forms** and reaches the position that the **document follows the form** — not a list of every document that exists.

Q15. “Explain” asks for a how/why account. *Model response* (own production — a 10-image photographic series on a local farmers’ market, shot as observational documentary). My **form** decides *which* documents I need — a **photographic shot plan** and a **mood/style board**. My chosen **style** then decides *what goes in them*, because the conventions of a documentary series are not those of, say, a studio-lit advertising series in the same form. Because the style is **observational**, the shot plan’s **lighting** column reads “available light only” and its **time-of-day** column becomes the most demanding entry in the table — each image is pinned to the early-morning hour when the market is working, since I cannot add light or restage a moment. My **framing** column favours **wide and mid** shots that keep stallholders in their setting rather than isolated portraits. Had I chosen a **stylised commercial** treatment of the same ten images, the same shot plan would instead carry a **lighting diagram** per image, framing would tighten to controlled close-ups of product, and time of day would stop mattering altogether; the mood board would swap warm, natural references for high-key, saturated ones. So the form fixes the **document**, while the style or genre fixes the **content of its annotations**. *Marker’s note*: four marks need the **within-form** point — the same document built differently — not a second answer to “which documents suit my form”; a student who only lists documents has answered Q6, not this.

Q16. “Explain” asks for a how/why account. A **wireframe** documents **navigation and interactivity** by drawing each screen as labelled blocks and then adding **flow arrows** from every interactive control to the screen it opens — a button to its destination screen, a menu tab to its section — so the plan shows not just *what is on* each screen but *how the user moves* through the product and what each control *does*. A **print mock-up** does not need to show these things because a printed page is **static**: the reader’s eye moves across a fixed layout, but there are **no controls to tap** and **no screen-to-screen movement** to plan. The difference is that the digital form is **interactive** and the print form is **fixed**, so only the digital document must plan behaviour as well as layout. *Marker’s note*: anchor the contrast to **interactive vs static** — the mark is lost if “navigation” is treated as something a page layout also has.

Q17. “Explain” asks for a how/why chain across the four documents. A **linked set** of visual planning documents reduces risk and saves time because each one removes a different source of on-the-day guesswork, and together they make the shoot predictable. The **storyboard** fixes **what every shot looks like** — its size, angle, movement and duration — so no time is lost on set deciding how to frame a moment, and the intended meaning is locked in before shooting. The **shot list** turns those shots into an **efficient capture plan**, grouped by **setup** so the camera and lights are moved as few times as possible, and it guarantees **full coverage** so the editor is never left short of a shot. The **floor plan** positions the **camera and the actors’ blocking** in the real space, so set-up is quick and the storyboard’s framings are actually achievable. The **lighting plan** then makes those framings **look right**, placing lights around the planned blocking so the crew is not improvising light on the day. Because each document answers a question that would otherwise be answered slowly (and expensively) on set — *how do we frame it, what do we shoot and in what order, where does everyone stand, how is it lit* — the linked set **cuts wasted time, missed shots and reshoots**. *Marker’s note*: six marks reward showing **how each document removes a specific risk** and how they connect, not four separate definitions.

Q18. “Develop + explain”: first build the storyboard using the conventions, then give a how/why account of the way it guides the crew.

Model response.

Storyboard — “Level crossing” (4 frames).

- **Frame 1 — Wide shot, eye-level, static, ~4 s.** The cyclist stops at the boom gates at dusk; a train crosses the frame left to right, its lights streaking. *Action/sound*: rumble of the train, ticking boom-gate bell.
- **Frame 2 — Mid shot, slight low angle, slow track in, ~3 s.** The cyclist, one foot down, takes out a ringing phone and answers. *Action/sound*: phone ringtone cuts through the train noise.
- **Frame 3 — Close-up, eye-level, static, ~3 s.** The cyclist’s face as they listen, then look off down the road they came from; a beat of hesitation. *Action/sound*: muffled voice on the phone; train fades.

- **Frame 4 — Wide shot, high angle, static, ~4 s.** The cyclist turns the bike around and rides back the way they came as the boom gates lift behind them. *Action/sound:* bike chain, receding train.

How the storyboard would guide the crew. Each frame carries all four annotations, so the camera operator can reproduce every shot without further instruction: the **wide** establishers (Frames 1 and 4) fix the location and the turn, while the **mid** and **close-up** (Frames 2 and 3) escalate to the decision, giving the editor **varied shot sizes** to cut with pace. The **angles** carry meaning the crew must capture precisely — the **low angle** in Frame 2 lends the moment weight, the **high angle** in Frame 4 makes the turning-back feel small and resigned. The **camera-movement** notes tell the operator when to lock off (static) and when to **track in** (Frame 2) to draw the audience toward the call. The **durations** add to roughly a 14-second sequence, which lets the shoot and the edit plan the running time. Finally, the **action/sound** notes flag the diegetic sound (train, ringtone, boom bell) the location recordist must capture on the day. Because all of this is fixed on paper, the crew arrives knowing exactly what to shoot, in what framing, and why. *Marker's note:* seven marks need a **complete, correctly annotated storyboard** and an explanation that ties the **specific annotations** to how they **direct the crew** (framing, coverage, meaning, running time, sound) — a storyboard with no explanation, or an explanation with a vague storyboard, tops out mid-range.

Q19. Command term — analyse: break the production into its parts and show what each part reveals. The stimulus contains two things worth separating: how the boards were used, and the fact that this was an animation rather than a live-action shoot.

First, the storyboard functioned as an executable build document, not an illustration. Drawing 1,600 frames before production means every shot's **shot size, angle, camera movement and duration** was settled on paper, and making an **animatic** from those frames tested the **sequence and running time** while both were still cheap to change — exactly the point of doing this planning on paper, where a fix costs nothing. That is the test this subtopic applies to any visual planning document: **could someone else execute the product from this document without the author standing beside them?** Across 33 weeks and 135,000 exposures, a crew had to build, light and photograph each shot to match the boards, so any frame left vague or unannotated would have become guesswork repeated thousands of times. The annotations also carry the **meaning**: an angle or a movement that is not written on the frame is not shot.

Second, the documents an animation needs follow from the fact that the image is built rather than captured. A live-action crew photographs a location and performers that already exist, so it also needs a **shot list grouped by setup** to minimise camera and lighting moves, a **floor plan** to fix blocking and a **lighting plan** for that space. In stop-motion there is no location to walk into and nothing to capture until the sets and puppets have been made to suit the boards, so the storyboard and animatic take on the planning weight a shot list and floor plan carry in live action (an animation layout plan sits beneath them). This is the study design's point that these methods **vary from form to form** — the document follows the form. *Marker's note:* five marks need **both** strands — the storyboard as an executable document **and** the form-specific reason animation plans differently — each explained using the detail in the stimulus, not merely named; retelling the stimulus scores nothing.

Theory

This subtopic closes the pre-production plan. Across Chapter 5 you have fixed the production's **intention and audience** (5A), documented its **narrative** (5B) and produced the **visual planning documents** that show what it will look like and how it will be captured (5C). One job remains: to set out **who does what, in what order, and by when**. The study design names this last piece of the plan in a single line of key knowledge — **documenting production and post-production roles, tasks and timelines** — and adds a companion dot that this subtopic also owns: documenting the **codes and conventions, technologies and processes relevant to the selected media form, proposed audience, narrative and production**. Together these turn a creative plan into a plan that can actually be *run*.

Three things to document: roles, tasks and timelines. The three terms are distinct, and a strong plan documents all three.

