

Guidance for Unit 13 Official Project Proposal document

Your project proposal should be sufficiently challenging to ensure you have the best possible chance of meeting the grading criteria.

Your project proposal MUST include:

The project proposal MUST include:	EXPLANATION
Centre name and number	Cirencester College 57010
Student name and number	Jonathan White 319325
Project proposal title and date	SHUT UP. – 24 th May 2024
Main area of activity/pathway, (e.g. film, TV, games design, app design)	Moving Image TV and Film (Documentary Film)
Section 1: Rationale (approx. 150 words)	In September 2022 I had little to no knowledge on this subject area. I have since gained an immense understanding of the production of media products and how I can effectively reflect upon my work to enhance my skills for the future. I have always wanted to create meaningful products, something that an audience can watch and gain a preferred, positive reading from. Furthermore, I have also always wanted to say “Wow, I made that person smile/cry”. I aim for this piece of work to be the best production I have ever created, and I truly hope to make myself proud. Since being at college, my brother has developed a neurological disorder called misophonia. It has affected him and our family massively so I hope to create something that’s powerful and spreads awareness of the subject through this project opportunity. Spreading awareness through media is a long-term aspiration of mine too.
Section 2: Project concept (approx. 200 words)	The concept of my idea is to produce a documentary about misophonia that covers the subject topic from 3 different point of views: a child with misophonia, the mother of a child with misophonia, and a professional. The three interviewees will cover similar questions to one another so that I can cut and link them all together within the edit. The questions will include topics such as how it affects your/their life and your/their experiences with it. I will produce ‘recreations’ as topics are discussed in the interviews to help the audience to visualise the emotions those with misophonia feel – I will be using VFX to help with this. To inform this work, a lot of time must be spent on researching and understanding misophonia, as I want to represent those with it appropriately. It’s a very new condition, so there isn’t a huge amount of research online about it. To overcome this issue, I will be doing some primary research and asking

	Misophonia Facebook group members for their answers to any questions I have – this way I know the answers I am getting are appropriately representative. Tutorial feedback is going to help with my productions as I will be able to get a professional view of my work. I will take everything they say as constructive criticism and use it to elevate my work.
Section 3: Evaluation (approx. 150 words)	To record my decision-making and any decisions/changes I make to my idea, I will be writing a weekly journal. This journal will be in-depth and will cover the creative/logistical choices that I make across the entire production journey. All of this written work will be backed up by image and video references. On-top of this, I will also be writing an ongoing commentary next to all my work that is specific to the work I am writing next to. This way, I can highlight larger decision-makings across the entire week, but also minor ones through each piece of work. I do not intend on having anyone in my crew apart from me, but I must understand that working with interviewees, particularly ones with misophonia is something that I need to consider and be mindful of. I will need to do research into misophonia to ensure I do not trigger them.

Date Week Beginning	Activity	Resources	Amendments (additions to what I did/notes)
Week 3 – 19 th Feb	Initial Proposal Meeting Begin Research stage Online primary research is a priority as I need to give people as long as possible to respond: - Surveys for those on Facebook groups - General survey for target audience - Get in contact with a professional who is willing to be a part of the production Secondary Research: - Looking into professional existing examples and deconstructing them - Understanding more about misophonia	Proposal document + Notepad Misophonia Facebook groups Google Forms Google Misophonia Books	Who is my audience? Different documentary modes Codes and conventions of documentaries
Week 4 – 26 th Feb	Continue Research Secondary Research: - lighting an interview, sound, camera position + lens choice for an interview, composing an interview - Equipment to use for production - Conventions and theories of documentaries - Audience satisfaction - Horror genre (to inform the introduction of my piece – conventions that are used here) Primary Research: - Practical work: lighting an interview, sound, camera position + lens choice for an	Google – Tomorrow Filmmakers, Wix, articles/websites Camera Tripod Lights SD Cards Batteries Any extra equipment mentioned in research	Looking into professional existing examples and deconstructing them Styles of documentaries Working with children How do you make difficult programs How to record sound for an interview

	interview, composing an interview - interpret results from surveys to inform and finalise content decisions		
Week 5 – 4 th March	Begin preproduction - Creative - Script (Documentary style) - Script (Hollywood style) - Storyboards	Computer Word Ipad	interpret results from surveys to inform and finalise content decisions Planning + understanding structure of my documentary Planning + organising logistics with contributors
Week 6 – 11 th March	Preproduction – Logistical - Production schedule - Call Sheets - Location assessments - Risk assessments - Equipment/prop list - Consent forms	Computer Word	Risk assessments excluding Eddie's bedroom + Hemel Hempstead Location assessments excluding Eddie's bedroom + Hemel Hempstead Call sheets – only completed Jolene Production schedule – only completed Jolene Consent forms excluding Erin + Tom Script (Documentary style) Script (Hollywood style) Storyboards have begun but need to be finalised and updated to script

