





GET INVOLVED

We have a problem. Drinking bottled water is on the rise, yet Sydney has some of the best drinking water in the world.

Your challenge is to use your creative skills and come up with a compelling short film that persuades your peers to choose tap water over bottled water.

Act as our Creative Agency and:

- Learn the art of creating a compelling script and storyboard for a short film.
- Learn the art of creating a short film.
- Produce a short film

WATER TASTE TEST



To ensure this is a fair test, serve all water at the same temperature and in the same type of cups.

Prediction 1	I think I will be able to tell the difference	Yes	☐	No	☐
Prediction 2	I think I will prefer	Bottled Water	☐	Tap Water	☐

Instructions: Make observations about each sample then choose your preferred sample.

Water Sample	Taste	Look	Smell	Preferred
Sample A				☐
Sample B				☐

Describe why you chose your preferred sample.

After the reveal: Did your prediction prove to be true?

Are you surprised by the results?

What could you have done differently to make sure this was a fair and blind test?



SYDNEY WATER – CLIENT BRIEF



Task summary

Your challenge is to create a short film that shifts perceptions of teenagers, using persuasive language and techniques, to choose tap water over bottled water.

Background

Drinking bottled water is on the rise. Yet in Sydney, our tap water is amongst the best in the world. We should be proud of the quality of our drinking water!

Why then are 10% of people (500,000) in this city choosing to only drink bottled water rather than tap water?

Research shows there are a few key reasons why:

- there's a perception that bottled water is better
- convenience
- water temperature

By using clever words and images evoking pure, pristine and natural, the message that bottled water is better and safer has been formed. The companies who sell bottled water have benefited ever since. The fact is bottled water has enormous implications to the environment including:

- a high carbon footprint to produce and transport plastic bottles
- plastic litter waste in the environment and in our landfills
- harmful impacts on freshwater and marine life

Sydney Water cares about our community and the environment and wants people to choose tap water for their wellbeing, wallet and the environment.

Objective

Create a powerful and compelling short film challenging teenagers' perception that bottled water is better.

For more information visit:

www.lovewater.sydney/brand-without-a-bottle

WATER FACT SHEET



Sydney Water

Bottled Water

Where does it come from?

Most of Sydney's drinking water comes from rainwater collected from natural catchment areas and is stored in lakes that are surrounded by some of the most unspoilt native bushland in the region, including World Heritage national parks.

Bottled water is from various sources and falls under the *Australia New Zealand Food Standards Code*. The code doesn't require manufacturers to state on the bottle what type of water it is or where the water is sourced from, apart from the country of origin².

Quality

- Every drop of your drinking water is filtered so it meets Australia's health and quality guidelines¹ which are some of the strictest in the world.
- As well as continuously monitoring drinking water quality in real time, Sydney Water does up to 70 laboratory tests on a weekly, monthly, quarterly or annual basis, from our water filtration plants to customers' taps.
- Our monitoring confirms Sydney's drinking water is safe and great for drinking.
- According to NSW Health, bottled water is not necessarily any safer to drink than tap water.
- There are typically more tests to confirm safety and quality of public drinking water than bottled water.³

Impact on the environment

- All water comes from nature, but, it's how it gets to us that can have a big impact on the environment. So we take care by drawing water from local sources, so that we have a safe, reliable and sustainable water supply.
- Sydney's drinking water is the sustainable choice – sourced locally and has no packaging.
- By choosing Sydney's tap water rather than bottled you're protecting the environment.
- It takes 250ml of oil and three litres of water to produce one litre of bottled water⁴.
- Plastic bottles are among the 10 most common rubbish items picked up on Clean up Australia Day⁵.
- Australia recycles only 36% of PET plastic drink bottles, so around 373 million plastic water bottles end up as waste each year⁶.
- A plastic water bottle can take anywhere from 400-1,000 years to break down⁷.

Cost

- Drinking tap water is the most cost effective way to stay hydrated – especially compared to bottled water.
- Sydney's tap water costs less than one cent per litre.
- Bottled water can cost up to 2000 times more than tap water!
- If you're drinking 8 glasses of water a day tap water will cost you less than \$1.50 a year compared to around \$2,600 for bottled water.
- Australians spent more than \$600 million on bottled water last year⁸.

