

What's the  
SCOOP?



Megan North



Lois Vernon



Tom Parker



Matt Ware

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## Project Summary

A 15 minute current affairs show for children that fuses animation and real stories and footage, addressing key events and issues that are recent in 2015, including body image, immigration, cyber bullying, equalities and disabilities. With multi-platform aspects for children to build their own creatures allowing them to create their express their own stories through the website and app.

**Working title:** What's the Scoop?

**Format:** Broadcast television/online/other platforms

**Genre:** Current affairs/animation

**Target Audience:** 6-12 years

**Broadcast Channel:** CBBC

**Ideal Broadcast Slot:** 18:15 on Monday

**Episode Length:** 15 minutes

**Number of Episodes Per Series:** 5

## Audience

### Target Audience

Our programme is aimed at an audience aged 6-12 of both genders who are skilled in the use of technology and are apt with the various platforms of a show. Our audience's attention focuses on friendships and relationships with others who are keen to express their own opinion of the world and to then share and communicate their knowledge and understanding with friends and family. These young children are excited by a difference in opinion and to give their own understanding of an issue or problem. These views and opinions will want to be expressed and will be done so through social media and in person. Our audience always want to be connected and will look for the latest way to engage with the programme as they will want to view our content, when and where they want it.

CBBC's audience is the new-age audience we want to target. One where they are crossing over to digital viewings where they can communicate their views and opinions with others through social media, and want to partake in an extension of a show through online availability and applications. According to the CBBC's commissioning page, these are the viewers we will be reaching.

- 6-12 carefree and innocent
- turning point in life
- school giving more responsibility
- They are full of contradictions that both excite and daunt them.
- Friends are becoming the centre of their world.
- They are perfectly at home with technology and the speed at which it changes.
- They are multi-taskers especially from nine years +.
- They are creative dynamos who are not yet hardwired.
- They are working out their own opinions but still want to fit in.

Source: <http://www.bbc.co.uk/commissioning/tv/articles/cbbc-channel>

### Why CBBC?

The CBBC has a reputation for tackling big issues and addressing these issues to a young audi-



ence. Our series aims to tackle multiple current issues in fifteen minute episodes in order not to overwhelm our young audience yet provides a strong example of an issue and represents a real-life story from a child's point of view. Providing animations that have been inspired by a child's real-life story, this will actively engage and entice our audience into learning about current affairs as it has come from the mouths of their own age group (6-12s) therefore the use of language will not intimidate or confuse. It allows our audience to experience an issue that may not have directly impacted them, and whilst narrated by the child featured, they can learn what issue their real-life story featured, why it had a negative impact on the child's life and what reactions and help can be given to create positivity towards the issue. We want to include a voiceover to help move the narrative of each episode along, with a recognised CBBC star that the audience will be familiar and comfortable with. Our show will also feature 'Scoop', our animated guide that helps represent the child's real-life story in an animated scenario. 'Scoop' will help to engage the audience to create an interesting and light tone to the issue in order to capture the audience's attention whilst they learn about issues in a fun and interesting environment.

Our programme aims to utilise social networks and online use of cross platforms to increase its availability to its audience. The CBBC website is a great output for our idea to go beyond the show. We want to build a game for the CBBC website where our viewers can create their own animations along with the show. That way the audience can partake in the show by creating their own animation through the game and submitting their experience of an issue they'd like us to represent. This allows for our audience to have their say on what issues we address in future series. This 'Make Your Own Character' game will be available on apps so that audience members can join in and send in their own issue whilst on the go as it is essential for our audience to have the opportunity to join in and stay connected with the show. We know that our audience have a strong understanding of the digital age and use multiple gadgets to communicate to their friends about their interests, so we want to become a part of that through the use of social media, particularly through CBBC's twitter. It is our understanding that 50% of CBBC's audience members aged 10-12 consider staying connected to friends and family and to receive updates then and there vital for their communication needs. We'd post on the page regularly to get an understanding of the audience's engagement and what they'd like to see from our programme. We understand that twitter and its content is not directed to those under the age of 13 but that children must get their parents consent to interact with twitter and this will be enforced at the end of each programme shown (See Source Below). CBBC allows for twenty-four hour access to programmes as in "any one month as much as 24% of overall viewing is now taking place via on demand services", therefore we need to represent the times we live in and feature all our programmes on the CBBC iplayer and post clips and special features for our audience's viewing pleasure. This will allow for 24/7 access with mobile content of the show through clips, episodes and available games. Our interactivity will continue through to school lessons, including PSHE where our show will be featured during lessons to help explain a topic or issue that will be featured in the subject's study.

We are looking for our programme to appear on a channel such as CBBC as they are dedicated to show programmes that "help prepare the audience for adult life". Our programme features exactly that; we are looking to represent a real-life experience on various current affairs and issues that not all young children have had a first hand experience with. However these issues are seen on a daily basis, for instance, issues of cyber-bullying is a crucial issue we wish to address as our audience is already adapted to the ways of communicating online and through social media, and as they grow older, they could be under threat from online bullying. If we address this issue to them at a young



age of 6-12s through a real life story, and to utilise our programme within a school environment also, this will give our audience the opportunity to learn why it is an issue, what to do if you experience cyber-bullying and to understand what makes someone a cyber-bully. We want to sustain interest in the series by representing 5 different topical issues through five episodes per series, to be featured on iplayer whilst also including extra features such as clips and behind-the-scenes footage of our real-life character's story.

The CBBC provides statistics on their audience that our show is inclined to target. We're choosing to commission our programme with the CBBC in order to reach an audience who are mobile viewers that can watch and participate with the programme. CBBC's audience use multiple gadgets to access the programmes they love, including 86% of 0-12s that have access to a smartphone at home. Due to their fondness of connecting where and when they need to, 84% of CBBC's 0-12 aged audience members have a laptop whilst 51% have a desktop computer. Through these portable devices, we can reach our target audience every hour of the day. Our game featured on the CBBC's website and through an app will be accessible to the staggering 86% that have smartphones and 73% that have a tablet. We want to commission with CBBC as 72% of its audience have a games console, with 73% of 0-12s regularly playing games online, this means we have a clear selection of our young audience that will appreciate and participate in the online game and app we offer, to help further their engagement and enjoyment of the programme. With nearly half the audience that are aged 10-12 using social networks, we want to envelop our idea to include regular posts on twitter and other social networks available to these ages to help our audience communicate their viewing pleasure amongst friends and family and to create further awareness of our programme. With CBBC growing in its online availability, we want to reach the 63% of its audience that watch videos and clips online to allow for online content and reviewing. With the CBBC gaining one million unique browsers each week, we want to commit to raising our programme's and channels profile through social networks, gameplay, and online viewing availability to allow our audience to fully immerse themselves into the CBBC and to share it with the strong relationships that they are building at their young age. CBBC fully accommodate the audience we are targeting, from the age range to their search for innovative and series programmes.

'What's the Scoop?' strives to meet the expectations of a digital audience and will do so through its online content availability and application download, available through any portable or home device. The following are statistics provided by the CBBC on their audience members, ages 0-12, and prove how our show will reach a great mass of viewers within CBBC's digital native viewers:

- 86% of 0-12's have a smartphone at home
- 84% have a laptop
- 72% have a games console
- 51% have a desktop computer
- 73% have a tablet
- 51% have a handheld gaming device
- 73% of 0-12's play games online
- 25% listen to music
- Nearly half of 10-12's use social networks
- 36% of 0-12's watch TV online
- 63% of 0-12's watch videos and clips on line (this is 86% for 10-12's)
- The CBBC online product has around one million unique browsers each week.

Source: <http://www.bbc.co.uk/commissioning/tv/articles/cbbc-channel>



## Series Overview

### Synopsis

The issues that will be addressed are Immigration, Body Image, Racism, Disabilities, Equality and Cyber Bullying, will be addressed throughout the series.