Week 7 – 18 th March	Contingencies week Finalise all research/preproduction and put it all on website before progressing onto the production stage If this is not needed, production can begin on this week.	N/A	Storyboards Production schedule – Jolene Risk assessments excluding Eddie’s bedroom + Hemel Hempstead Location assessments excluding Eddie’s bedroom + Hemel Hempstead Call sheets – completed Jolene Consent forms Erin + Tom
Week 8 – 25 th March	Begin the production stage - Filming interviews with person with misophonia + mother + Jolene - Filming intro scene - Log all footage in evenings of production days	Tripod Camera SD cards Batteries Lights Lenses Any extra filming equipment Computer Word	
Week 9 – 1 st April	Continue + finalise production stage - Filming interviews with professional + Erin - Contingencies time for intro scene filming - Log all footage in evenings of production days	Tripod Camera SD cards Batteries Lights	

		Lenses Any extra filming equipment	
Week 10 – 8 th April	Contingency time for production stage / Begin editing process - Produce rough cut (placing elements of videos in rough areas) - Edit film intro first, then move onto the doc (editing two formats at the same time could be hard)	Computer Premiere Pro	Filming with Eddie + Tom Logging for Eddie
Week 11 – 15 th April	Continue edit	Computer Premiere Pro	Logging for Tom
Week 12 – 22 nd April	Continue/Finalise edit: Must be completed by 10 th May Attach to website + Discuss final thoughts on it Add it to shared folder to be added into the End of Year Show video	Computer Premiere Pro Wix Google Drive	Need to finalise scene 4 + final scene (No need to add to shared folder as I'm putting it together)
Week 13 – 29 th April	Evaluation of production – finish by 13th May	Computer SSD Word WIX Website	Finished edit Attach to website + Discuss final thoughts on it
Week 14 – 6 th May	Contingencies time for evaluation Ensure everything is on the website and working (links/buttons)	Computer SSD Word WIX Website	Bringing all EOYS components together
Week 15 – 13 th May	Prepare for End of Year Show End of Year Show: 15 th May Detailed commentary of my contributions	N/A	Prepare for presentation – invite only week Planning and writing evaluation of production
Week 16 – 20 th May	Presentation Prepare for presentation – invite only week	Powerpoint Presentation	Evaluation of Production (6.2) Presentation to Nigel and Danny Ensure everything is on the website and

			working (links/buttons)
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The proposed research sources and bibliography MUST include:	EXPLANATION
Proposed research sources and bibliography	Potential Research Sources Secondary Gregory, J. (2023). <i>Sounds Like Misophonia</i>. Bloomsbury Publishing. – Written by Dr Jane Gregory who is a Clinical Psychologist and has developed a model for understand the distress and impact of misophonia Lakin, L. (2021). <i>How to Conquer Misophonia</i>. Amazon. Jennifer Jo Brout (2021). <i>Regulate, Reason, Reassure: A Parent’s Guide to Understanding and Managing Misophonia</i>. International Misophonia Research Network (Imrn). https://www.oxfordhealth.nhs.uk (n.d.). <i>Misophonia</i>. [online] OHSPIC. Available at: https://www.oxfordhealth.nhs.uk/ohspic/problems/misophonia/#:~:text=Can%20treatment%20help%3F Sounds like Misophonia. (2021). <i>How to get help for misophonia on the NHS</i>. [online] Available at: https://soundslikemisophonia.com/all/misophonia-nhs. soQuiet Misophonia Advocacy. (n.d.). <i>soQuiet Misophonia Advocacy</i>. [online] Available at: https://www.soquiet.org/. – US Support Group MISOPHONIA UK. (n.d.). <i>MISOPHONIA UK</i>. [online] Available at: http://www.misophonia-uk.org/#:~:text=Misophonia%20UK%20is%20an%20unincorporated – UK Support Group Primary

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<https://www.facebook.com/groups/misophoniatictreatment>

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<https://www.facebook.com/groups/620276931320095>

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<https://www.facebook.com/groups/601611293217471>

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Online surveys from those affected by misophonia

Speaking to professionals

Test shots (interviews)

Production techniques

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Professional Documentary Example

www.amazon.co.uk. (n.d.). *Watch Quiet Please | Prime Video*. [online] Available at: <https://www.amazon.co.uk/Quiet-Please-Ren-Kretzmer/dp/B077JH95RT>

Actual Research

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MasterClass (2021). Film Documentary Guide: 6 Types of Documentaries. [online] MasterClass. Available at: https://www.masterclass.com/articles/film-documentary-guide?irclid=T7CxqkQ9xxyPRPUxoCTql0XVUkH1vT0tH0oFSw0&utm_source=impact&utm_medium=Skimbit%20Ltd.&utm_campaign=nofilmschool.com&utm_content=1317543&utm_term=10078&irgwc=1.

