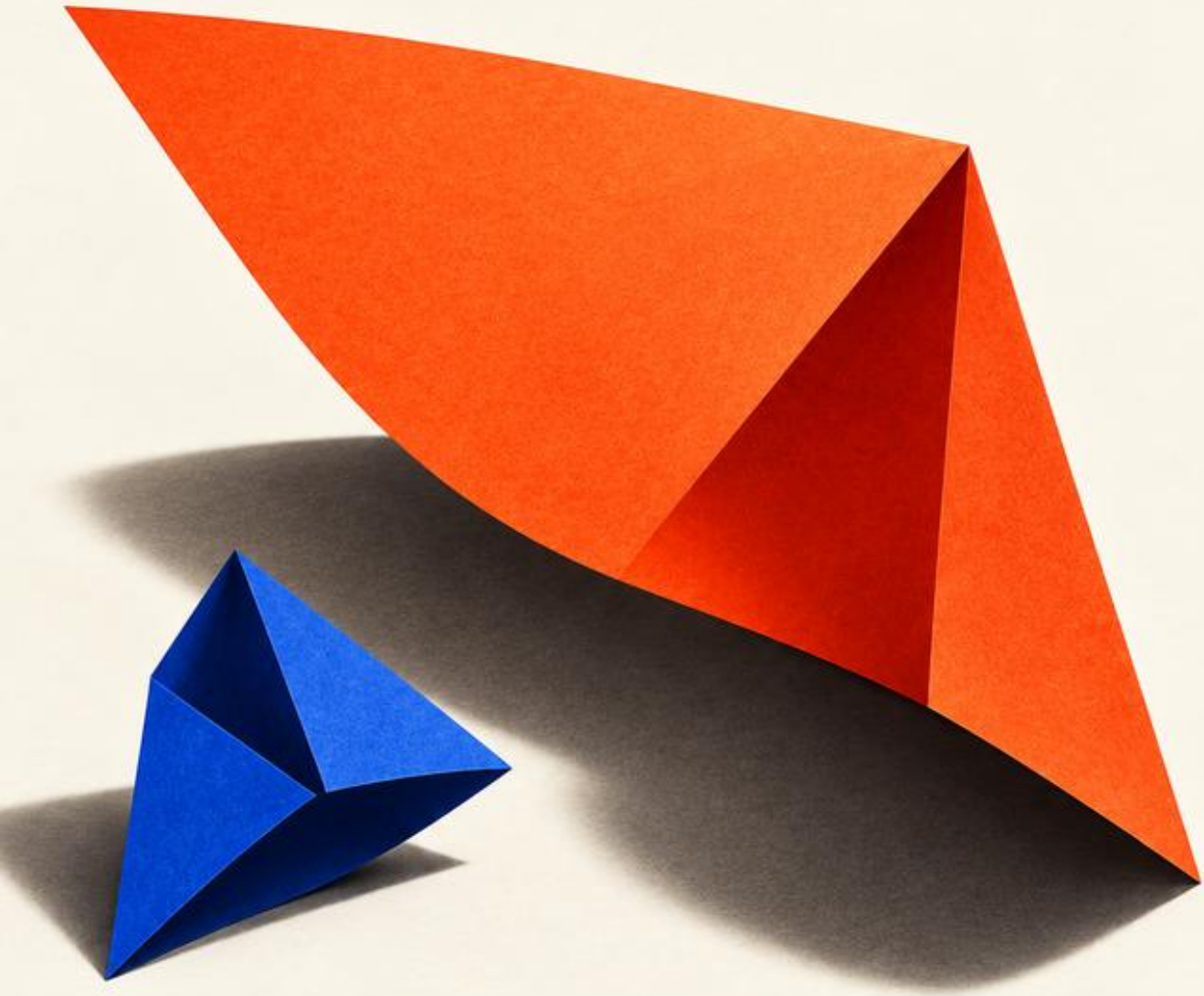
Not every idea Needs a film.



01 / FIELD GUIDE

Name the job before the format

A request for a film often contains a real problem and an assumed answer. The problem might be that people cannot imagine using a product, do not understand a process, or cannot find a date that suits them. These require different kinds of help. Before agreeing to the deliverable, finish this sentence: when someone encounters this communication, they need to be able to do what?