- A **role** is a defined job of responsibility in the production — director, camera operator (or director of photography), sound recordist, editor, photographer, designer, writer, animator. A role says *who is responsible for what*. In a school production one person often fills several roles.
- A **task** is a single, specific unit of work that must be done — “storyboard the chase sequence”, “record the interview”, “colour-grade the edit”, “lay out pages 4–5”. A **task breakdown** (or task list) is the full set of tasks a production requires, usually organised by the **stage** it belongs to.
- A **timeline** is a **schedule** that places those tasks *in time* — with start dates, deadlines and **milestones** (key checkpoints such as “shoot complete” or “first full edit”). A timeline answers *by when*. A **production schedule** lays the whole project out week by week; a **call sheet** is the day-level version for a shoot, listing what is shot, where, and who is needed when.

Roles answer *who*, tasks answer *what*, and the timeline answers *when* — and the three lock together: every task is owned by a role and placed on the timeline.

Production and post-production. Notice the key knowledge says roles, tasks and timelines for **production and post-production**. Pre-production planning does not stop at the shoot. A complete plan looks ahead to the whole of the making — the **production** stage (when the product is captured, recorded, photographed or laid out) *and* the **post-production** stage (when it is edited, processed, mixed, graded, refined and resolved). So your task breakdown and timeline must schedule editing, sound-mixing, photo-processing, layout-finalising and the making of **title and credit sequences**, not just the day of capture. Planning the post-production work in advance is what stops a production running out of time after the shoot — a common and costly failure.

The student is the key principal. In Unit 4 you will realise this plan, and the study design sets one rule above all others for how that work is shared. It is previewed here because it shapes how you document roles from the start: **the student should be the key principal in the production process. All work undertaken by any cast or crew, or external assistance, must be under the direction of the student and documented along with the pre-production plans.** Read carefully what this does and does not allow. It **allows** you to have help — actors in front of the camera, a friend holding a boom, someone lending equipment or advice. It **requires** that (a) *you* make all the key creative decisions and **direct** everyone who contributes, and (b) every contribution is **documented** — who did it, when, and that it was under your direction — with that record kept **along with your pre-production plans**. The consequence for your roles document is concrete: name each role and who fills it, and record that all cast, crew and external assistance worked **under your direction**, keeping a note of any help received. A production where someone else made the creative decisions, or did the core creative work unsupervised, breaks the rule no matter how good the result.

Two of the seven forms tighten this further. For a **photographic** production the images must be **shot, processed and edited by the student**, and for a **print** production the pages must be **produced and edited by the student**. In those two forms you cannot hand the core making to anyone else even under your direction: *you* operate the camera and do the processing and editing; *you* produce and edit the pages. In the moving-image, animation and audio forms, by contrast, cast and crew may operate equipment and perform tasks **under your direction** (documented) — but the creative direction is still always yours.

Documenting varies from form to form. Just as the narrative documents (5B) and the visual planning documents (5C) vary with the form, so do the roles, the task breakdown and the shape of the timeline. A film shoot is scheduled very differently from a photo series' shoot plan, a print production's content deadlines, or a digital build's milestones. The table sets out the main pattern for each.

Media form	Typical roles to document	How the timeline is built	Its scheduling document
Video or film	director, camera/DOP, sound recordist, editor (+ cast)	shoot days, then an edit/post period; grouped for efficient capture	a shooting schedule and day-level call sheets , then an edit timeline
Animation	writer/designer, animator, background artist, sound designer, voice talent	asset creation → animating → compositing → sound, over a long post period	a production schedule broken into asset and animating milestones
Radio or audio	writer, presenter/voice talent, sound recordist, editor/mixer	record sessions, then an edit-and-mix period	a recording schedule plus an edit-and-mix timeline
Photographic	the student , filling the photographer, processing and editing roles	shooting sessions plus dedicated processing and editing time	a shoot plan/schedule across sessions, with a processing/editing block
Print	writer, photographer/illustrator, designer, editor	organised around content deadlines (copy, images, layout, proof)	a content/production schedule counting back from the deadline
Digital or online	designer, developer/builder, content creator, tester	a sequence of milestones : wireframe → build → content → test → launch	a build schedule / milestone plan
Convergent or hybridised	a combination of the above	combine each part's schedule so the whole fits together	a combined schedule consistent with the parts

The product menu as a set of planning constraints. Every pre-production plan is made for one of the seven forms on the study design's product menu, and each form comes with a **required extent** that your task breakdown and timeline must be built to deliver. These specifications are quoted below exactly as the study design sets them out — they are the constraints your schedule answers to.

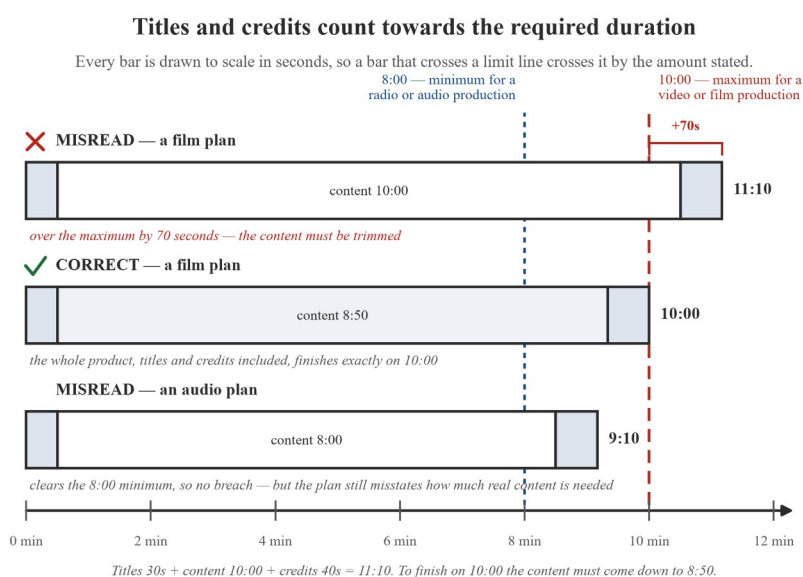
Media form (study-design menu)	Required extent (verbatim)	What it fixes in your roles, tasks and timeline plan
Video or film	3–10 minutes in length, including title and credit sequences	schedule enough shoot and edit time to deliver 3–10 finished minutes; the title and credit sequences are tasks in their own right and part of that running time
Animation	no more than 10 minutes in length, including title and credit sequences	plan a long post-production period for animating; titles and credits are tasks that count toward the running time
Radio or audio	a minimum of 8 minutes in length, including title and credit sequences	budget content so the finished piece runs at least 8 minutes with its titles and credits, which count toward that minimum
Photographic	a minimum of 10 original sourced images shot, processed and edited by the student	schedule shooting and processing/editing time for at least ten original images, all shot, processed and edited by you
Print	a minimum of 8 pages, produced	schedule content, layout and

Media form (study-design menu)	Required extent (verbatim)	What it fixes in your roles, tasks and timeline plan
	and edited by the student	proofing to deliver at least eight finished pages, all produced and edited by you
Digital or online	demonstrates comparable complexity consistent with the other media forms	scope the build (screens, pages, content) so it is a comparable size of task
Convergent or hybridised	incorporates aspects of a range of media forms and is consistent with product durations and the descriptors listed	combine forms so the whole meets an equivalent extent

Two traps recur when a plan is measured against this menu, and a good planner checks for both:

1. **Under-shooting a minimum.** A photographic plan that schedules only eight images falls short of the required **minimum of 10 original sourced images**; a print plan of six pages falls short of the **minimum of 8 pages**. The fix is to scale the task list and timeline up to (and a little beyond) the minimum — and, for photography and print, to make sure *you* are the one shooting, processing, editing or producing them.
2. **Forgetting that titles and credits count toward the duration.** For the moving-image, animation and audio forms the required length is measured **including** the title and credit sequences, so a student who plans “the full running time of content, then I’ll add a title and credits on top” has misread the rule. Where the form sets a **maximum**, that misreading is a breach: a film must finish inside **3–10 minutes** and an animation at **no more than 10 minutes**, so ten minutes of content plus a 30-second title sequence and a 40-second credit roll runs 11 minutes 10 seconds — over length, and the content has to be trimmed to make room. Where the form sets only a **minimum** — audio’s **8 minutes** — the same misreading over-delivers rather than breaches, because eight minutes of content plus its titles and credits still clears the minimum; it remains a planning error, though, because the plan misstates the requirement and hides how much real content the piece needs. Either way, work out the running time *with* the titles and credits inside it, and schedule producing those sequences as real tasks.