Topics like transgender and body image are being covered from the perspective of children, through programmes like My Life, also shown on CBBC. CBBC wanted to commission another current affairs programme and as it states on the commissioning page of the CBBC they are looking for a new big, bold campaign series. This is due to CBBC being a public service broadcaster and having a reputation for tackling big issues head on, whether it be transgender issues such as My Life, I am Leo, obesity such as Newsround Special, America vs Food or democracy such as Vote For Me. CBBC are looking for the next topic in current affairs to cover, with the question "What should we tackle next?"

After research and speaking to the assistant producer of the My Life series Sunny Kang at Nine Lives media we found there was a gap in the television scheduling for the use of animation to show issues such as immigration and mental illness. With the use of animation and real life stories it makes the programme fun and interesting as "Children learn best and most when they enjoy what they are doing". Using animation as a tool to encourage and develop children's learning is effective as it develops children's skills:

- Story telling
- Visual communication
- Observation and sensory aspects
- Concentration
- Problem-solving and innovative aspects

With the use of animation we want to express the children's stories to as much detail as possible and as realistic as possible. In order to achieve this, the children's past and future and sensitive topics will be animated, showing the scenarios for the children to understand more. The animations will feature characters created by the children on a user generated style app. Following the children in their everyday life will also be entertaining and light hearted for the viewers and be able to experience others lives and appreciate the differences.

### Concept

Programmes like My Life on CBBC are already covering current affairs programme to an audience of 6-12 years old, topics such as transgender and body image are being addressed from the perspective of children. However CBBC still wants to commission a current affairs programme and as it states on the commissioning page of the CBBC they are looking to commission a new big, bold campaign series. A need for a new current affairs programme may be due to CBBC being a public service broadcaster and having a reputation for tackling big issues head on. With programmes already covering a various amounts of topics such as transgender issues with My Life, I am Leo, obesity such as Newsround Special, America vs Food or democracy such as Vote for Me. CBBC are looking for the next topic in current affairs to cover, and we wanted to answer the question "What should we tackle next?"





After research and speaking to the assistant producer of the My Life series Sunny Kang at Nine Lives media we found there was a gap in the television scheduling for the use of animation to show issues such as immigration and mental illness. Animation helps to develop children's skills in storytelling, developing visual communication, observation and sensory aspects and concentration skills.

The director of children's television, Joe Godwin recently stated at the Children's Media Conference, "My biggest worry about children's TV is about how precarious the serious factual documentary has become." He said "It's so important for children hearing other children talk about their lives, particularly children whose lives might be perceived as 'different'."

We wanted to make sure this was no longer an issue, and aim to show the issues in a positive and entertaining light. We will use real life stories children who have experienced these differences and issues, in order for the audience to feel connected and understand these mature issues in their own language, with entertainment though animation opposed to someone much older simply just stating facts at the child.

We decided to name the programme "What's the Scoop?" due to the word "scoop" meaning in journalism, "an exclusive item of news, reported by one journalist or news organization before others, of which it is of exceptional originality and importance." This is what we aim to do within our programme, convey and broadcast messages before anyone else and of the messages are of importance.

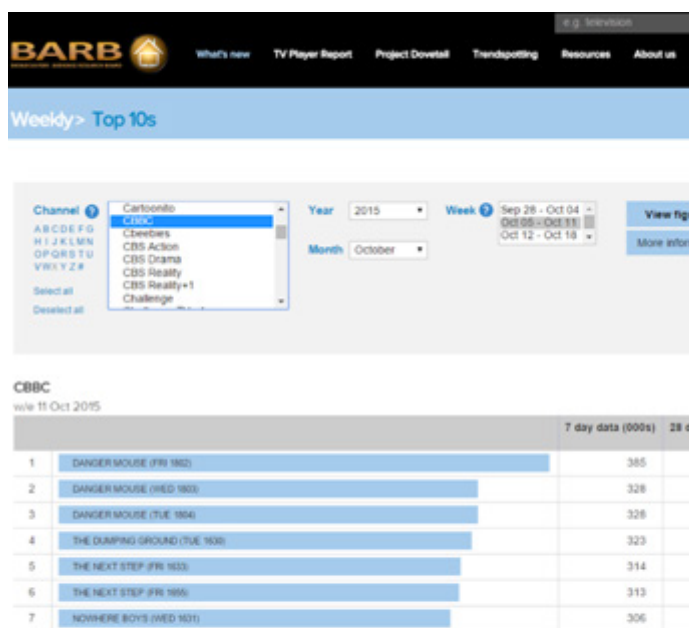
## Scheduling

We are looking to be scheduled into CBBC's later times past 18:00. With other current affairs programmes, such as Newsround, available during the early hours and school hours, we want to be available to our audience after their time at school where such programmes of this genre might not have been available to them. We see this as an opportunity for children to watch the show televised at a time where they may wish to discuss the current affairs issue with their family, who may have a broader knowledge than the child, but our programme has given them the chance to understand the topic delivered through their own language and age-appropriate understanding. This will also allow them to view and engage with our cross platform items, such as our app and online game where they can send in their own story and animated character that may relate with that episode's issue or a future current issue we portray.

With CBBC's success with its pre launch of Danger Mouse, we decided to utilise its popularity. Checking BARB's television weekly ratings of the CBBC channel, Danger Mouse is shown to appear on the top ten rated television programmes for the CBBC six times between the dates of the 5th October 2015 - 11th October 2015. It received the highest ratings that week on the Friday at 18:02 at 385,000 viewers. We believe that placing our programme after one of CBBC's highest viewed shows will gain an audience that are attracted to an alternative genre. Placing our fifteen minute programme after a fifteen minute episode of Danger Mouse will then gain an audience that might not usually be attracted to a current affairs programme, but when it begins after Danger Mouse, they might find it engaging and wish to watch further. This ultimately helps one programme gain a larger audience for the other and vice versa. This will also give an attractive difference in genre where the audience can not only relax and enjoy cartoons but learn and engage with an alternative cartoon that teaches children about issues they may have already or will experience in a fun and real-life programme. Another time slot available for 'What's the Scoop?' would be the 7:25AM that



currently holds Danger Mouse. This slot would be opportunistic as it would air before Newsround, therefore continuing and educational energy as the two non-fictional programmes would complement each other. It would not come as a surprise for a child to learn of a current issue from 'What's the Scoop?' to only learn further if the issue arises in the news at 7:40AM. Though the show will be available to schedule elsewhere, we feel that the 18:15 timeslot will bring in a wider range of viewers that are keen to watch animation, as it would be hammocked between Danger Mouse and Scooby-Doo, but will also gain an audience that weren't seeking 'What's the Scoop?' outright but discover it thanks to the popularity of Danger Mouse. Placing What's the Scoop? on the Monday night at 18:15 will also give the opportunity for children to return to school with the curiosity and knowledge of the episode's current issue, therefore they can discuss the topic with teachers and friends as they wish to connect with their friends.



17:00 **Officially Amazing**  
Series 1, Episode 6  
6/13 Series about the world of official record breaking. (R)

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17:30 **Tracy Beaker Returns**  
Series 2, The Scare Game  
9/13 Tracy is not pleased when Lily's dad arrives unexpectedly. (R)

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**EVENING**

18:00 **Danger Mouse**  
The Unusual Suspects  
13/50 When secret information is leaked from HQ, all eyes fall on Colonel K.

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18:15 **What's The Scoop?**  
Series 1, Episode 1  
1/5 Scoop's friend teaches him about immigration.

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18:25 **Scooby Doo! Mystery Incorporated**  
Series 2, The Night the Clown Cried  
1/26 Crystal Cove comes under attack from a monster known as Crybaby Clown. (R)

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18:50 **Shaun the Sheep**  
Series 1, Mountains out of Molehills  
18/40 The flock are enjoying a boogie when a freshly dug molehill interrupts their fun. (R)

## Casting

In order to find children to participate within our programme, we need children who have been through the issues we want to address. Our first episode is based on immigration.

Due to immigration being a current topic, it also has some very sensitive issues attached to it, including reasons why children had to immigrate and take refuge within the UK. In order to find children, we would partake in a series of different strategies. We would post on immigration forums such as UK Resident and Immigration boards. Both of which have people discussing their immigration stories, gaining advice, making friends. With over 24,000 replies on every forum discussion board, we would be able to create our own discussion board and ask for help. Many of the parents will be the ones on the discussion boards and therefore we will be able to gain consent via them.