Our invented teaching case is Evening Seats, a small adult-learning centre. It offers beginner drawing, basic sewing and conversational language classes. Its programme looks appealing, but the enquiry inbox repeatedly receives the same practical question: which classes run after my working day? This is an invented brief, not a reported customer finding. In a real project, inspect enquiries and speak to staff before accepting the diagnosis.

The proposed response is a moving film about rediscovering curiosity. That could express a useful emotional idea. It cannot, by itself, keep changing course times available at the moment somebody compares options. The immediate communication job is to help a prospective learner find a suitable evening, understand the commitment and reach a clear booking decision.

> DECISION
>
> Choose a form by the work it must do, the situation in which it appears and the effort required to keep it accurate.

02 / FIELD GUIDE

Study the encounter

Imagine the actual encounter rather than an ideal attentive viewer. A person sees a notice at a station. Another follows a link during lunch. A third opens a message after asking about Thursday classes. They have different amounts of time and different questions. A format is partly a bargain about how much attention you are asking for.

List what must be understood at first glance, what can wait for a click, and what must remain available for comparison. The centre needs a recognisable invitation on the notice, accurate dates and commitments on the booking page, and a reliable record after booking. Those are three jobs. Forcing every fact onto the notice would make it harder to see the invitation.

Then ask who owns each fact. Course coordinators can update availability. The design team can set a clear page pattern. Reception can maintain a phone alternative. A beautiful execution with no owner for changing details becomes a maintenance problem, and an unavailable class left on a fixed poster becomes a trust problem.

+ Encounter: where, when and with how much attention?
+ Information: fixed promise or changing detail?
+ Action: what can someone actually do from here?
+ Operation: who updates, answers and repairs it?

These are practical questions, not a scoring system that proves one channel always wins. The right answer can be a small group of coordinated pieces.

03 / FIELD GUIDE

Choose what carries each part

For Evening Seats, give invitation, comparison and confirmation different homes. The idea - making room for something of your own after work - connects them. These are proposals for the invented brief, not general media rankings.

Job	Chosen form	Reason
Invite	Local poster	Visible near the journey home
Compare	Mobile course page	Dates can change in one place
Confirm	Email or text	Details remain retrievable
Explain access	Plain information page	Practical questions need space

A film could address a different obstacle, such as fear of being the only beginner. A tutor welcoming someone and demonstrating a first exercise might help. It would need an accessible text account and a useful next step, alongside the timetable.

Each piece adds a capability: the poster invites, the page enables comparison, the message supports attendance. If two assets do the same job without reaching different encounters, challenge the duplication before producing both.

> PRACTICAL THRESHOLD
>
> Do not commission a format until you can name the audience task it performs better than the available simpler version. This is a working filter, not a scientific rule.

04 / FIELD GUIDE

Write the first encounter

Here is a complete poster execution for the invented centre. Imagine a simple drawing of an office lanyard placed beside a blank sketchbook. The image moves attention from work to a chosen activity without pretending every worker wears a lanyard. If the intended audience does not recognise that object, change the image rather than explaining it in body copy.

> POSTER COPY
>
> Your evening can have another subject.
> Beginner classes at Evening Seats.
> Drawing, sewing and conversational language courses after work.
> Find a night that fits: eveningseats.example/classes
> Prefer to speak to someone? Ask reception for the current timetable.

The address is an illustrative placeholder, not a live destination. Before release, the real piece needs the working address, a tested short link or code, and an actual contact route. Do not hide the only useful action inside a code that some viewers cannot scan. The reception line also needs enough context to identify where reception is.

The poster does not claim that every class is available every evening. Its job is invitation and a clear route. Current dates live on the page. The creative relationship is between an ordinary working day and a different subject afterwards; there is no need to compress three classroom scenes, music and a closing logo into a film to communicate that particular invitation.

05 / FIELD GUIDE

Finish the practical journey

The linked page should continue the promise through useful choices. This is a proposed page structure, with fictional schedule details supplied solely to show how the copy works. Real course owners must confirm times, fees, access information and availability before use.

PAGE COPY

Find your evening.
Choose a day: Monday / Tuesday / Wednesday / Thursday.
Thursday: Drawing from the Beginning. Four sessions, 7-8.30 pm. Starts 14 May. Materials and fee: view course details.
You do not need previous drawing experience. Read the tutor's introduction, access information and cancellation terms before booking.
See details and available places.

A date without a year can become ambiguous, so the real listing must show its full date and location. Availability belongs beside the booking action. Do not label a request form as a confirmed booking, and do not imply materials are included merely because the page mentions them.