The figure below draws all three plans to scale in seconds against both limits — the film maximum that the misread plan overruns by 70 seconds, and the audio minimum that the same misreading clears.



Codes, conventions, technologies and processes — chosen and justified. The companion key-knowledge dot asks you to document the **codes and conventions, technologies and processes relevant to the selected media form, proposed audience, narrative and production**. That is **four** things to record, not two — a plan that names only its equipment and its working methods has answered half the dot.

- **Media codes** are the technical and symbolic tools that construct meaning. The study design’s open list includes **camera, acting, mise en scene, editing, lighting, sound, typography, colour, visual composition, text and graphics** and **paper stock** for print. Documenting them means naming the codes your production will build meaning with and saying *how* you will use each — not “lighting”, but “low-key side lighting in the workshop scenes”.
- **Media conventions** are the rules and generally accepted ways of constructing and organising media products. They come in three kinds: conventions of the **form and product** (a radio documentary’s presenter introduction, actuality and interview; a print feature’s masthead, columns and pull quotes), **genre** conventions (the isolated setting and stalking camera of horror), and **narrative** conventions (character, character arcs, three-act structure). Documenting them means stating which conventions your production will follow — and which, deliberately, it will break.
- **Technologies** are the equipment and software you will use — a particular camera, microphone, lighting kit, editing program or layout program.
- **Processes** are the methods you will follow — recording in a quiet room, shooting at golden hour, building assets before animating, multitrack mixing, proofing before print.

Every one of the four should be **justified** by three things at once:

- the **form** — an audio product builds meaning through the **sound** code and needs a good microphone and monitoring, not a camera rig; a print product works through typography, colour and visual composition, and needs layout software, not a boom pole;
- the **audience** — commuters listening on earbuds need clean, clear sound; young children need bright, simple visuals and the familiar conventions of the picture books they already read;
- the **narrative** — an intimate story of one person’s recollections calls for a close, warm recording set-up, while a fast chase calls for a stabilised, mobile camera and fast, rhythmic editing.

“I will use a camera” is not a justified choice; “I will use a shoulder-mounted stabilised camera because the narrative follows a character on the move and the audience expects smooth, immersive footage” is. The same test applies to a code or a convention: not “I will use sound”, but “I will hold the location atmosphere under every interview so the listener stays inside the building with her”. Documenting all four this way also feeds the task breakdown — each code and convention implies tasks (sourcing the archival material, rigging that lighting, designing the masthead), each piece of equipment implies tasks (booking it, learning it, operating it), and each process implies time on the schedule.

Where this plan sits in the production workflow. Media Units 3 and 4 are assessed largely through the **School-assessed Task (SAT)** — a single production project that spans the two units. The roles, tasks and timelines you document here are one document in a chain, and it helps to see the whole chain:

- In **Unit 3, Area of Study 2** you build a **research portfolio (folio)** — researching a media form and existing products, and completing **production experiments** that develop your skills and are documented and evaluated.
- In **Unit 3, Area of Study 3** — this chapter — you turn that research and experimentation into a **pre-production plan**: the intention and audience (5A), the documented narrative (5B), the visual planning documents (5C) and, finally, the **roles, tasks and timelines** and the codes and conventions, technologies and processes (5D).
- In **Unit 4, Area of Study 1** you **realise** that plan: you produce and post-produce the finished media product, following the schedule, and you reflect on and evaluate the process.

The timeline you write now is therefore the bridge between planning and making: it is the schedule the Unit 4 production runs on. This is why the roles, tasks and timelines document matters — a vague plan here becomes a Unit 4 production that runs late or falls short of the menu.

Method for the exam items. Roles, tasks and timelines appear on the written exam under the *Media production* banner (the same territory as the 2025 production chain). Three shapes recur:

1. **Document the roles, tasks and/or timeline for a proposed production.** Work through four steps:
 - (1) identify the **form** and its **menu specification**; (2) list the **roles** needed, noting that you are the **key principal** who directs all of them; (3) break the work into a **task breakdown** across pre-production,

production and post-production; (4) place the tasks on a **timeline** with milestones, scaled to deliver the required extent.

2. **Check or correct a plan against the requirements.** Measure the plan against the form's menu specification (duration *including* titles and credits; the image or page minimum; who must do the work) and against the **key-principal** rule, then name the specific failure and the fix.
3. **Select and justify the codes and conventions, technologies and processes for a proposed production.** Work the four elements in turn: the **codes** you will build meaning with, the **conventions** of the form and genre you will follow, the **technologies** you will use and the **processes** you will follow. Justify each by the **form**, the **audience** and the **narrative** together, then say what each choice adds to the task breakdown and the timeline.

In all three, the assessors reward the same things they reward across the whole paper: **specifics** — named roles, concrete tasks tied to a stage, real deadlines and milestones, a plan that meets the menu, and named codes, conventions, technologies and processes justified by form, audience and narrative.

Contemporary example — Tennis Australia, January 2026

Tennis Australia is the sport's national governing body, and it produces the Australian Open host broadcast from Melbourne Park — a live sport operation running to a fixed tournament calendar.

On 20 January 2026, Tennis Australia set out its broadcast plan for AO 2026. A world feed would run 24 hours a day across all fifteen days of the main draw, adding more than 180 hours of content for rights holders in other time zones; English commentary was extended to seven courts; the host broadcast commentary team numbered more than 55 hosts, leads, experts and reporters; and sixteen international crews worked around the grounds. Rod Laver Arena was produced in UHD, the other courts in a 1080p HDR native format.

This is the subtopic at industrial scale. The **roles** are named and separated — commentary, studio hosting, crews on the grounds — so that every defined job of responsibility has an owner. The **tasks** multiply with the courts: seven commentary feeds and a round-the-clock world feed each generate their own capture work, and each generates **post-production** work as highlights and packages are cut. The **timeline** is the one thing the broadcaster does not set: the draw fixes fifteen days, tennis matches end when they end rather than on a clock, and the roster must still cover every hour. And the **technologies** named — UHD on the main arena, HDR elsewhere — are choices answerable to the form and the audience, which is exactly what the companion key-knowledge dot asks you to document and justify.

Source: Tennis Australia, "AO broadcast transformed...everything, everywhere", 20 January 2026 — <https://ausopen.com/articles/news/ao-broadcast-transformedeverything-everywhere>. Accurate as at July 2026.

Worked examples

Example 1 — scaffolded

For the proposed short film below, document the key production and post-production roles, and set out a task breakdown across the three production stages. (5 marks)

Idea. *The Handover* — a 4-minute short film in which a teenager runs her grandfather's Saturday market stall on her own for the first time, and earns his quiet trust by the end of the day.

This is a documenting-roles-and-tasks item. The table builds the plan one move at a time; read the left column as the plan being written.