When researching casting and after speaking to Sunny Kang, he told us that his casting was made through charities and therefore we decided to contact Refugee Action UK. We came across Prem's story on Refugee Action UK. Prem, an 8 year old refugee from Bhutan, tells her story about travelling to the UK:

"I was born in a small village in Southwest Bhutan. When I was 4, demonstrations in my country

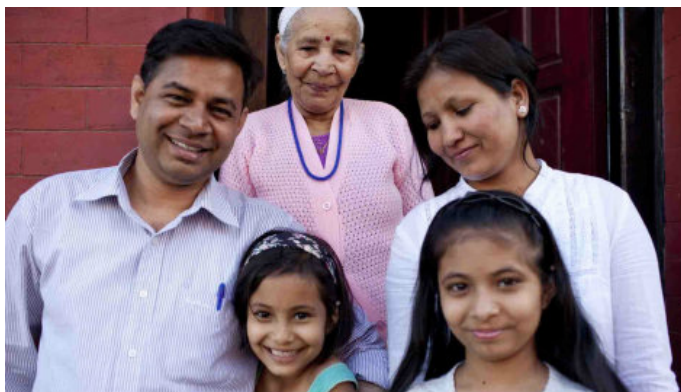




demanded human rights and democracy. The Government responded by closing the schools and there was no education in Southern Bhutan. At that time, the Government were using violence and threats to force people like us to leave Bhutan. On 17th December 2013 my family left our home in the middle of the night and fled. First we went to India, and then to Nepal, where we thought we would be safe."



"It was here that we lived in a Refugee Camp. The schools there had over 100 children in a classroom all wanting to learn, but they didn't have any resources, like books or pens, and the classrooms were very cramped. However my father couldn't work because he was refugee and had no status in Nepal. Without a job or income, we couldn't leave the refugee camp or build a new life. My family heard about an opportunity to apply for resettlement to a safe country (The UNHCR Gateway Protection Programme). The UK accepted me and my family. Refugee Action met us at the airport and they gave us lots of support and practical advice during our first year in the UK. My father wanted to help others like Refugee Action had helped our family. So he became volunteer, he now meets new arrivals at the airport and helps them to settle in. I'm happy here in the UK." Now Prem goes to school, and attends clubs such as swimming and dance classes, and fitting into UK life very well.



## Structure

Each of the 5 episodes will start with a small animation, with a cartoon character stating the episode's issue. The animation will consist of facts and a basic overview of the topic that is going to be addressed within the episode, all with a voiceover from the child. This basic overview will be child's past and their story.

We then meet the children all between the ages of 6-12 who have been involved within the topic. Our first episode is from a child who is an immigrant to the country from Bhutan. Here we listen to their story. Once they start talking about the issue, we will use animation to show the child's scenario, this will include why they had to come to England, how they got here and the challenges they faced.

Topics will be covered by the child as they go throughout their everyday life, giving the audience a tour of their life post-issue. Their everyday lives will include going to their clubs, school or doing everyday chores. The children will answer questions such as "What struggles did you have when you faced (the issue)?", "How do you cope with your issue?" and any sensitive or detailed answers will again be used via the animation. More questions will be able to be asked during the filming, however to create a theme throughout we want to have the same style of questions through different scenarios.



At the end of the programme, a final animation will be used to represent the child's aspirations. Scoop and the animated child will show this through setting or costume. The episode guide below shows the issues raised throughout the series, what type of scenario we will discover and what the episode's 'real-life' section will show. Casting will be searching for an issue-based story so episode narratives are subject to change.

### **Episode 1: Immigration**

**Scenario:** Child immigrates from Bhutan to the UK.

**What do we see:** The child's story and how they adapted to living in the UK.

### **Episode 3: Racism**

**Scenario:** Child is from different ethnicities compared to their class, and often feels left out.

**What do we see:** Children of all ethnicities working together, community groups, hobbies and classes

### **Episode 2: Cyber Bullying**

**Scenario:** A child has been bullied on social media through hurtful comments.

**What do we see:** The child part of an anti-bullying campaign, child in ICT classes and working with the teacher one on one.

### **Episode 4: Disabilities**

**Scenario:** A boy with ADHD is behind in class as he struggles to concentrate.

**What do we see:** Child excelling in drama class, in afterschool schemes, joining in activities with friends.

### **Episode 5: Body Image**

**Scenario:** Child is the tallest in their class and get laughed at because of their height.

**What do we see:** Counselling, supportive friends, using their height to an advantage.

## **Pilot Episode**

Our pilot begins with introducing Scoop, our animated creature that informs the audience of the programme's main focus, 'Immigration'. We are then introduced to Prem in real life, an 8 year old refugee from Bhutan, with Scoop and an animated Prem waving in the corner. Prem then begins to tell her story of how she immigrated to the UK. The animated tale begins, featuring Scoop, Prem and creatures of all shapes and sizes.

Prem explains how demonstrations in her country demanded human rights and democracy, which led to the Government closing the schools in response, providing Prem with no form of education. The animation represents this in a bold and entertaining manner as the school is closed down with a sign of 'No Education' put into place. The Government were using violence and threats to force people like Prem to flee Bhutan. We see Scoop and Prem's family being yelled at by angry looking creatures, and so Scoop whisks the family away. Under the cover of night, Prem and her family left their home and travelled to India and then to Nepal in search of safety. Here we will see Scoop leading Prem and her family across a map until they reach their destination: Nepal.

Prem and her family received education in a refugee camp, but the school lacked resources and the classrooms were cramped. Scoop and Prem are shown, squeezed amongst other animated



creatures inside a tiny classroom. It is then that Prem's family learn of an opportunity to apply for resettlement in a safe country and the family fly to Greater Manchester. We see a lightbulb appear above Scoop's head and he flies Prem and her family across the map to the UK.

We return to real life and we follow Prem to her school, where she is receiving a better quality of education. Prem explains how her life is better after she immigrated to the UK. She shows us her friends at her Dance club where she has the chance to interact with young children her age in a safe environment. Prem and her father show us their home. Her father works as a volunteer for Refugee Action where he tells us that he wishes to return the help he received from the charity. Prem tells us of her goals and wishes for the future, where Scoop and animated Prem dress up in dance clothes and graduate clothes to represent her future. The programme comes to a close with information on the app and online game available, social media links (with given permission from parents) and links to more information and help on Immigration.

## Logistics

### Budget

#### Pilot Budget:

Below is a list of expenses for the pilot episode of What's the Scoop? Expenses highlighted in blue remain the same in the overall series budget.

Expense	Rate	Units	Total
Executive Producer	£500.00	30	£15,000.00
Production Manager	£437.00	30	£13,110.00
Production Co-ordinator	£237.00	30	£7,110.00
Art Director	£235.00	20	£4,700.00
Series Producer	£320.00	30	£9,600.00
Researcher	£205.00	30	£6,150.00
Producer/Director	£273.00	2	£546.00
Camera Operator	£450.00	2	£900.00
Sound Recordist	£300.00	2	£600.00
Runner	£107.00	2	£214.00
Chaperone	£75.00	2	£150.00
Editor	£319.00	2	£638.00
Assistant Editor	£179.00	2	£358.00
Dubbing Mixer	£282.00	2	£564.00
Animator	£470.00	10	£4,700.00
Composer	£188.00	10	£1,880.00
Transport	£375.00	1	£375.00
Accommodation	£390.00	1	£390.00
Catering	£387.50	1	£387.50
Office Space	£1,499.00	2	£3,012.00
		<b>Total:</b>	<b>£70,384.50</b>



## Series Budget:

The series budget is a rough estimate based on the expenses for the pilot episode. The total is estimated by multiplying the expenses for one episode by five to make the total. Certain expenses in the pilot budget do not require changing for the series budget. These are highlighted in blue and are not multiplied by five to estimate the series budget. We are aware that hotel costs and transport hire will vary depending on location, so please be aware that this is a guideline and not a grand total.

