**1. Title (this might change as you develop your idea)**

**2. Who is your audience?**

**3. What impacts are you aiming to have on the audience? How will they think? Act? Change? With what consequences beyond the video?**

**Consider the four aspects: experiencing, knowing, feeling, acting.**

**4. What happens in act 1? – how do you get people into it and the right frame of mind?**

In the fifth column describe the impact each element of your film should have on the audience. Will it work? And will it contribute to your desired pedagogic outcomes?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Time** | **Visuals (including props and locations)** | **Spoken** | **Music** | **Experiencing, knowing, feeling, acting** |
|  |  |  |  |  |

**5. What happens in act 2? – how do you achieve your aims for the video?**

In the fifth column describe the impact each element of your film should have on the audience. Will it work? And will it contribute to your desired pedagogic outcomes?

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| --- | --- | --- | --- | --- |
| **Time** | **Visuals (including props and locations)** | **Spoken** | **Music** | **Experiencing, knowing, feeling, acting** |
|  |  |  |  |  |

**6. What happens in act 3? – how do you wrap up and ensure impact?**

In the fifth column describe the impact each element of your film should have on the audience. Will it work? And will it contribute to your desired pedagogic outcomes?

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| --- | --- | --- | --- | --- |
| **Time** | **Visuals (including props and locations)** | **Spoken** | **Music** | **Experiencing, knowing, feeling, acting** |
|  |  |  |  |  |

**7. Locations – list and describe, consider access issues, sound, weather, possible disruptions**

**8. Props – list and describe**

**9. Equipment and software – list and describe, when do you have access to them?**

**10. People – who? when? Special considerations?**

**11. Ethical implications for everyone involved – what do you need to consider? how might they be mitigated?**

Are there possibly negative impacts on individuals and organisations? Protect young or vulnerable people. Consider intellectual property rights.

**12. Copyright clearance – list resources for which you do not own copyright**

Unless you are the originator of a work you should always assume that you do not have permission to reproduce it electronically. You should be especially wary of distributing material online, as the representative of the owner may demand compensation from you personally.

However, there are a set of exceptions that allow for limited copying. The UK government maintains a list here: <https://www.gov.uk/guidance/exceptions-to-copyright>

If you are working with historical materials, you might also find that they are copyright exempt due to age. However, this can still be misleading (for example if you use a photo of an ancient artefact, copyright belongs to the photographer). More information here: <https://www.gov.uk/copyright/how-long-copyright-lasts>

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| --- | --- | --- |
| **Resource** | **Exception** | **Copyright permission received** |
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