Working	Comment
Roles. As the student I am the key principal : I direct the whole production and will fill the roles of director and editor myself. I will also document a camera operator and a sound recordist , and the cast (the teenager and the grandfather).	Start with roles — <i>who is responsible for what</i> . Name the student as key principal, and list the core small-crew roles.
All cast and crew work under my direction , and I will keep a record of who did what, so the plan meets the	State the key-principal rule up front — it is the

Working	Comment
rule that all such work must be directed by the student and documented.	discipline the marker looks for.
Pre-production tasks: finalise the script, draw the storyboard and shot list, scout (recce) the market location and secure permission to film there, and schedule the shoot day.	Break the work into stages . Pre-production tasks are the planning and preparation that must be done <i>before</i> the shoot.
Production tasks: on the shoot day, direct the cast and capture every shot on the shot list, record clean location sound, and log the takes as we go.	Production tasks are the capture — everything done on the day, under the student's direction.
Post-production tasks: edit the picture, edit and mix the sound, add the title and credit sequences , colour-grade, and export the finished 4-minute film.	Post-production tasks are the editing and finishing . The title and credit sequences are their own tasks — and count toward the 3–10-minute running time.
<i>Check:</i> every task belongs to a stage and to a role; the plan reaches from preparation through capture to a finished, titled-and-credited film.	The marker rewards a task breakdown that spans all three stages and looks ahead to post-production, not just the shoot.

Example 2 — scaffolded

Produce a production schedule (timeline) for the animated production below, from pre-production to a finished product, showing the key milestones. (6 marks)

Brief. *The Long Way Round* — a proposed five-minute 2D animation for the Merribank Youth Film Night, in which a boy takes an ever more ridiculous detour to avoid walking past a barking dog. It must run no more than ten minutes including its title and credit sequences, and be delivered in ten weeks.

This is a build-the-timeline item for an animation, whose schedule is organised around **asset creation and animating** and carries a long production and post-production period. The table builds the schedule block by block.

Working	Comment
Weeks 1–2 (pre-production). Finalise the script and storyboard, then cut the boards into an animatic timed to five minutes, with a slot in it for the title and credit sequences. Milestone: animatic locked.	The animatic is an animation's key early milestone: it fixes the running time — inside the ten-minute maximum, titles and credits counted — before any expensive animating begins.
Week 3 (pre-production). Design and build the assets : character poses and rigs, props and the background art for each location. Record the voice track . Milestone: assets built and voice recorded.	Animation reverses one part of the usual order: the voice is recorded <i>before</i> the animating, because the movement is timed to the recorded dialogue. Effects and music still come later.
Weeks 4–7 (production). Animate scene by scene against the animatic, checking each finished scene back into it. Milestone: all scenes animated.	Animating is this form's capture stage, and it is the longest block on the schedule — a minute of finished animation takes far longer to make than a minute of live action.
Week 8 (post-production). Composite the animated scenes over the backgrounds, colour-correct, and build the title and credit sequences . Milestone: full picture cut.	Post-production here is compositing and finishing. The title and credit sequences are tasks in their own right — and their screen time sits <i>inside</i> the ten minutes.
Weeks 9–10 (post-production). Add sound effects and music, mix, then export and deliver for the screening. Milestones: final mix; delivery.	End on the delivery milestone the brief set, with the mix immediately before it. Working back from the screening date is what makes the schedule realistic.
<i>Check:</i> every stage has a dated block and a milestone, the animating block is the longest, and the finished piece runs five minutes — inside the ten-minute maximum with its titles and credits counted.	The marker rewards real milestones , a schedule shaped by the form (assets and voice → animating → compositing → sound), and a plan that meets the menu.

Example 3 — unscaffolded

A student's plan for a convergent production is set out below. Explain how it fails to meet the study design's requirements for the convergent or hybridised form, and correct it. (4 marks)

Stimulus. *Night Shift* — a proposed convergent production about the people who keep a suburban hospital running overnight: a **90-second video** for the hospital's social media, plus a **two-page** printed handout of photographs and captions. The student's plan calls the two "separate jobs, done in whatever order suits", books a single evening to shoot both, and ends at that shoot.

The plan fails the requirements in three ways. First, it falls short on **extent**. A convergent or hybridised production must incorporate aspects of a range of media forms and be **consistent with product durations and the descriptors listed** for the other forms — the combined product has to be an equivalent size of task. Ninety seconds of video sits well under the film form's **3–10 minutes**, and a two-page handout well under print's **minimum of 8 pages**, so the two parts together do not add up to a comparable production. Second, there is **no combined schedule**: the convergent form's timeline has to make the parts fit together, and here the video and the handout share a subject, a location and a shoot, so the stills and the footage should be planned into the same visits and the two edits sequenced against one delivery date — not run as unrelated jobs "in whatever order suits". Third, the plan **ends at the shoot**, scheduling no video edit, no page layout and no title and credit sequences; a single evening cannot capture both the footage and the stills the two parts need.

Corrected, the plan should scale the parts so that the whole is consistent with the listed durations and descriptors — for example a **three-minute video**, including its title and credit sequences, with an **eight-page** photo-and-caption booklet produced and edited by the student — and then build **one** schedule covering both: two evening shoots capturing footage and stills together, a post-production block that carries the video edit and the page layout side by side, and shared milestones (content complete; first cut and first full layout; delivery). *Takeaway*: a convergent plan is measured as **one production** — check the combined extent against the menu, and schedule the parts as a single interlocking timeline rather than as separate jobs.

Example 4 — unscaffolded

Explain how you would select and justify the codes and conventions, technologies and processes for the proposed audio production below, and how those choices shape its task breakdown and timeline. (7 marks)

Brief. *Static* — a proposed nine-minute audio documentary for Redgum Community Radio about the last operator of a small-town telephone exchange, told through her own recollections. The audience is the station's regional adult listeners, many of whom listen while driving. It must run at least eight minutes, including its title and credit sequences.

Every code, convention, technology and process choice for *Static* is justified by the **form**, the **audience** and the **narrative** together. Because the **form** is audio and the **narrative** is carried entirely by one woman's voice and recollections, I would choose a portable **digital field recorder** with a **lavalier or shotgun microphone** rather than a phone's built-in mic, so her voice is captured close, warm and clear — in an audio product the voice *is* the picture. Because the **audience** listens on the radio and often in the car, I would follow a **process** of recording in a quiet room and monitoring on headphones to keep the levels clean and free of background noise, since a driving listener cannot rewind a muddy line. For assembling the piece I would use **multitrack editing software**, which lets me layer the interview, archival telephone-exchange sound effects and a low music bed — technologies chosen because the narrative moves between memory and place.

The **codes and conventions** are documented in the same way. An audio product builds meaning almost entirely through the **sound** code, so my plan states exactly how I will use it: her voice recorded close and dry so it sits intimately in the listener's ear; archival exchange sound — the ring, the click of a jack into a socket — to place the story in a room the audience has never seen; and a sparse music bed under the reflective passages only. The **conventions** I will follow are those of the radio documentary form: a short presenter introduction, extended first-person **actuality** rather than scripted narration over the top of her, and a spoken title and credits read. Both are justified the same three ways — the **form** carries everything on sound alone, the **audience** of regional adult listeners already knows these conventions from the station's other programs, and the **narrative** of one woman's recollections is served by the conventions that keep her own voice in charge of the story.

These choices then shape the **task breakdown and timeline**. The equipment implies production tasks (booking and testing the recorder, conducting and recording the interview) and a process task (**logging and transcribing** the interview to find the story). The chosen codes and conventions imply their own tasks — sourcing or recording the exchange sound effects, and recording the presenter introduction — and the multitrack plan implies post-production tasks (editing the interview, laying in the effects and music bed, mixing). And because the audio form requires a **minimum of eight minutes in length, including title and credit sequences**, producing the spoken title and the credits read is scheduled as a real task that counts toward the running time — not added “on top” afterwards. Throughout, I am the **key principal**: I direct and record the interview, and do the editing and mixing myself; the interviewee is a documented contributor, and any help from a station engineer is under my direction and recorded. *Takeaway*: justify each code, convention, technology and process by form, audience *and* narrative — and let those choices drive the tasks and the schedule, including the titled-and-credited running time.