CONFIRMATION TEMPLATE

You're booked: [course], [full start date].
Your sessions: [all dates and times].
Where: [address and arrival instructions].
Bring: [confirmed items].
Need access support or to change your booking? [contact route and terms].

The template leaves operational fields open on purpose. Complete them from verified course information. The idea succeeds when a learner can decide and arrive; practical instructions need no campaign flourish.

06 / FIELD GUIDE

Practise a different decision

Exercise: an invented furniture maker sells a desk that folds flat. People understand its dimensions from the product page but cannot work out how the hinges lock. A team proposes six lifestyle photographs. You have one afternoon with the finished desk, a demonstrator and a camera. Choose the smallest useful communication and write its opening.

> MODEL RESPONSE
>
> Make a short, clearly framed demonstration with an accompanying three-step illustrated instruction. Opening copy: “Open. Check the lock. Make room to work.” Show the hinge engaging in a continuous view, then show the stability check exactly as the maker specifies. End with a link to complete setup and safe-use instructions.

The reason for motion here is visible change. The audience needs to follow an operation and see when the mechanism reaches its intended state. Attractive stills may establish the room but cannot necessarily resolve the sequence. The illustrated version helps someone return to a particular step without replaying the whole demonstration.

The model is conditional on the actual product and verified procedure. A demonstrator must not invent a stability test, conceal a difficult step with an edit or suggest the desk is safe for uses the maker has not approved. If one afternoon cannot capture the operation accurately, schedule the missing work or use the verified instructions temporarily. A production constraint does not make an incomplete explanation adequate.

07 / FIELD GUIDE

Choose and maintain the form

Choose one audience encounter. Compare your proposed form with a simpler alternative, then have the operational owner check the details.

What does someone need to understand, decide or do here?

Where does the encounter happen, and what attention is realistic?

Which information is fixed? Which details must stay current?

Chosen form / simpler alternative / specific advantage:

Who updates the information, handles responses and checks access?

What will a rough version test, and what can it not establish?

Explain why this format earns its production cost. If the answer only names a trend, revisit the audience task.

08 / FIELD GUIDE

Review the whole handoff

Test the journey with a rough version before polishing its surfaces. Can somebody find the relevant evening, distinguish an enquiry from a booking and retain the arrival details? Ask them to show you what they would do rather than merely say whether they like the design. Confusion is useful diagnostic information; a small walkthrough does not predict attendance or commercial success.

Check the less glamorous routes. A code can fail, a class can fill, a phone can be unanswered and a message can arrive without images. Agree what happens in those cases. Give changing details one reliable home and make sure any duplicated information has an update owner. This is part of the creative decision because unreliable information changes how the promise feels.

+ A format should contribute something the other pieces cannot easily provide.
+ Motion is useful for time, action and change; it is not mandatory proof of ambition.
+ Longer copy can be necessary when a meaningful decision needs detail.
+ Maintenance and access requirements belong in the initial brief.

The method does not rule out expressive brand films or large experiences. It asks them to earn their place against a defined job. Your next action is to draft the first encounter and its immediate destination together. If the destination cannot fulfil the invitation, solve that break before commissioning another piece of communication.

READING / PRACTICE / CONTEXT

Where the thinking starts

The methods, teaching scenarios, exercises and worksheets here are original synthesis. The books below inform particular decisions; their authors do not endorse this guide. Page references locate the supplied PDF editions and may differ from printed page numbers.

Teressa Iezzi / The Idea Writers

PDF pp. 63-66

The discussion of media as part of an idea informed format choice. Historical campaign examples and outcomes are not reused or treated as current evidence.

Richard P. Rumelt / Good Strategy/Bad Strategy

PDF pp. 89-91

The distinction between diagnosing a problem and naming a goal informed the initial communication task. This guide uses its own practical worksheet.

Pete Barry / The Advertising Concept Book, second edition

PDF pp. 61-65

Discussion of different copy lengths and execution forms informed the division of invitation, detail and action. Channel-specific rules of thumb remain conditional.

Make the tools your own

Read the worked example, try the exercise before its model response, then use the worksheet on a real assignment. Print the worksheet at 100% or annotate a copy digitally. Check your actual product facts, audience context and production conditions before applying the advice.

THATCOPYADDICT / AHMED MOUSTAFA ELSHERIF / 2026