Series Budget: £5122.50 x 5 = £25,612.50      £25,612.50 + £65,248.00 = £90,860.50

If CBBC decide to go ahead with the What's the Scoop? app, a further £150,000.00 will be required in the budget. This cost has been estimated in consultation with a professional app developer who quoted £50,000.00 per operating system for the app. As we would want our app to run on iOS, Android and HTML, this would come to £150,000.00

Total Budget including app: £240,860.50

## Health and Safety

Before the filming and production can take place, a risk assessment will be conducted to make sure the child's and crew safety is put first. This is examination of what could cause harm to people, ensuring that any danger is prevented or control measures have been taken or more should be done to prevent harm and to ensure that minimum legal standards are met.

## Child Working Hours

The children we hope to work with and listen to their stories are between the ages of 6-12 years old. We would work in the guidelines of the BBC and make sure the child works the regulated hours. In our pilot episode our child is 8 years old and therefore we will ensure that she does not work more than the regulated 8 hours of filming, with correct breaks ensured.

AGE	Number of hours permitted at place of performance or rehearsal	Earliest and latest permitted times at place of performance or rehearsal	Maximum period of continuous performance or rehearsal	Maximum number of hours performance or rehearsal	Minimum intervals for meals and rest	Minimum number of hours education on school days if being privately taught*
9 to school leaving age	9.5	0700 – 2300	2.5 hrs	5 hrs	If present at the place of performance or rehearsal for more than 4 hours but less than 8 hours, they must have one meal break of 45 minutes and at least one break of 15 minutes  If present at the place of performance or rehearsal for 8 hours or more, they must have the breaks stated above plus another break of 15 minutes.	3 hours per day (maximum of 5 hours per day). 15 hours per week, taught only on school days. Minimum of 6 hours in a week if aggregating over 4 week period or less.
5 to 8	8	0700 – 2300	2.5 hrs	3 hrs	If present at the place of performance or rehearsal for more than 4 hours but less than 8 hours, they must have one meal break of 45 minutes and at least one break of 15 minutes  If present at the place of performance or rehearsal for 8 hours or more, they must have the breaks stated above plus another break of 15 minutes.	3 hours per day (maximum of 5 hours per day). 15 hours per week, taught only on school days. Minimum of 6 hours in a week if aggregating over 4 week period or less.
0 - 4	5	0930 – 1630	30 mins	2 hrs	Any breaks must be for a minimum of 15 minutes. If at the place of performance or rehearsal for more than 4 hours, breaks must include at least one 45 minute meal break.	N/A



## Location Schedule

Example of Production Schedule for pilot episode:

Date	Time	Location	Crew	Cast	Info
7th January 2016	9:00	Webster Primary School, Greater Manchester, Denmark Road	Director Camera Op Sound recordist Runner Chaperone		Crew Travel
	9:30				Set Up
	10:00			Prem	Prem Interview: Likes about school
	11:00				Filming
	12:00			Prem Classmates Teacher	Prem Interview: Differences of UK to Bhutan Filming
	13:00	Catering			Crew Lunch
	14:00	Webster Primary School, Denmark Road, Manchester	Director Camera Op Sound recordist Runner Chaperone	Prem	Prem Interview: Travelling to the Uk
	15:00				Pack Up Crew Travel
	16:00	Sunshine Studios, 103 Temperance Street, Manchester			Set Up
	17:00			Prem Friends	Filming
	18:00			Prem Friends Dance teacher	Interview: Friends and intergrating Pack Up
	19:00	Prem's Home St Bees Close, Manchester			Crew Travel Dinner
	19:30			Family Prem	Family Interview: Food differences
	20:00			Prem Father	Father Interview
21:00				Pack Up Crew Travel to Hotel	
8th January 2016	10:00	Webster Primary School, Denmark Road, Manchester	Director Camera Op Sound recordist Runner Chaperone		Set Up
	12:00			Prem Teacher	Record voiceover Teacher Interview
	14:00				Pack Up Lunch





## Crew

### Pre-production

- Executive Producer x 1
- Series Producer x 1
- Production Manager x 1
- Production Co-ordinator x 1
- Art Director x 1
- Researcher x 1

### Production

- Producer/Director x 1
- Camera Operator x 1
- Sound Recordist x 1
- Runner x 1
- Chaperone x 1

### Post Production

- Editor x 1
- Assistant Editor x 1
- Dubbing Mixer x 1

### Other Crew

- Animator x 1
- Composer x 1

## Head Office

The head office for the series will be in Media City UK in Salford. Spaces are available for hire within Media City and there is a shared media infrastructure allowing for more time to be spent on the output rather than the set ups. With CBBC also working from within Media City, this allows close connections. Media City is only a two minute drive to a motorway network and with connections into the centre of Manchester for the railway network, this will be beneficial for our series due to the fact we will have to visit locations around the country to get different children's stories. The office will be a base for the pre production staff.

**Office location:** The Greenhouse, MediaCityUK, Salford, M50 2EQ

**No. of staff at the office:** 6

**Renting for:** 2 months

**Office rent:** £1499.00 for 6 people per calendar month

**Total rent:** £2998.00





## Equipment

Camera - All equipment provided by camera operator and covered in their pay

- Sony PXW FS7

Sound - All equipment provided by sound recordist and covered in their pay

- Sound Devices 552 mixer and recorder
- Rode NTG3 microphone
- Sennheiser wireless transmitters and receivers
- Tram TR50 microphones
- Boom pole
- Stands
- Grips
- Adaptor

Lighting - All equipment provided by camera operator and covered in their pay

- 3 head LED portable light kit

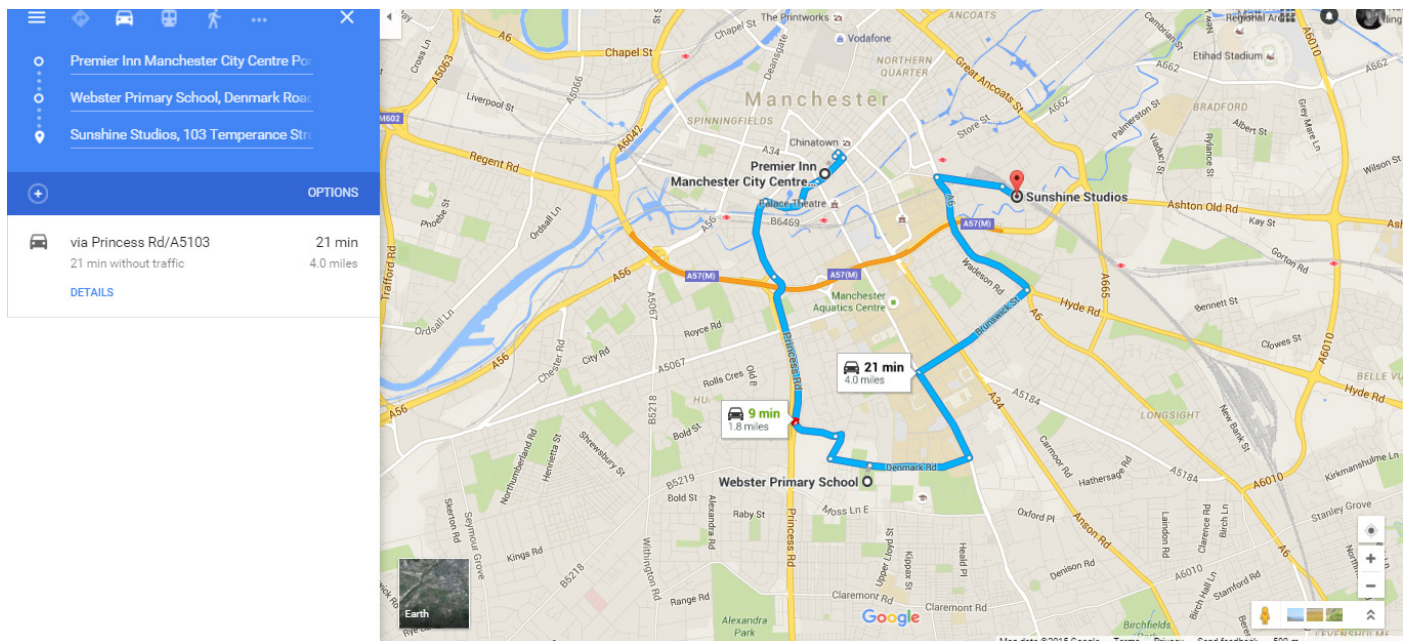
## Location

The pilot episode will be entirely shot in Greater Manchester. The pilot episode on immigration will be featured here as this is where Prem, the subject of the first episode, was immigrated to. Other locations include Prem's home, where we learn of her better quality of education, and Sunshine Dance Studios, where Prem is able to safely interact with children her own age.