Reference

www.lovewater.sydney/brand-without-a-bottle

1 Australian Drinking Water Guidelines, NHMRC, 2011

2 Choice, August 2016

3 Choice, March 2016

4 Clean Up Australia Bottled Water Fact Sheet may 2015

5 Clean Up Australia Bottled Water Fact Sheet may 2015

6 University of Wollongong

7 University of Queensland

8 Choice, August 2016

Life cycle of a plastic bottle

In 2017 Australians bought over one billion bottles of water. The average Aussie drinks 30L of bottled water each year and about 60% were sold in single-serve bottles. There are many steps involved in making a bottle of water and throughout the process many natural resources are used. Make a note of how many times a bottle is transported throughout the process and remember that transportation also uses petrol and releases a lot of carbon dioxide into the air, which contributes to air pollution.



DRINKING WATER SURVEY

Survey at least two people (you could conduct your survey at the school canteen).

Survey at least one person who mainly drinks bottled water and at least one who mainly drinks tap water. Find out why they mainly choose one over the other (e.g. convenience, temperature, taste, cost).

Ask the bottled water drinkers what would persuade them to choose tap water over bottled water and record your answers below.

Tap water drinker	Responses
'Reasons why you mainly drink tap water.'	
Bottle water drinker	Responses
'Reasons why you mainly drink bottled water.'	
Bottle water drinker	Responses
'What would persuade you to choose tap water over bottled water?'	



PERSUASIVE TECHNIQUES USED IN ADVERTISING

View the slide presentation and record your notes.

1. List some reasons why advertisers use persuasive techniques.

2. Record your notes on persuasive techniques introduced in the slides.

Bandwagon

Repetition

Testimonial

Emotional appeal

Humour

Rhetorical question

Can you think of other persuasive techniques? (irony, metaphors)

3. How do advertisers appeal to the target market (audience)? Choose 2 slides and record who the target audience is, what the purpose is and what persuasive technique is used.

Slide

Purpose:

Audience:

Persuasive technique:

Slide

Purpose:

Audience:

Persuasive technique:

List continues on the next page

4. Identify and analyse the audience, purpose and persuasive techniques used in each video.

Bobble: live for once

Purpose:

Audience:

Persuasive technique:

Evian TV Commercial

Purpose:

Audience:

Persuasive technique:

Fiji Water TV

Purpose:

Audience:

Persuasive technique:

Sydney Water Stories: Teas of the world

Purpose:

Audience:

Persuasive technique:



THE ART OF CREATING A SCRIPT AND STORYBOARD

Use the following steps to help master the art of developing a compelling script and storyboard.

1. Start with the brief.

Who is the client and what is the problem they want you to solve? How will you address the problem and what is your call to action? What do you want them to do?

2. Who is your target market/audience?

Who are you speaking to? In this case, teenagers, and what do you know about them? What do they like? This can shape the way you communicate to them. Use words and content that your teenage audience will understand.

3. What do you want to say?

What do you want them to know? Think about the issue and write a few key points about what you want to tell them. Will your script have a beginning, middle and end? Are you asking them to do something? Is there a call to action?

4. Plan your script and storyboard.

In planning your script and storyboard think about:

- Where will the story take place?
- Are there transition scenes?
- What characters will be in your story?
- Will there be sound effects or images?

5. Build your script.

How will you communicate with your audience? Consider your key points. State the problem in your first couple of shots. Ensure your opening lines include a good 'hook' to grab your audience's attention. Open with an unusual fact or question, then spend the rest of your script revealing the answer. Don't give it all away too early, you'll want to keep it interesting.

Make sure there is a strong call to action at the end. We want to invoke behaviour change, like stop buying certain products or taking steps to protect the environment.

Keep in mind you must allow time for things like voice pauses and pace, sound effects, images, scene transitions, and sound effects. Check your timing by reading your draft script to ensure it's within the 60 seconds.

6. Build your storyboard.

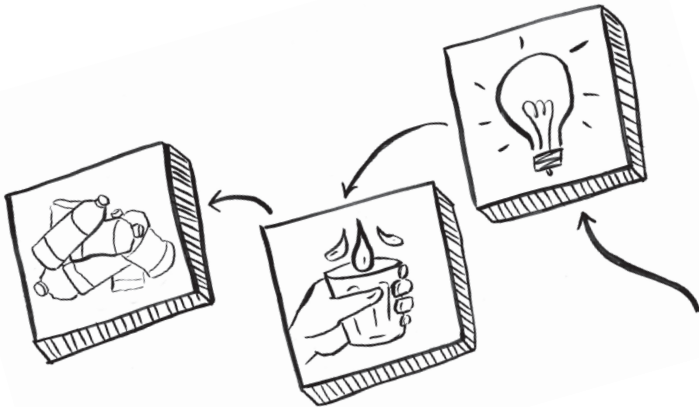
Apply your script to the storyboard template, then draw these key scenes to bring it to life! This provides a strong visual reference for when the short film is produced.