Practice questions

Scaffolded

- Q1.** Define each of the following terms as used in a pre-production plan: (a) a role; (b) a task breakdown; (c) a timeline (production schedule).
- Q2.** The study design requires the student to be the key principal in the production process. (a) State the rule in your own words. (b) Give one example of work that cast, crew or external assistance may do in a **film** production. (c) State what must be documented whenever someone other than the student contributes to the production.
- Q3.** Roles, tasks and timelines are documented differently from form to form. (a) Name the day-level scheduling document a film crew uses on a shoot. (b) Name what a **print** production’s timeline is mainly organised around. (c) Name three milestones a **digital or online** build’s timeline typically passes through, in order.
- Q4.** The product menu sets planning constraints. (a) State the minimum number of original images for a photographic production, and who must shoot, process and edit them. (b) State the duration range for a video or film production, and what that duration must include. (c) Explain why the title and credit sequences must be built into a film’s timeline and counted in its running time.
- Q5.** A task breakdown organises work by production stage. (a) Name the three production stages a task breakdown spans. (b) Classify each task as pre-production, production or post-production: (i) recording the voice-over; (ii) drawing the storyboard; (iii) colour-grading the edit; (iv) booking the location; (v) mixing the sound; (vi) casting the actors. (c) Explain why a pre-production plan documents post-production tasks even though they happen much later.
- Q6.** A reliable method for documenting roles, tasks and a timeline is: identify the form and its menu specification → list the roles (you as key principal) → break the work into tasks across the three stages → place the tasks on a timeline with milestones, scaled to the menu. (a) List, in order, the four steps of this method. (b) For a production you are planning, or could plan, this year, complete the first two steps. (c) Complete the last two steps for the same production.

Un scaffolded

- Q7.** Describe how a task breakdown organises the work of a proposed **radio or audio** production across pre-production, production and post-production. Use an example task from each stage. (3 marks)
- Q8.** Describe the key roles you would document for a proposed **animated** production, and state the responsibility of each. (4 marks)
- Q9.** For a media production you are planning, or could plan, this year, explain how the requirements of its media form shape the **roles** you would document and the shape of your **timeline**. (4 marks)
- Q10.** (*Stimulus.*) Read the shooting schedule described below.

Stimulus. A student’s shooting schedule for the short film *The Lockout* lists the scenes in story order and books a single day to capture all fourteen shots. Two of the cast are available only on the Saturday, but the schedule shoots their scenes on the Sunday. No time is left in case anything goes wrong.

Describe two ways this shooting schedule should be improved. (4 marks)

Q11. Explain how the timeline for a **print** production is organised around content deadlines (copy, images, layout and proofing), and how the plan is scaled to meet the eight-page requirement. (4 marks)

Q12. Describe how a **digital or online** production is planned as a sequence of milestones, and how the plan keeps the build of comparable complexity to the other forms. (4 marks)

Q13. (Stimulus.) Read the film plan below.

Stimulus. A student's plan for a short film reads: "The film itself will run 10 minutes. I will then add a 30-second title sequence at the start and a 40-second credit roll at the end."

Discuss how this plan misreads the requirements for the video or film form, and how it should be corrected. (4 marks)

Q14. For a proposed animated public-information film, *Bin Night*, for Hartwell Shire Council (aimed at local households, no more than ten minutes including titles and credits), explain how you would select and justify the codes and conventions, technologies and processes, referring to the form, the audience and the narrative. (5 marks)

Q15. Explain where the pre-production plan — including the roles, tasks and timelines — sits in the Media production workflow, from the research portfolio and production experiments through to the Unit 4 production, and why the timeline matters to realising the plan. (5 marks)

Q16. (Stimulus.) Read the student's plan below.

Stimulus. For her production, a photographic series, Tara plans the following: "My uncle, who is a professional photographer, will take the photos because he has a better camera. My friend who studies graphic design will edit and colour-correct them. I will choose which locations to photograph and write the captions."

Discuss how this plan breaches the requirement that the student be the key principal, and how it should be changed and documented. (5 marks)

Q17. Explain how documenting roles, tasks and a timeline during pre-production reduces risk and keeps a proposed production on track through the production and post-production stages. (6 marks)

Q18. (Stimulus.) Read the brief below.

Brief. Parkside Community Centre wants a short film, *Open House*, to show local residents what the centre offers and encourage them to drop in. The audience is adults of all ages living in the surrounding suburb. The film will screen on the centre's social media and on a monitor in its foyer. It must run 3–10 minutes, including title and credit sequences.

Develop a plan for this production. Document the key **roles**, a **task breakdown** across the three production stages, and a **timeline** with milestones; ensure your plan meets the requirements for the film form; and justify **one** key technology or process choice by reference to the form, audience and narrative. (8 marks)

Q19. (Contemporary example.) On 20 January 2026, Tennis Australia set out its broadcast plan for the 2026 Australian Open: a world feed running 24 hours a day across all fifteen days of the main draw, English commentary extended to seven courts, a host broadcast commentary team of more than 55, and sixteen international crews working around the grounds. Analyse how an **immovable timeline** — a schedule fixed by the event rather than chosen by the producer — changes what the **roles** and the **task breakdown** must do. (5 marks)

Answers

Q1. (a) A defined job of responsibility in the production (e.g. director, camera operator, editor) — who is responsible for what. (b) The full set of specific units of work a production requires, organised by production stage. (c) A schedule that places the tasks in time, with deadlines and milestones — who does what by when.

Q2. (a) The student must make all the key creative decisions and direct the whole production; any cast, crew or external help works under the student's direction. (b) Any: an actor performing, a friend operating the camera or holding the boom, someone lending equipment or advice — all under the student's direction. (c) Who contributed, what they did, when, and that it was under the student's direction (plus any external assistance received).

Q3. (a) A call sheet. (b) Content deadlines (getting the copy and images done before layout). (c) Any ordered three of: wireframe → build → content → test → launch.

Q4. (a) A minimum of ten original sourced images, shot, processed and edited by the student. (b) 3–10 minutes in length, including the title and credit sequences. (c) Because titles and credits are part of the product and count toward the required running time, so they must be scheduled as tasks and their screen time planned, not added outside the duration.

Q5. (a) Pre-production, production, post-production. (b) (i) production; (ii) pre-production; (iii) post-production; (iv) pre-production; (v) post-production; (vi) pre-production. (c) Because the plan must reserve time and assign roles for editing/finishing in advance, or the production runs out of time after capture; post-production is real work that has to be scheduled before it can be done.

Q6. (a) 1 identify the form + its menu specification; 2 list the roles (student as key principal); 3 break the work into tasks across the three stages; 4 place the tasks on a timeline with milestones, scaled to the menu. (b)–(c) Any production, correctly worked (see solution for a model).

Q7. Describe (3). Pre-production = planning/preparation tasks (e.g. writing the interview questions, booking the recording space); production = capture tasks (e.g. recording the interview and the location atmosphere); post-production = editing/finishing tasks (e.g. editing and mixing, recording the title and credit sequences) — one audio example task each, correctly staged.

Q8. Describe (4). Animation roles named with responsibilities — e.g. writer/designer (story and visual design), animator (creating the movement), background artist (settings), sound designer/voice talent (audio) — with the student as key principal directing all. Must give a responsibility for each.

Q9. Explain (4). Own production; the media form named together with its menu requirement; then a consequence drawn for **each** of the two — the **roles** the requirement makes necessary or forbids (in photography and print the student must personally do the core making, so those roles cannot be given away), with the student as key principal directing any contributor; and the **shape of the timeline** the form dictates (shoot days plus an edit period; content deadlines; assets and voice before animating; recording then edit-and-mix; or build milestones).