- Prem's Home  
St Bees Close  
Manchester  
M14 4GG  
0161 123 4567

- Webster Primary School  
Denmark Rd,  
Greenheys,  
Manchester  
M15 6JU  
0161 226 3928

- Sunshine Studios  
103 Temperance St,  
Manchester  
M12 6HR  
0333 088 3328



## Accommodation

We will provide local accommodation for our production crew during shooting, so they can have a nearby base and will not need to travel long distances at the start and end of the day.

For the pilot episode we will set the crew up with 5 rooms for two nights at the Premier Inn, Manchester City Centre, Portland Street. It is a 9 minute drive from Webster Primary School where the crew will be filming and with the city centre location, gives the crew plenty of options in terms of where to eat.

Premier Inn Manchester City Centre (Portland Street) Hotel  
The Circus,  
112-114 Portland Street,  
Manchester  
M1 4WB  
0871 527 8746

Dates: Wednesday January 6th 2016 - Friday January 8th 2016

Room Price	No. of Rooms	No. of Nights	Total
£39.00 (Single)	5	2	£390.00

## Catering

As it is a small hard-working crew, we will cover the costs of any food and drink purchased up to the value of £30.00 per person, per day. This will be validated by receipts. Additionally we will pay for crew to have breakfast at the Premier Inn on each day.

Premier Inn Breakfast  
£8.75 per person. Available between 6:30AM - 10:30AM

Food Expenses	No. of Crew	No. of Days	Total
£38.75	5	2	£387.50

## Transport

We will provide the crew with a vehicle to get them about over the two day shoot. This will be hired from Europcar and the vehicle should have ample room for all the crew members and their equipment. We will also provide the chaperone a vehicle to drive Prem to the locations with ease and comfort.

**Crew Vehicle:** Volkswagen Sharan 2.0

Seats up to seven. Ample room for all crew and equipment.

**Price:** £208.99 for hire between January 6th 2016 at 5:00PM - January 8th 2016 at 5:00PM



**Chaperone Vehicle:** Vauxhall Insignia 1.8

Seats up to seven. More than enough room for chaperone and Prem, as well as her parents if they wish to accompany her.

**Price:** £166.01 for hire between January 6th 2016 at 5:00PM - January 8th 2016 at 5:00PM

**Total price for transport hire:** £375.00

## Gaining consent

The whole series is based around children, their everyday lives, and their opinions. In order for this to be possible, we have to gain the consent from the parent or guardian of the child. Within our programme this may be more a more complex procedure.

Many researchers working with children and young people recognise the need to view the children as autonomous individuals, who are capable of making their own decisions. However, in this is constrained by laws which states that those under 18 are not legally competent to provide consent and that their decisions are often shaped and influenced by parents and other adult gatekeepers, such as teachers and social workers. This is a problem for us as the programme evolves around the child's own decision making and opinions. An important part of gaining consent is ensuring that the participants are fully informed of, and understand the reason behind the programme, the purpose and outcomes of the programme. This is especially difficult when working with children, therefore as researchers of the programme we are required to gain consent from the appropriate adults and also gain assent from the child or young person.

In terms of adult consent, researchers must first obtain consent from the relevant gatekeepers relevant to the study and involved in the child's life. If conducting research in a school or sports or community club setting, the researcher will need to obtain the consent of the person in charge of that setting, such as the head-teacher, sports coach or club leader. As with the issue of consent more generally, the researcher should outline the purpose of the project, what the involvement of the child and/or young person will be and the outcomes of the project.

In line with the BERA (2004) guidelines, the best interests and rights of the child should be the primary consideration when conducting research with children and/or young people. As with all research, researchers have a duty to protect their participants from harm. When working with children and young people, researchers have a duty to ensure the method is appropriate and will not cause participants any physical or psychological harm. When exploring potential sources of harm that may result from the planned research project, researchers should consider the risk of:

- Over-research: Whether there is a chance that the children and/or young people are being asked to take part in too many studies. This is often the case with research conducted in schools when pupils are often asked to complete surveys.
- Misunderstanding: It is important that researchers pilot/test the information being used in the proposed study to ensure that it can be understood. The committee suggest that this should be done with all assent and debrief information in conjunction with any materials being used, such as questionnaires and experimental instructions.
- Misunderstanding questions and instructions could be a potential cause of distress in terms of causing anxiety or confusion.
- Potential harm or distress caused by the questions being asked or procedure being followed.



We would work under the BBC Child Protection policy:

“In all that we do the BBC has a legal duty to ensure that the children and young people we engage with, regardless of age, disability, gender, racial heritage, religious belief, sexual orientation or identity, have a right to equal protection from all types of harm or abuse – an obligation we take very seriously.”

BBC also have a Safety app, that would allow us to highlight possible safety issues whilst on set and during pre-production. BBC consent form is found within the Research folder, and this would be handed out to every child involved parents, if a parent doesn't give consent will not film them.

Within the commissioning priorities of CBBC, they mention that the child should be confident with the filmmaker, this is due to the child coming out of their shell more with their own story. Therefore we would ensure that We can't emphasise enough the value of spending time with children before even picking up a camera. It will always make for a more honest and meaningful Documentary. The more confident children are with the filmmaker, the more they will come out of their shell and own their story.

## Multimedia Identity

### Branding

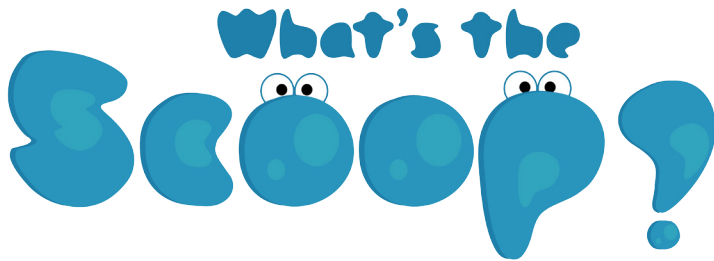
#### The character

Our visual guide, Scoop was designed to look visually appealing to the chosen age range and we feel that it fits with the CBBC's portfolio of existing shows. The art style will look familiar to current viewers of shows such as Danger Mouse and Sidekick. This will attract current watchers of those shows as it will look familiar to them, making them more willing to watch "What's the Scoop" for the first time. We chose blue as the colour for Scoop as it is a bright colour that will catch the eye of our young audience. This will make the character more distinctive and memorable to children. We decided that Scoop would not have a gender, nor would it have a voice. This allows the character to give an objective view on a variety of different topics throughout the series. This allows him to be a constant supporting character in the animation sequences. Scoop is a common theme throughout our branding on other platforms as well as the show itself, leading to a united brand that will be recognisable to our target audience and against the catalogue of existing CBBC shows. Each episode will include an animated portrayal of the child featured in the episode. Below is an example of Scoop and Prem from our pilot episode on immigration.



## The title

The title uses a bold, round typeface that links to the animation found in the programme. We made Scoop's name the largest word in the programme's title so that the viewer's eye is drawn to it and then associates the tv series with our main character. The blue's used throughout the title are the same shades of blue found on the character of Scoop. This makes an instant connection between the title of the programme and the characters found within the show. This provides a strong bond between the aesthetics of the title and the animation we use throughout the show.