FINAL TIPS FOR SUCCESS

Script & Storyboard

- Check the brief and your key points again to make sure you have addressed the client's problem.
- Don't forget to read through your script and storyboard with fresh eyes and make sure it:
 - Presents a firm position and is supported by relevant facts, quotes or examples.
 - Has smooth transitions between your organised ideas on the topic.
 - States your final position (call to action) to increase the impact of your message.
- Remember to apply persuasive techniques such as:
 - Humour, emotional appeal, rhetorical questions, irony, testimonials, body language and voice pause, pace, tone and pitch.
- Consider impacts on timing such as:
 - Pause and pace, images, scene transitions, and sound effects.
- Check your script and storyboard are within the 60 seconds.



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THE ART OF FILM MAKING



Use the following steps to help master the art of creating a short film

1. Roles and responsibilities

Decide who is who: director, actors, narrator, prop coordinator, camera, lighting and sound persons.

2. Prepare your props and costumes

Gather or make your props and costumes. Don't forget to dress the scene. Consider where the scene takes place and what's in the background or foreground.

3. Know your camera

Familiarise yourself with your camera, tablet or phone, and research how it works. Consider and test a range of shots types before the day of filming. Using the camera hand held rather than on a tripod creates footage with some shake. This can help immerse the viewer in the action. Using a tripod will keep the camera still and the viewer can focus on the scene. Moving the camera can make the viewer focus on something important in your scene.

4. Plan your sound effects

Consider sound effects and music. Will it be recorded in the camera or added in post-production. Film people talking as either close-ups (including extreme close-ups) or medium shots so they can be heard.

5. Set the scene

Walk through your storyboard and decide where to put the camera for each scene. Does the camera move, is it a wide shot, mid shot or close up. If you want to show people entering a scene try a wide shot, a person talking, a medium close-up, or a person showing expression go in for an extreme close-up. Don't forget the lighting. Make sure what is important in your scene is visible and in focus.

6. Practice, practice, practice

Rehearse the scripts in front of the camera playing with the camera angles and shots. The actors should practice and consider how expression, body language, tone of voice and volume (too soft or loud) suits the scene and message.

7. Learn the lingo

'Camera set', 'Action', 'Cut', 'Take'. The camera person starts recording and yells "Camera set". The director then calls "Action" and the scene begins. The actors continue to act and the camera continues to record until the director calls "Cut". When the director calls "Cut" the actors and camera stop. It's good to review your footage after a scene to see if you like it. If you need to reshoot a scene it's called a 'Take'. Take 1, take 2, take 3.

8. Make the final cut

Edit with a movie software. Try using Windows movie maker or Mac iMovie for cutting, cropping and transitions between scenes, visual and sound effects and finally add titles and credits.

MY JOURNAL

Lesson 1 reflections

Lesson 2 reflections

Lesson 3 reflections

Lesson 4 reflections

Lesson 5 reflections

MY JOURNAL

Lesson 6 reflections

Lesson 7 reflections

Lesson 8 reflections

Lesson 9 reflections

Lesson 10 reflections

Advertising Glossary of Terms:

Animation: A simulation of movement created by displaying a series of pictures, or frames, for example a cartoon.

Audience: The intended group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing.

Author: The composer or originator of a work (for example a novel, play, poem, film, website, speech, essay, autobiography). Author is most commonly used in relation to novels.

Bias: In argument or discussion, to favour one side or viewpoint by ignoring or excluding conflicting information; a prejudice against something

Body language: A form of non-verbal communication which consists of body movements and postures, gestures, facial expressions, and eye and mouth movements, for example crossed arms or leaning away from or towards another person.

Camera angle: The angle at which the camera is pointed at the subject. It is the perspective from which the camera shoots and from which the viewer ultimately sees the image. Vertical angle can be low, level or high. Horizontal angle can be oblique (side on) or frontal

Collaborative learning: An approach to teamwork that enables students to combine their individual skills and resources to generate creative solutions to problems.

Call to action: Instructions to the audience to provoke an immediate response, usually using an imperative verbs such as 'call now', 'find out more' or 'visit a store today'.

Campaign: To engage in an operation planned to achieve a certain goal: a group that campaigned for human rights.

Carbon footprint: The amount of carbon-containing greenhouse gases released into the environment by an activity, process, individual, or group, expressed usually as the equivalent in kilograms of carbon dioxide.

Composing: The activity that occurs when students produce written, spoken or visual texts. Composing typically involves:

- the shaping and arrangement of textual elements to explore and express ideas, emotions and values
- the processes of imagining, organising, analysing, drafting, appraising, synthesising, reflecting and refining
- knowledge, understanding and use of the language forms, features and structures of texts
- awareness of audience and purpose.