Q10. Describe (4). Two of: (i) no contingency time — build in buffer/backup time in case something goes wrong; (ii) it ignores cast availability — schedule the two actors' scenes on the Saturday they are free; (iii) shooting in story order wastes time — group shots by location/setup for efficient capture; (iv) fourteen shots in one day may be unrealistic — check the day is achievable or add a day.

Q11. Explain (4). A print timeline counts back from the delivery date and is organised around the content deadline — copy and images must be finished before layout, then proofing before printing; the task list and schedule are scaled to produce at least eight finished pages, all produced and edited by the student.

Q12. Describe (4). A digital build is planned as ordered milestones (wireframe → build → content → test → launch); comparable complexity is kept by scoping the number of screens/pages and the depth of content to a size of task equivalent to the other forms (not a single trivial screen).

Q13. Discuss (4). The video or film form requires **3–10 minutes including** the title and credit sequences; the plan treats them as extras added “on top” of ten minutes, so the finished film would run 11 minutes 10 seconds and exceed the maximum. Corrected: the titles and credits count toward (are part of) the duration, so the story content is trimmed

to about 8 minutes 50 seconds or less, leaving the finished film at or under ten minutes **with** its title sequence and credit roll included; both are scheduled as post-production tasks in their own right.

Q14. Explain (5). Codes, conventions, technologies and processes justified by form + audience + narrative — e.g. **codes**: bright flat colour and simple character design (mise en scene), a clear voice-over and on-screen text and graphics labelling each bin; **conventions**: the public-information animation’s single guiding narrator, step-by-step structure and summarising end card; **technologies**: 2D animation software and a drawing tablet, plus a good mic in a quiet room (audience: local households); **process**: build assets → animate → add sound (narrative: a clear how-to). At least one code or convention as well as a technology and a process, each tied to form and one of audience/narrative; note the ≤10-minute-incl-titles constraint.

Q15. Explain (5). Unit 3 AoS2 research portfolio + production experiments → Unit 3 AoS3 pre-production plan (intention/audience, narrative, visual documents, roles/tasks/timelines) → Unit 4 AoS1 production and post-production realise the plan (the SAT spans Units 3–4). The timeline is the schedule the Unit 4 production runs on, so a realistic timeline is what makes the plan deliverable.

Q16. Discuss (5). The photographic form requires the images to be shot, processed and edited by the student, and the key-principal rule requires the student to make and direct the creative work; here the uncle shoots and the friend edits — the two things the student must do — so the plan breaches both. Fix: Tara shoots, processes and edits the images herself (she may borrow the uncle’s camera and take advice under her direction, but must operate it and do the editing); choosing locations and captions is fine. Document: whose equipment was borrowed, any advice/assistance received, and that all creative decisions and the shooting/processing/editing were her own.

Q17. Explain (6). A how/why chain: documented roles remove “who was meant to do this?” confusion; a staged task breakdown ensures nothing (especially post-production) is forgotten; a timeline with milestones and buffers keeps capture and editing on schedule and catches slippage early — so the production is realistic, on time and meets the menu, rather than running late or short after the shoot.

Q18. Develop + explain (8). A full plan: key roles with the student as key principal; a task breakdown across pre-production, production and post-production; a timeline with milestones; explicit compliance with the film menu (3–10 minutes including title and credit sequences, scheduled as tasks); and one technology/process choice justified by form, audience and narrative. See Fully-worked solutions for a full model with band descriptors and common errors.

Q19. Analyse (5). The timeline is fixed **first** and everything else is built to fit it: fifteen days and seven courts are given, so the **task breakdown** is derived from the schedule rather than the schedule from the tasks. Credit for: every hour of a 24-hour feed must be **owned** by a rostered role, so roles are defined by **coverage** (who is on which court, when) not just by craft; tasks are **simultaneous** rather than sequential, so they cannot be done by one person in turn; **post-production** (highlights, packages, the 180+ hours for other time zones) runs **alongside** capture instead of after it; and there is **no contingency in the timeline**, so the buffer has to sit in spare crew and duplicated equipment instead. A candidate may also note that match length is unpredictable, so the roster must be built for the longest plausible day.

Fully-worked solutions

Q1. (a) A **role** is a **defined job of responsibility** in the production — for example director, camera operator, sound recordist, editor, photographer or designer — stating *who is responsible for what*. **(b)** A **task breakdown** is the **full set of specific units of work** the production requires (such as “storyboard the scene”, “record the interview”, “grade the edit”), usually organised by the **stage** each task belongs to. **(c)** A **timeline**, or **production schedule**, is a **schedule that places the tasks in time**, with start dates, deadlines and **milestones** — stating *by when* each thing must be done. *Marker’s note:* keep the three distinct — roles answer *who*, tasks answer *what*, the timeline answers *when*.

Q2. (a) The rule is that **the student must be the key principal** — the student makes **all the key creative decisions** and **directs the whole production**, and any cast, crew or external assistance works **under the student’s direction**. **(b)** In a film production, cast may **perform**, a crew member may **operate the camera or hold the boom**, and someone may **lend equipment or advice** — all permitted **under the student’s direction**. **(c)** Whenever anyone other than the student contributes, the plan must **document who did what, when, and that it was under the student’s direction** (and record any external assistance), and that record is kept **along with the pre-production plans**. *Marker’s note:* the

rule allows help; it does not allow someone else to make the creative decisions or to do the core creative work unsupervised.

Q3. (a) A **call sheet** — the day-level schedule listing what is shot, where, and who is needed when. (b) It is organised around **content deadlines**: the copy and images must be finished before the pages can be laid out, and layout before proofing and printing. (c) In order: **wireframe** → **build** → **content** → **test** → **launch** (also acceptable: design → prototype → develop → test → release). *Marker's note*: the print schedule is deadline-driven; the digital schedule is milestone-driven — the form changes the shape of the timeline.

Q4. (a) A photographic production must be a **minimum of ten original sourced images**, and they must be **shot, processed and edited by the student**. (b) A video or film production must run **3–10 minutes in length**, and that duration **includes the title and credit sequences**. (c) “*Explain*” asks for a *how/why account*. The title and credit sequences are **part of the product** and their screen time **counts toward the 3–10-minute duration**, so they must be planned as **tasks with real time on the schedule** and their place at the opening and close built into the running time — not treated as extras added outside the duration. *Marker's note*: the moving-image, animation and audio forms all measure length *including* titles and credits; the photographic and print forms carry image or page minimums instead.

Q5. (a) **Pre-production, production, post-production**. (b) (i) **production** (recording is capture); (ii) **pre-production** (planning); (iii) **post-production** (editing/finishing); (iv) **pre-production** (preparation); (v) **post-production** (finishing); (vi) **pre-production** (preparation). (c) “*Explain*” asks for a *reason*. A pre-production plan documents post-production tasks because those tasks must be **scheduled and assigned in advance** — editing, mixing, processing and making titles and credits all take real time, and a plan that stops at the shoot leaves no time or ownership for them, so the production stalls after capture. *Marker's note*: the classic failure is a plan that treats the shoot as the finish line — post-production is often the longest stage.

Q6. (a) The four steps: **1** identify the **form and its menu specification**; **2** list the **roles**, with the student as **key principal**; **3** break the work into a **task breakdown across the three stages**; **4** place the tasks on a **timeline with milestones**, scaled to the menu. (b)–(c) *Model (proposed production: a five-minute short documentary about a school's breakfast club)*. **Step 1** — form: video/film, so 3–10 minutes including titles and credits. **Step 2** — roles: me as director/editor and key principal, a camera operator and a sound recordist under my direction, plus the interviewees. **Step 3** — tasks: (pre) script questions, storyboard, shot list, arrange interviews, schedule; (production) film the breakfast club over two mornings, record interviews and room sound; (post) edit, mix sound, make the title and credit sequences, grade, export. **Step 4** — timeline: week 1 pre-production (milestone: shot list and schedule done); week 2 shoot (milestone: filming complete); weeks 3–4 edit and finish (milestone: first full edit, then final export). *Marker's note*: the steps connect — the menu chosen in step 1 sizes the timeline in step 4.