## Why Are We Using Animation?

We chose to feature animation in our show because it allows the audience to get a visual representation of past and future events that will be told through a voice over. The visual representation will be key during these events to keep the young audience's attention and entertainment value. Using animation also means that we can create our own visual identity which can then be used to promote the show and its multiplatform counterparts. This will make the individual elements of our multi platform campaign feel cohesive and memorable.



## What's the Scoop? Share Your Story

CBBC have produced apps for popular brands such as The Dumping Ground, Wolfblood and Strange Hill High, and we would like to produce an app for What's the Scoop? as a way of engaging our audience in a fun, creative and structured manner. CBBC are unlikely to commission an app until our brand has proved reliable and popular so we would be looking to develop the app after the run of the first series.

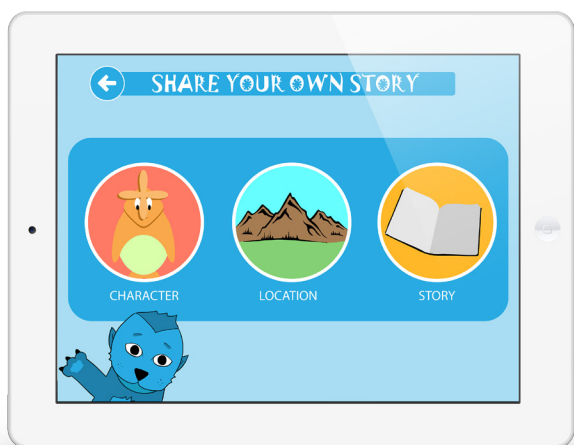
The app itself would be a creative storytelling experience, allowing users to build their story scene





by scene: creating characters, setting, objects and narration. They will be able to share their completed stories with the story viewer and search for stories using tags. We would develop the app to work on IOS and Android, as well as HTML so people can use it on the webpage.

CBBC outlined "the importance of producing digital content" in their commissioning priorities report, citing figures that show the CBBC audience has access to various different devices such as smart phones and tablets and the fact social networks are used by over half of 10-12 year olds. With this in mind, it is vital that What's the Scoop? reaches their audience across multiple platforms.



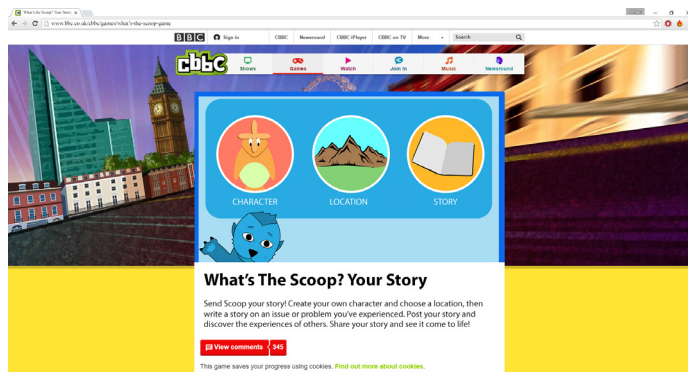
## Cross-platform

### Webpage

Like all CBBC shows, What's the Scoop? will have a webpage on the CBBC website, where visitors will be able to access video clips, games and quizzes, polls, episodes and useful advice. The webpage will be the main online representation of the show with links to all other What's the Scoop? content from other sources.

### YouTube

CBBC has a YouTube channel, with over 80,000 subscribers, to highlight their different brands and reach new audiences, through clips from their shows, episode previews, exclusive YouTube content and trailers for shows. Featuring What's the Scoop? on the YouTube channel will allow us to expand our audience, as users can be directed to our videos from other CBBC content.





## Twitter

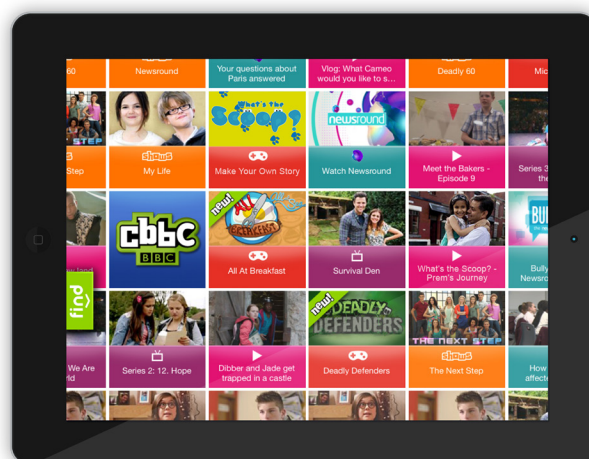
The What's the Scoop? Twitter account will be used to build rapport with fans of the show, through starting discussions with hashtags, polls and creating dialogue on relevant topical events. It will also be used to direct people to additional content elsewhere, such as episodes on iPlayer, clips on the website or YouTube and to other CBBC brands.

We understand that our audience are searching for new ways to engage with a show and to be able to connect with their friends and family. The use of the What's the Scoop? Twitter account will combine the two, bringing in our audience's family into the circle, extending their awareness of the CBBC television family.



## Go CBBC

The Go CBBC app is available from Apple, Android and Amazon's app stores to download to smart phones and tablets, and allows users easy access to content from their favourite CBBC brands in one place. They can play games, watch shows, watch video clips and access other content. We can use the Go CBBC app to feature What's the Scoop? video clips, quizzes and polls.



## Expansion of the Series

### PSHE Lessons

The programme is also able to be used in PSHE as a discussion point, around the topics that are used within the programme. PSHE is compulsory throughout schools, from key stages 1 to 4 and is based on three core themes: 1. Health and Wellbeing; 2. Relationships; 3. Living in the Wider World. Key Lessons within PSHE:

- Respecting differing opinions- "In groups of 4 think of a set of rules for: A- giving your opinion, B- respecting other people's opinions".
- We're all different.

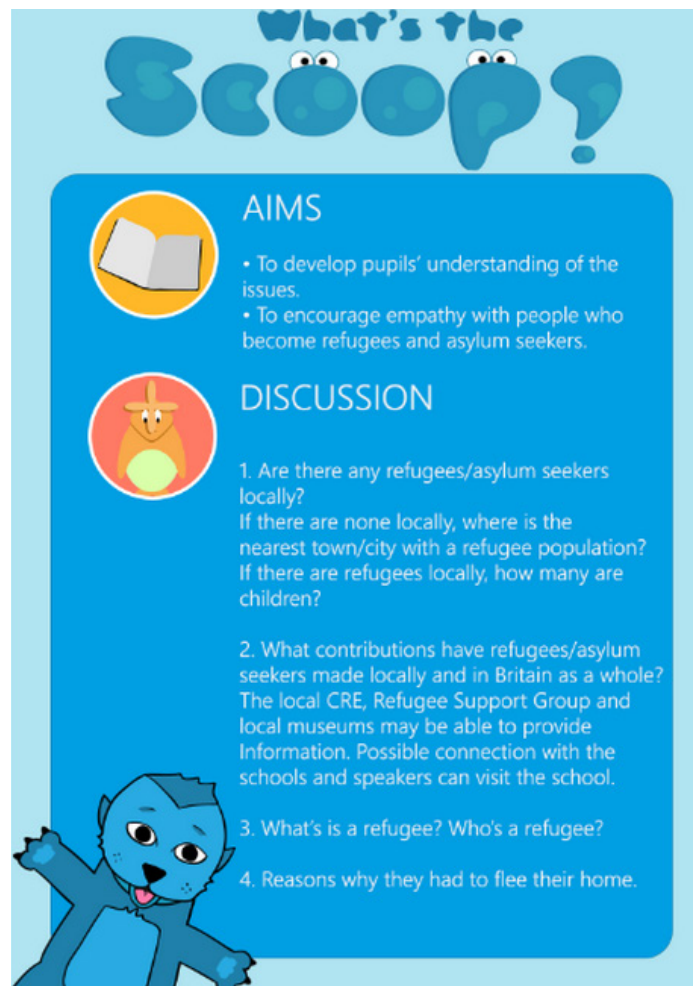
Our programme will be the starting point of these discussions with the programme being shown via Iplayer at the start of the lesson. With links to schools, this will allow our programme to develop and be used in the future.