Aldredge, J. (2022). The 6 Types of Documentary Films. [online] The Beat: A Blog by PremiumBeat. Available at: https://www.premiumbeat.com/blog/6-types-of-documentary-film/?irclid=TAD1DZQ9xxyPRPUxoCTql0XVUkH1vWSZH0oFSw0&irgwc=1&pl=10078-42119&utm_medium=Affiliate&utm_campaign=Skimbit%20Ltd.&utm_source=10078&utm_term=nofilmschool.com&utm_content=42119

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Morrison, S. (2023). How to Target Older Demographics Using Social Media. [online] Business News Daily. Available at: <https://www.businessnewsdaily.com/10146-target-older-demographics-social-media.html>.

Young, R. (2017). Media Codes and Conventions. [online] media.codes. Available at: <https://media.codes/media-codes-and-conventions-c03423c06aa8>

media-studies.tki.org.nz. (n.d.). Codes and conventions / Media concepts / Teaching media studies / Home - Media Studies Private Community. [online] Available at: <https://media-studies.tki.org.nz/Teaching-media-studies/Media-concepts/Codes-and-conventions#:~:text=Codes%20can%20be%20divided%20into>.

	Revision World (2019). Reception Theory - Media Studies - Revision World. [online] Revisionworld.com. Available at: https://revisionworld.com/a2-level-level-revision/media-studies-level-revision/reception-theory. Yellowbrick (2023). Decoding the Power of Film Semiotics: A Path to Success in Your Field. [online] Yellowbrick. Available at: https://www.yellowbrick.co/blog/film/decoding-the-power-of-film-semiotics-a-path-to-success-in-your-field#:~:text=Semiotics%20is%20the%20study%20of Independent Cinema Office. (n.d.). Understanding audiences. [online] Available at: https://www.independentcinemaoffice.org.uk/advice-support/how-to-start-a-cinema/understanding-audiences/#:~:text=The%20key%20to%20making%20a Opening Class. (2017). Documentary Conventions. [online] Available at: https://openingclass.com/2017/07/26/documentary-conventions/. Twinkl.co.uk. (2023). Available at: https://www.twinkl.co.uk/teaching-wiki/some-film-conventions#:~:text=The%20term%20convention%20refers%20to theasc.com. (n.d.). The Talking Head — Shooting Interviews - The American Society of Cinematographers (en-US). [online] Available at: https://theasc.com/blog/shot-craft/the-talking-head. Stilwell, B. (2022). The National Archives Just Digitized Hundreds of World War I-Era Military Films. [online] Military.com. Available at: https://www.military.com/off-duty/history/national-archives-wwi-films.html nhs.uk. (n.d.). The NHS website. [online] Available at: https://www.nhs.uk/search/results?q=misophonia&page=0 soQuiet Misophonia Advocacy. (n.d.). Why isn't misophonia in the DSM? [online] Available at: https://www.soquiet.org/faq/why-isnt-misophonia-in-the-dsm#:~:text=Also%2C%20the%20DSM%20is%20a American Psychiatric Association (2023). DSM History. [online] psychiatry.org. Available at: https://www.psychiatry.org/psychiatrists/practice/dsm/about-dsm/history-of-the-dsm. American Psychiatric Association (2023). Diagnostic and Statistical Manual of Mental Disorders (DSM-5-TR). [online] Psychiatry.org. Available at: https://www.psychiatry.org/psychiatrists/practice/dsm. BBFC (n.d.). What is classification British Board of Film Classification. [online] www.bbfc.co.uk. Available at: https://www.bbfc.co.uk/about-classification. BBFC (n.d.). BBFC BBFC. [online] www.bbfc.co.uk. Available at: https://www.bbfc.co.uk/rating/12.
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Gregory, D.J. (2023). Sounds Like Misophonia . Bloomsbury Publishing, pp.205, 225–227

Primary Research

Primary Research audience survey

Primary Research practical camera work for interviews