Q7. “*Describe*” asks for an *account of the features*. A task breakdown splits a production's work into its three **stages** and lists the specific jobs in each. For a proposed **radio or audio** production the **pre-production** tasks are planning and preparation — for example, **writing the interview questions** and booking the recording space. The **production** tasks are the **capture** — for example, **recording the interview** and the location atmosphere it will sit in. The **post-production** tasks are **editing and finishing** — for example, **editing and mixing** the tracks and recording the **title and credit sequences**. Organising the tasks this way shows, at a glance, everything that must be done and *when* in the process it happens, so nothing is forgotten and each stage can be scheduled. *Marker's note*: three marks need one clearly staged example task from **each** of the three stages, not a single undivided list.

Q8. “*Describe*” asks for an *account of each role*. For a proposed **animated** production I would document these key roles. A **writer/designer** develops the story and designs the visual style, characters and settings. An **animator** creates the movement — the frames or keyframes and in-betweens that bring the design to life. A **background artist** produces the settings the action plays out against. A **sound designer and voice talent** provide the dialogue, music and effects. Above them all, I am the **key principal**: I make the creative decisions and **direct** everyone, and I may fill several of these roles myself. *Marker's note*: four marks need each role paired with **its responsibility**; naming roles without saying what each is responsible for is the common miss.

Q9. “*Explain*” asks for a *how/why account*. *Model response (own production — a 12-image photographic series on the last week of a suburban drive-in)*. My form is a **photographic** production, and the study design requires a **minimum of 10 original sourced images shot, processed and edited by the student**. That requirement shapes the **roles** first. Because the images must be shot, processed *and* edited by me, I cannot document a separate photographer or a retoucher: I fill the **photographer, processing and editing** roles myself. The only other people in my roles

document are the drive-in's manager, who gives me access, and a friend who holds a reflector for the night frames — both working **under my direction** as the key principal, and both recorded as documented assistance. It then shapes the **timeline**, which cannot be built around one capture day the way a short film's is. It needs **several shooting sessions** across the drive-in's final week, each timed to different light (the queue at dusk, the projection box mid-session, the empty lot at dawn), so that I finish with more than the required ten images to select from; then a **dedicated processing and editing block**, because processing and editing are part of the required work and not an afterthought; then a **selection and sequencing** milestone at which the twelve final images are locked. So the one menu line sets both *who may do the work* and *how many blocks the schedule needs*. *Marker's note*: four marks need the form's **specific requirement** named and then a consequence drawn for **each** of roles and timeline — a general answer about “planning carefully” that never names the requirement sits low.

Q10. “Describe” asks for an account of the improvements. This schedule should be improved in two concrete ways. **First, it ignores cast availability.** Two actors are free only on the Saturday, yet the schedule shoots their scenes on the Sunday, so those scenes cannot be filmed at all; the fix is to **re-order the schedule to shoot the two actors' scenes on the Saturday** they are available. **Second, there is no contingency time.** Booking a single day for all fourteen shots with nothing left over means any delay — weather, a technical fault, a missed shot — sinks the shoot; the fix is to **build in buffer time** (a backup block, or a second day) so problems can be absorbed. (A further improvement would be to **group the shots by location or setup** rather than story order, to capture more in the time available.) *Marker's note*: four marks reward **two** specific, named problems each with a **fix** — “make a better schedule” earns nothing.

Q11. “Explain” asks for a how/why account. A **print** timeline is built by **counting back from the delivery date** and is organised around a **content deadline**. The tasks fall in a fixed order because each depends on the last: the **copy** (words) and **images** must be finished first, because until they exist there is nothing to lay out; then the pages are **laid out**; then the layout is **proofread and corrected**; then the booklet is **printed**. The content deadline is therefore the pivot of the schedule — everything downstream waits on it. The whole plan is **scaled to the eight-page minimum**: the content plan fixes at least eight pages, and the layout and proofing time is set to finish all of them, produced and edited by the student. *Marker's note*: the point is the **dependency** — copy and images before layout before proof before print — not just a list of print jobs.

Q12. “Describe” asks for an account. A **digital or online** production is planned not around a single shoot but as an ordered sequence of **milestones**, each a checkpoint that must be reached before the next: typically **wireframe** (plan the screens and structure) → **build** (construct the screens and navigation) → **content** (add the real text, images and media) → **test** (check it works on the target devices and fix faults) → **launch** (release it). The plan keeps the build of **comparable complexity** to the other forms by **scoping** it deliberately — enough screens, pages and depth of content to be a task equivalent in scale to a 3–10-minute film or a ten-image photo series, rather than a single trivial page. *Marker's note*: four marks need the **milestone sequence** and the idea that complexity is controlled by scoping the build to match the other forms.

Q13. “Discuss” asks you to develop the point and reach a position. The plan **misreads the duration requirement**. A video or film production must run **3–10 minutes in length, including title and credit sequences**, but this plan treats the title sequence and the credit roll as extras added “**on top**” of the ten minutes, as if they sat outside the required length. They do not: at 30 seconds plus 40 seconds they add **1 minute 10 seconds** of screen time, so the film as planned would finish at **11 minutes 10 seconds** — over the ten-minute maximum, and so outside the menu. Corrected, the plan should treat the ten minutes as the **whole finished product**: the story content is cut back to about **8 minutes 50 seconds**, so that with its titles and credits inside it the film lands at or under ten minutes — and better still a little under, leaving room for a late addition in the edit. The title sequence and credit roll should also be **scheduled as post-production tasks** with real time on the timeline, not left as a few minutes' work at the end. *Marker's note*: the misconception (titles and credits as extras) is exactly the one the study design's wording guards against, and it bites hardest on the **capped** forms — film's 3–10 minutes and animation's ten-minute maximum — where the extra sequences push the product over the limit; on audio, where 8 minutes is only a minimum, the same misreading over-delivers instead of breaching.

Q14. “Explain” asks for how/why chains tying each choice to form, audience and narrative. *Model response (proposed animation: Bin Night)*. For *Bin Night* I would justify each **code, convention, technology** and **process** by the **form**, the **audience** and the **narrative** together. Because the **form** is animation, I would choose **2D animation software and a drawing tablet** as the core technology, with a **process** of building the character and background

assets first, then animating them, then adding sound — the workflow animation requires. The **codes** I would build meaning with are the ones animation gives me most control over: **flat bright colour** and simple **mise en scene** so each bin is instantly identifiable, **text and graphics** labelling what goes where, and a warm **voice-over** in the sound code. Because the **audience** is local **households** who need the message to land quickly and clearly, I would keep that visual style **simple and bright** and record the voice-over with a good microphone in a quiet room, so the instructions are easy to follow on a small screen; I would also follow the **conventions of the public-information animation** the audience already recognises — one guiding narrator, a step-by-step structure and a summarising end card — because familiar conventions let the information land without the viewer having to learn the form first. Because the **narrative** is a straightforward “what goes in which bin” story, I would use a process of **storyboarding the steps** so the animation stays clear and sequential rather than cluttered. I would also keep the running time within the **ten-minute maximum including titles and credits** the form sets. *Marker’s note:* five marks reward coverage of the whole dot — at least one **code or convention** as well as a technology and a process — each tied to the **form and at least one of audience/narrative**, with reasons; “I’ll use animation software” without a justification is the common miss.