### Educational Pack and DVD

Due to the episode only being available on iPlayer for 30 days, we came about an idea of creating an educational pack with each including a DVD featuring all of the episodes. This educational pack contains questions about the episodes, conversation topics to be used in PSHE lessons, information about the app and the games involving making their own character and where to find it.

The pack will contain our branding along with the logo being used on the DVD. The DVD will contain all of the episodes with a selection button at the top, to choose which topic they focus on today.

There are 16,839 primary schools within the UK, and therefore we plan to distribute to all of these schools, with a small fee.



The image shows a screenshot of an educational pack titled "What's the Scoop?". The title is at the top in a playful, bubbly font. Below the title, there are two circular icons: one with an open book and another with a smiling character. The main content is organized into two sections: "AIMS" and "DISCUSSION".

**AIMS**

- To develop pupils' understanding of the issues.
- To encourage empathy with people who become refugees and asylum seekers.

**DISCUSSION**

1. Are there any refugees/asylum seekers locally?  
If there are none locally, where is the nearest town/city with a refugee population?  
If there are refugees locally, how many are children?
2. What contributions have refugees/asylum seekers made locally and in Britain as a whole?  
The local CRE, Refugee Support Group and local museums may be able to provide information. Possible connection with the schools and speakers can visit the school.
3. What's a refugee? Who's a refugee?
4. Reasons why they had to flee their home.

A cartoon blue character is visible in the bottom left corner of the screenshot.

### Campaigns/Charities

We hope to get charities and campaigns interest within the programme, as some of the issues and current affairs we are addressing in our programme relate to the charity. With a charity behind us, the programmes could be shown through the charity's website, at charity events and other occasions.

As our target audience is young children between the age of 6-12, we were interested in the campaign girl-guiding have recently set up around tackling body image. "The Be Real" Campaign focuses on getting young girls to believe and like the way they look from a young age. As one of our programmes is based around body image, the programme can be shown as part of the campaign.



## Year Plan

Year	Plan of Action
2016	Launch programme
	Gain followship on social media
	Develop brand identity
	Launch App and website
	Work with schools to launch PSHE programme
2017	Casting for new series
	Working with charities and campaigns
	Social media development
	Merchandising to shops
	Filming of new series
	Launch new series
	Marketing to promote new series
2018	Further merchandising outlets
	Expansion to Europe and America
	Further App developments

## Merchandising

We plan to carry our merchandise for the programme across every series. Merchandise will be available through the BBC Shop and an order leaflet will be provided to campaigns, charities and through Educational Packs. Our ideas for merchandise include T-shirts, badges, pens and mugs, as well as a plush Scoop cuddly toy. We feel by producing merchandise, this will strengthen the What's the Scoop and CBBC brands.

Source: <http://www.bbcshop.com/>





## Artistic Style

### Ahmed Teleb

When looking for an animator and illustrator we wanted someone who had experience of drawing high quality characters and surroundings. Ahmed Teleb is a freelance animator/illustrator whose work is of a similar art style to the one used in our example animation. This would allow us to achieve a consistent look for our show. He uses bright colour in his work which is a key aspect for our show. This will help to capture the audience's attention. The simple shapes used in the illustrations he creates would allow for a smooth animation that would be familiar to current CBBC viewers.



# rokkmedia

We chose to look into Rokk Media for our app development because they were experienced in developing for mobile and web platforms. Rokk Media gave us an estimate on how much it would cost to develop an app for each platform. They also gave us feedback on our app design and uses which led us to develop it further and emphasising the create and share aspect of our app.



# BARB Audience Viewing Figures

## Monthly Genre

Period: 2015 OCT View chart

**% SHARE OF AUDIENCE, OCT 2015**

Genre	Share (%)
Arts	0.21%
Children's TV	4.98%
Current Affairs	4.5%
Documentaries	12.97%
Drama (Series, soaps & single plays)	16.66%
Education	0.11%
Entertainment	18.77%
Fiction (Cinema & TV & other)	7.61%
Hobbies / Leisure	8.89%
Music	0.79%
News/Weather	7.82%
Other	7.91%
Party Political Broadcast	0.01%
Religious	0.13%
Sport	0.64%

top 10s Weekly Monthly  
top 30s Weekly Monthly

**Trendspotting**  
In this section we use BARB data to explain a range of topical TV subjects.  
[+ Read more](#)

**371** Programmes in 2014 with audiences of 8+ million

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Children's TV: 4.98% (OCT 2015)

## CBBC Weekly

Channel: CBBC Year: 2015 Week: Sep 28 - Oct 04  
Month: October

**CBBC**  
w/e 11 Oct 2015

		7 day data (000s)	28 day data (000s)
1	DANGER MOUSE (FRI 1802)	385	510
2	DANGER MOUSE (WED 1803)	328	480
3	DANGER MOUSE (TUE 1804)	328	527
4	THE DUMPING GROUND (TUE 1630)	323	347
5	THE NEXT STEP (FRI 1633)	314	334
6	THE NEXT STEP (FRI 1655)	313	348
7	NOWHERE BOYS (WED 1631)	306	306
8	DANGER MOUSE (TUE 0727)	290	315
9	DANGER MOUSE (FRI 0727)	276	295
10	DANGER MOUSE (WED 0728)	265	289


Shown above are the repeated times Danger Mouse appears in the CBBC's top ten viewing figures. It is the highest viewed show of the week commencing 5th October and appears six times.





## Important Document

### Consent Form Mock-Up



Dear Parent/Guardian

We are delighted that you are able to bring your child to the sound recording of "What's the Scoop?" On 19th November 2015 at the University of Lincoln.

Please sign the attached consent form to give your child consent in being in the sound recording and their recording to be used in "What's the Scoop?".

Best wishes  
Lois Vernon

Child's Name

Parent/Guardian

Parent/Guardian Signature

Working with child regulation, the child was supervised by her parent or guardian at all times. The child was informed on what the voice over was to be used for. Regular breaks were taken, and the working hours were minimised for the comfort of the child. Three copies were signed, two of which kept by the crew and one to be kept by the parent or guardian. One crew member remained with the child throughout the evening to keep a light and fun atmosphere within the recording studio.





## References

<http://www.bbcshop.com/>

[http://www.bbc.co.uk/aboutthebbc/insidethebbc/howwework/policiesandguidelines/child\\_protection.html](http://www.bbc.co.uk/aboutthebbc/insidethebbc/howwework/policiesandguidelines/child_protection.html)

<http://www.bbc.co.uk/cbbc/findoutmore/cbbc-apps-list>

<http://www.bbc.co.uk/commissioning/tv/articles/cbbc>

<http://www.bbc.co.uk/commissioning/tv/articles/cbbc-channel>

<http://www.bbc.co.uk/commissioning/tv/articles/current-affairs>

<http://www.bbc.co.uk/commissioning/news/articles/my-life-2016-2017-cbbc-documentary-series>

<http://www.bbc.co.uk/newsround>

<http://www.broadcastnow.co.uk/news/commissioning/cbbc-hunts-for-ideas-for-extended-my-life-strand/5058054.article>

<http://www.hse.gov.uk/pubns/indg360.pdf>

<http://www.independentschoolparent.com/lifestyle/never-too-young-for-current-affairs>

<http://www.johnhedley.co.uk/>

<https://www.kevadamson.com/freelance-animation/overview>

<http://www.mediacityuk.co.uk/space/offices>

[http://www.ninelivesmedia.co.uk/people/sunny\\_kang.html](http://www.ninelivesmedia.co.uk/people/sunny_kang.html)

<http://www.people4business.com/seller-250495.htm>

<http://www.seedanimation.com/animation>

<http://sunandmoonstudios.co.uk/>

<http://theday.co.uk/>

<http://wonkyfilms.com/>



## Evaluations

### Megan North

As we began the first stages of the research and development project, the group came to the decision of combining animation with current affairs after some initial research into youtube clips. The initial idea was a campaign with multiple videos, lasting roughly a minute each as an animated monster describes their view on a current issue, promoting the innocent view of a child through their voiceover. This was a great start as we found very few programmes used animation to make current issues a lighter subject for the audience to take in, and from here our television programme evolved.