Create/compose: Develop and/or produce spoken, written or multimodal texts in print, visual, oral or digital forms.

Creativity: The dynamic process of using language to conceptualise, interpret and synthesise ideas in order to develop a 'product'.

Critical: Exploration of the quality of argument, content, analysis, information or persuasion in oral, visual or written text, to assess the way in which themes, issues or ideas are presented for the audience and purposes intended.





Culture: The social practices and ways of thinking of a particular people or group, including shared beliefs, values, knowledge, customs, lifestyle and artefacts.

Design: The way particular elements are selected, organised and used in the process of text construction for particular purposes. These elements might be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page, screen or 3D) and multimodal (a combination of more than one).

Electronic media: Media technology, such as television, the internet, radio and email, that communicates with large numbers of people. Much electronic media will be interactive.

Emotive language: Language that creates an emotional response.

Irony: A clash between what the words say and what they mean. Irony has three forms:

- rhetorical irony – saying something contrary to what is meant, for example ‘I had a great time’ (I was bored)
- dramatic irony – stating or doing something unaware of its contrast with the real situation, for example where the reader or watcher knows disaster is about to befall a character who says ‘I’ve never been happier’
- situational irony where events are opposite to expectations.

Metaphor: A resemblance between one thing and another is declared by suggesting that one thing is another, for example ‘My fingers are ice’. Metaphors are common in spoken and written language and visual metaphors are common in still images and moving images.

Multimedia: Those texts that use more than one medium, for example combining visual media, such as words and images, with sound. Television, the internet and developments in computer and digital technology have resulted in multimedia texts becoming increasingly rich and complex. Multimedia texts now generally feature moving images, sophisticated and complex graphics, and interactivity. Examples of multimedia texts include texts delivered on personal digital devices, music videos, cartoons, video games and internet texts.

Parody: A work intended to ridicule or mock through imitating the ideas, tone, vocabulary and stylistic features of another work.

Pausing and Pacing: A break, stop, or rest, often for a calculated purpose or effect. To move or make progress at a sensible or moderate rate.

Person: The relationship between a subject and its verb showing whether the subject is speaking about itself (first person – I or we), being spoken to (second person – you), or being spoken about (third person – he, she, it or they).

Persuasive: Good at convincing someone to do or believe something through reasoning or use of temptation.

Persuasive texts: texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. Persuasive texts seek to convince the responder of the strength of an argument or point of view through information, judicious use of evidence, construction of argument, critical analysis and the use of rhetorical, figurative and emotive language. They include student essays, debates, arguments, discussions, polemics, advertising, propaganda,

influential essays and articles.
Persuasive texts may be written,
spoken, visual or multimodal.

Point of view: The particular perspective brought by a composer, responder or character within a text to the text or to matters within the text.

- Narrative point of view refers to the ways a narrator may be related to the story. The narrator, for example, might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpretation of what happens.

Position statement: Lets people know where you stand on a topic or debate. It can be used in a variety of areas like policy, literature, ethics and legislation.

Positioning: The composing technique of causing the responder to adopt a particular point of view and interpret a text in a particular way. Composers position responders by selectively using detail or argument, by carefully shaping focus and emphasis and by choosing language that promotes a particular interpretation and reaction.

Production: The tasks that must be completed or executed during the filming or shooting. This includes tasks such as setting up scenes, the capture of raw footage, and usage of set designs, to name a few of the many pre-production tasks.

Purpose: The purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on.

Rhetoric: The language of argument, using persuasive and forceful language.

Rhetorical: A question that is asked to provoke thought rather than require an answer.

Script: the written text of a play, film or broadcast. A script is applied to the storyboard.

Storyboard: Illustration or images displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or television commercial.

Sound effect: Any sound, other than speech or music, used to create a mood, feeling or response to a text such as film or drama.

Sustainable: Able to continue using a resource indefinitely without damaging the environment or depleting a resource.

Sustainability: The pattern of activities that meet the needs of the present generation without harming the ability of future generations to meet their needs.

Tagline: A catch phrase or slogan, especially as used in advertising, or the punchline of a joke.

Target market/audience: A particular group of consumers at which a product or service is aimed at, such as a teenage audience.

Template: A creative tool containing a standardised layout to produce consistency across the document.

Testimonials: Statement in support of a particular truth, fact, or claim.

Tone: The voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter. The author's attitude towards the subject and audience, for example playful, serious, ironic, formal, etc...

TVC: Television commercial