Q15. “*Explain*” asks for a *how/why* account of the workflow. The pre-production plan is the **middle link** in the Media production workflow, most of which is assessed through the **School-assessed Task** across Units 3 and 4. It follows the **research portfolio** and **production experiments** of Unit 3 Area of Study 2, in which you research a form and existing products and develop your skills; it draws that research and experimentation together into a **pre-production plan** in Unit 3 Area of Study 3 — the intention and audience, the documented narrative, the visual planning documents and, finally, the **roles, tasks and timelines** and the codes and conventions, technologies and processes; and it is then **realised** in Unit 4 Area of Study 1, when you **produce and post-produce** the finished product. The **timeline matters** to this chain because it is the **schedule the Unit 4 production actually runs on**: a realistic, milestoned timeline lets the plan be delivered on time and to the menu, while a vague one becomes a production that runs late or falls short. *Marker’s note:* five marks reward the **ordered workflow** (research/experiments → pre-production plan → production/post-production) and the point that the timeline is what carries the plan into Unit 4.

Q16. “*Discuss*” asks you to develop the breach and the fix. Tara’s plan **breaches** the requirement that the student be the **key principal**, in two overlapping ways. The **photographic** form requires the images to be **shot, processed and edited by the student**, but here the **uncle takes the photos** and the **friend edits and colour-corrects them** — so the two things Tara must do herself are being done by other people. And the **key-principal** rule requires the student to do and direct the **core creative work**, not merely choose subjects; handing the shooting and editing to others means the creative making is not Tara’s. What she keeps — **choosing the locations and writing the captions** — is fine, but it is not enough. To **fix** the plan, Tara must **shoot, process and edit the images herself**: she may **borrow** her uncle’s camera and **take advice** from both under her own direction, but she must operate the camera and do the editing. She should then **document** whose equipment she borrowed, any advice or assistance she received, and record that **all the creative decisions and the shooting, processing and editing were her own**. *Marker’s note:* five marks reward naming the breach against **both** the “by the student” photographic rule and the key-principal rule, plus a fix that keeps help **under Tara’s direction and documented**.

Q17. “*Explain*” asks for a *how/why* chain. Documenting roles, tasks and a timeline in pre-production **reduces risk** because each of the three removes a specific source of failure, and together they keep the production on track. Documented **roles** remove confusion about **who is responsible** for each job, so nothing falls through the gap between people. A staged **task breakdown** makes sure **every** job is listed and owned — especially the **post-production** tasks (editing, mixing, titles and credits) that are easy to forget until the shoot is over and time has run out. A **timeline with milestones** turns the task list into real dates, so the team can see whether it is **on schedule**, catch slippage **early** while there is still time to recover, and reserve time for editing rather than being ambushed by it. Because the plan also fixes the **menu extent** (the required length, image count or page count), the schedule is sized to deliver a product that actually **meets the requirements**. The result is a production that proceeds predictably from capture through to a finished, titled-and-credited product, instead of running late or falling short. *Marker’s note:* six marks reward showing **how each of the three** (roles, tasks, timeline) removes a distinct risk and how they connect — not three separate definitions.

Q18. *Command term* — *develop + explain*: build the plan (roles, tasks, timeline), show it meets the menu, and justify one technology or process choice as a reasoned chain.

Model response (proposed short film: Open House).

Roles. As the student I am the **key principal**: I will direct the film and edit it myself, and document a **camera operator** and a **sound recordist** working under my direction, plus the **cast** — centre members and staff who appear on camera as documented, directed contributors. All their work is under my direction and recorded.

Task breakdown. *Pre-production*: write a short script and shot list, storyboard the key sequences, arrange which centre members and activities to film and gain their permission, and draw up the schedule. *Production*: over two half-day shoots, capture footage of the centre's rooms and activities and record short pieces to camera from members, keeping clean sound and logging takes. *Post-production*: edit the footage into a warm, welcoming three-to-four-minute cut, edit and mix the sound, create the **title and credit sequences**, colour-grade, and export for social media and the foyer monitor.

Timeline with milestones. Week 1 — pre-production (**milestone: script, storyboard and schedule finalised**). Week 2 — the two shoots (**milestone: filming complete**). Weeks 3–4 — edit, sound, titles and credits, with a short **feedback screening** to centre staff and a revision (**milestones: first full edit; final export delivered**). Working back from the delivery date keeps the schedule realistic.

Meeting the film menu. The finished film will run **within the 3–10-minute range, including its title and credit sequences**, which are scheduled as post-production tasks and counted in the running time rather than added outside it.

One technology/process choice, justified. I would shoot on a **camera with a stabiliser (a gimbal)** and record sound with a **separate shotgun microphone**. This is justified by the **form** (a moving-image product needs steady footage and clean, synced audio), the **audience** (adults of all ages deciding whether to visit need to clearly see the spaces and clearly hear what is on offer, on a phone or a foyer screen), and the **narrative** (a friendly walk-through of the centre and its members reads best as smooth, warm, well-lit footage with audible voices). Together these choices make the film welcoming and easy to follow — exactly what the brief asks.

Band descriptors (out of 8):

- **High (7–8):** documents **roles** (with the student as key principal directing all), a **task breakdown across all three stages**, and a **timeline with real milestones**; explicitly meets the film menu (3–10 minutes **including** titles and credits, scheduled as tasks); and justifies **one** technology/process choice by **form, audience and narrative** together; precise production language.
- **Mid (4–6):** most elements present but one thin — e.g. a task list that stops at the shoot, a timeline without milestones, or a technology choice justified by only one of form/audience/narrative; menu compliance mentioned but not built in.
- **Low (1–3):** a vague plan with roles or stages missing; no real schedule; the menu ignored (titles and credits forgotten, or the length not addressed); a technology named but not justified; little production language.

Common errors: a task breakdown that **stops at the shoot** and forgets post-production; a timeline with **no milestones or dates; forgetting the title and credit sequences** count toward the 3–10-minute duration; letting others make the creative decisions (breaching the **key-principal** rule); and naming equipment **without justifying it** by form, audience and narrative.

Q19. “Analyse” asks you to break the situation into parts and show what each one does to the plan — the 5-mark shape. *Model response:* In a school production the **timeline** is written last: you list the **roles**, break the work into **tasks**, and then decide when each task will happen. The Australian Open host broadcast inverts that order, and the consequences run through the whole plan. The **timeline is given** — fifteen days of main draw, seven courts carrying English commentary, a feed running 24 hours a day — so it is a constraint, not a decision. Because the schedule is fixed first, the **task breakdown is derived from** it: each court on each day is a block of capture work that must be covered, and the question is never *when will we do this?* but *who is on it?* That changes what a **role** is for. A documented role here answers **coverage** as much as craft: not simply “commentator” but which commentary position, on which court, in which hours — because an hour of the world feed that no rostered role owns is an hour of dead air. It also forces the tasks to be **simultaneous** rather than sequential; a student's task list can be worked through one item at a time, but seven courts at once cannot, so the plan needs enough people to run the tasks in **parallel**. **Post-production** shifts too: highlights and the packages that make up the extra content for other time zones are cut **while** matches are still being played, so editing sits **alongside** production on the timeline instead of after it. Finally, an immovable schedule has **no contingency time** in it — the fortnight cannot slide, and a match's length is not known in advance — so the buffer that a student would put in the timeline has to be held instead in spare crew and duplicated

equipment. *Marker's note:* five marks reward **analysis**, not description: each part named (fixed timeline → tasks derived from it → roles defined by coverage → parallel tasks → post-production concurrent → contingency held in resources, not time). A response that only retells the figures, or that treats the broadcast as simply “a bigger version” of a school production, sits low.