Inspired by the genre of CBBC's 'My Life' and children's animated programmes such as *Tracy Beaker* and *Danger Mouse*, we combined our skills and knowledge of digital media, television and script to present a series of real life stories. We wanted the episodes to be narrated and guided by children, with their experiences animated as it is uncommon for television shows to combine the two into one series. Researching into the CBBC, we discovered that they are looking to tackle the big issues in an entertaining format whilst reaching digital audiences. The commissioning pages expectations matched the idea we had in mind and was a great starting point to shape the development of our idea.

I feel that I have a firmer understanding of the preparation and discovered that the logistics are just as important to cover as the concept of the programme. I hadn't researched into these areas before and so the types of our primary and secondary sources for the project were unusual to me. A lot of it was talking to industry professionals and companies to seek out cast and costs which I had never experienced so in depth. Within the first few weeks we had our schedule organised and split of the different areas that needed to be researched into and elements created. We often aided each other and took on parts of the research if it was something we had an understanding of already. Every team member worked exceptionally hard, and each week we had at least one meeting to gather our work, and it was rare we had members missing. Lois did a fantastic job of looking into the documents needed with working with children and looking into previous programmes of how they cast their real life programmes. I worked well with everyone, but especially Lois as we combined our knowledge, for example, her research led me to casting a voiceover and looking further into the pilot episode's casting and narrative. Matt and Tom combined their digital media skills to work on the app together whilst Tom met deadlines of branding and animation, producing bold and creative designs for the group to discuss.

I feel that I delivered my area of research to a high standard, providing scheduling, producing the pilot episode's narrative, researching and stating the target audience and why CBBC is the best channel for our series. I designed and formatted the report to a professional and consistent standard. I also utilised my contacts well to find a voiceover for the animation to allow an insight into the pilot episode during our pitch. I believe this module has benefitted me as I have learnt of the scale of preparation for a television show.

Word count: 550



## Tom Parker

As a group we all have an interest in television which led to an initial idea in which we would propose a television series aimed at an adult audience where children would answer questions about current issues in society. We thought that this would offer an interesting point of view to broadcast because we as an audience rarely see the thoughts and views of children. However the audience of our idea changed as we felt a child audience would be more accepting of the opinions of other children of a similar age to themselves. As we thought more in depth about how the programme would be structured and how difficult it may be to interview children effectively, we decided that we should follow the lives of children who have experienced a variety of social issues. To make our show unique we wanted to have animation in our programme which would show the child's past events and future aspirations in an entertaining and eye catching manner.

Animation is a key selling point for our idea and therefore ,we thought that in order to explain how the animation will be used in our show, we would put together a short animation displaying the past events of our pilot show character Prem. As a digital media student I took it upon myself to develop this animation as well as the branding for the project. By developing both of these visual elements myself, we felt that the branding and animation would feel more cohesive and complimentary to one another. I feel the graphics I produced were of a high quality and the animation portrays how animation would potentially be used within our show, to a great benefit of the audience's viewing experience.

I feel that the group worked well together. Megan's audience research allowed us to firmly pick a suitable channel for our programme, one that would have the reach and established audience that our programme could adopt. Lois looked into the logistics of working with children which is a key aspect for our project. Matt contacted Rokk Media where we were able to get some good information about how the app could be constructed as an addition to our show and the potential cost of such an application.

Overall, I feel that this module has taught me how much research has to go into a project before you can see a finished project. I have learnt that you shouldn't always come into the process firmly set on developing for one platform as the research and development process may lead you down a path where your idea would be better suited for targeting your audience more effectively. I now have a much greater understanding of how many individual elements need to be put together before the final projection can come into focus. I also have a much greater appreciation of how important it is to shape your project for a particular audience, as the result could be a great project but without a properly identified audience securing funding will be incredibly difficult.

Word Count: 508



## Lois Vernon

I am very passionate about addressing key issues such as body image and as a group we decided we wanted to do something relating to body image and other topics that are apparent in current affairs today. Within this research I feel I was able to deliver good points as well as listening to others members of the group's ideas. After research and interviews we came across a gap in the market, a current affairs programme addressing these issues to children in a way they can understand.

We decided on 5 topics to cover immigration, cyber bullying, racism and equality and disabilities. However there was already a programme very similar on CBBC covering topics for children; My Life.

I was able to use my initiative and use previous contacts to get in touch with the assistant producer of the My Life, which allowed to be develop my knowledge of the pitching to CBBC and through the interview I was able to learn more about the CBBC pitching.

After increasing my knowledge of the CBBC schedule and looking at Megan's research into ratings and viewers, it was apparent that the top performing programmes were those that involved animations and cartoons, this allowed us to develop the idea into one that involved animation and current affairs.

Working within a team, it was essential that we were able to divide the work between us to get the best outcome. In some cases this was difficult, and I believe my leadership and communication skills were able to develop as I delicate roles to each person with a time period to finish in. There was some confusion into certain topics which put us back in the development process, but we were able to work together to get rid of the problem.

I feel like I cooperated and comprised with group discussions, trying to help in many different areas in order to broaden my knowledge more in areas such as branding and budgeting, in which I have never worked before. Working within a team, often increased the speed of the process, and our range of skills worked well together.

I focused on the consent of working with children, and found a lot of research into working with children all that was essential for our production to go ahead. I feel I presented this work to a high standard, however in some cases my spelling and grammar often was not checked causing extra time to spent. In the future, I will focus on checking my work and proof reading.

I feel in some cases myself and the group did not come to meetings prepared causing a small amount of time deciding what should be discussed within the meeting, however this was resolved when tight deadlines were set, and diary was created.

I feel this module has developed my knowledge in production planning and development as well as giving me confidence in developing my ideas and conveying them to an audience.

Word Count: 493



## Matt Ware

As a group we brainstormed a number of ideas for our project, such as developing a unique app, organising a media event and encouraging children to get in to coding. We looked into the idea of a public awareness campaign on topical issues such as immigration, to get the British public looking at issues from the unique and innocent perspective of children.

After considering the most appropriate audience and platform for the campaign, we decided to take the idea in a different direction, by developing a partially animated television series for primary school aged children, exploring issues faced by children that may not receive enough attention.

Over the next few weeks, we met regularly and together considered how to make our idea unique. Our group was well organised, with a Google Drive folder set up, allowing us to gather all our research in one place. This made it easy to see each other's sources and to ensure all the required fields of research were being covered by someone. It made the collaborative effort easier too, as we could all edit the same Google Doc simultaneously from our own devices. We quickly began planning each stage of research and development, and assigned ourselves different areas to concentrate on.

Tom took on the branding and animation as he is experienced in design work, and between him and myself, we developed an idea for an app to run alongside the show and produced mock-ups for how the show would look on various different multimedia platforms. I also developed a budget for the series and looked into the logistics of the show, whilst Megan and Lois took on a lot of the research into the production of the television series, such as audience research, how our show would fit into CBBC and consent issues when working with children.

Whilst a lot of our research could be done online, we felt getting in touch with industry professionals would give us a clearer idea behind the production of a media brand. Lois was able to speak to an assistant producer from the CBBC series *My Life* and gained useful insight into how the show was put together. To get a better idea of how to develop our app, I spoke to a professional app developer who gave me useful suggestions about how to improve our app idea, as well as a quote on the costings of developing our app.

The opportunity to speak to industry professionals was eye-opening as it gave me a glimpse behind the scenes of operations that I might not normally consider. It also made me appreciate those willing to get in touch with us to help us understand their industry, because a lot of people we contacted did not reply.

This project has really made me think about exactly how much planning and research goes into most media ventures. For even a small BBC production, a lot of man power is required, including roles I would not have even thought about. I have learned just how key professionalism is if you want to work in the television industry. Organisation is essential and even the most minuscule of details can add up to making a big impact.

Word Count: 534

