The task
Undertake a variety of filmmaking activities in a range of film production roles in order to fulfill defined filmmaker intentions.

You should acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.

You need to reflect on how learning has further contributed to your understanding of film production roles and the extent to which your filmmaker intentions were fulfilled.

Key terminology
Film production roles
For this assessment task, you must work in three discrete film production roles selected from the following list.

<table>
<thead>
<tr>
<th>Cinematographer</th>
<th>Director</th>
<th>Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound</td>
<td>Writer</td>
<td>One other clearly defined film production role not specified here*</td>
</tr>
</tbody>
</table>

*Please note: The “one other clearly defined film production role not specified here” may only count as one of the three film production roles selected for this assessment. The other two roles must come from the prescribed list.

Filmmaker intentions
For this assessment task, you are required to identify specific intentions for your work in each chosen film production role. These filmmaker intentions, which are likely to arise from your exposure to influences from other films and filmmakers, are intended to lead the process of practical exploration and experimentation in each film production role. Therefore, the filmmaker intentions should be authentic and meaningful personal goals that you are passionate about fulfilling.

You may or may not necessarily fulfill your stated filmmaker intentions in your production work, and you are encouraged to reflect on the process of learning in this area.

What you submit for assessment
a. Portfolio pages (9 pages maximum: 3 pages maximum per film production role) and a list of all sources used.

b. A film reel (9 minutes maximum: 3 minutes maximum per film production role, including one completed film).
Gathering evidence for assessment

Your work for this assessment task must not:

• damage the environment
• glamorize the taking of drugs
• inappropriately reference socially taboo subjects
• incite or condone intolerance or hatred of others
• include excessive or gratuitous violence
• make reference to, or represent, explicit sexual activity.

During the two-year course, you must participate in a variety of original production activities in your three chosen film production roles in order to generate numerous clips of evidence for this task. This evidence may take the form of the following types of film material.

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercises and experiments</td>
<td>These are the best clips from film exercises or experimental activities that demonstrate proficiency in the production skills appropriate to each film production role. The activities might have been initiated for the sake of training, the improvement of skills or the discovery of something previously unrealized. They may be undertaken without necessarily intending to create a completed film or a finished product to be seen by an audience and can be teacher-led or initiated by you.</td>
</tr>
<tr>
<td>Completed films and excerpts</td>
<td>These are completed projects that have all technical parts or elements in place and are intended as either fully completed films or as excerpts from completed films that are suitable for screening to an audience. As part of this assessment task, you must submit at least one completed film (3 minutes in length maximum) on which you have worked in one film production role. Completed films submitted for assessment must not include credits, in order to ensure student anonymity. The creation of completed films must not be teacher-led.</td>
</tr>
</tbody>
</table>

Formatting your work

The portfolio pages

• The portfolio pages should present an edited collection of key learning experiences intended to showcase your filmmaker intentions, approach, planning work and development of skills in a variety of film production roles.

• The portfolio pages (9 pages maximum: 3 pages maximum per film production role) provide documentary evidence of your work in each of the three roles undertaken during the task. They should clearly articulate and provide evidence of the knowledge, insights and perspectives you have gained from research, exploration and practice in each film production role and evaluate the key skills acquired, applied and developed as part of this process. The pages should indicate key influences from research and provide a sense of the student voice as you grappled with challenges in order to further develop your understanding of each role.

• The portfolio pages should contain a balance between written work and visual evidence, and are likely to consist of annotated extracts from your planning documentation (including excerpts from scripts, storyboards and planning notes). The layout and word count for the portfolio pages are intentionally not prescribed for this task in order to provide you with creative freedom in determining how best to present your explorations and findings.
The portfolio pages should contain a table of contents and a list of the clips submitted to evidence each specific film production role (providing the timecode and a brief description for each clip on the film reel). These are excluded from the overall page count, as is the list of all sources used.

You are encouraged to use diagrams, floor plans, images, sketches, screen-grabs or visuals to support your portfolio work. You may also include your own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All visual evidence must be clearly labelled and appropriately referenced.

The work should be created using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. The portfolio pages may contain legible handwriting.

The film portfolio must not be labelled with your name or include any credits in order to ensure anonymity in the marking process.

The film reel

You need to select clips of evidence from your gathered film production work in order to assemble a film reel for assessment. The film reel, which is submitted as one single video file, must contain three chapters (one for each discrete film production role) and be structured as follows.

<table>
<thead>
<tr>
<th>Film production role 1</th>
<th>Film production role 2</th>
<th>Film production role 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black slate (10 seconds)</td>
<td>Black slate (10 seconds)</td>
<td>Black slate (10 seconds)</td>
</tr>
<tr>
<td>1–6 clips of evidence</td>
<td>1–6 clips of evidence</td>
<td>1 completed film (without credits)</td>
</tr>
<tr>
<td>Best evidence from exercises, experiments, completed films or excerpts in the role</td>
<td>Best evidence from exercises, experiments, completed films or excerpts in the role</td>
<td></td>
</tr>
<tr>
<td>3 minutes maximum (excluding black slate)</td>
<td>3 minutes maximum (excluding black slate)</td>
<td>3 minutes maximum (excluding black slate)</td>
</tr>
</tbody>
</table>

You are strongly encouraged to submit multiple clips of evidence for film production roles 1 and 2, as long as the combined material for each role does not exceed 3 minutes maximum. The recommended minimum length of each clip is 30 seconds. You must submit a completed film (without credits) for film production role 3.

The clips of evidence submitted in the film reel should represent the best work in each selected film production role. Your work will be judged on how it best fulfills the assessment criteria for the task.

The film reel must be structured using a 10-second black slate (excluded from the total time limit), which is placed before each of the three film production roles in order to identify each clip of evidence submitted per role and the length of each clip.
Copyright and academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an in-text citation in the portfolio pages.

You and your peers are expected to be the original creator of, or have a significant role in the creation of, all of the material submitted for assessment. Therefore, submitted work for this task must not contain any copyright material. Materials sourced from creative commons websites or copyright-free materials (such as sound effects or sample graphics) are permitted in this task; however, these should be kept to a minimum. If you choose to include creative commons or copyright-free materials in your work, you are required to clearly state in your portfolio pages why you chose to use the creative commons or copyright-free materials, where the materials can be seen or heard in the film reel and the ways in which you have adapted or altered that material for use in this task.

You should make every effort to ensure that all images and sounds contained within the film reel are deliberately planned, managed and included as an intentional part of the work. You should, therefore, make every effort, where achievable, to prevent situational advertising, branding and unintentional background images and audio from appearing in your film work.

What the examiner is looking for

Portfolio pages
4 marks for each of the three film production roles
For assessment, you need to:
• evaluate how your research, creative explorations and production work, led by filmmaker intentions, have shaped your understanding of each of your chosen film production roles.

Film reel
6 marks for each of the three film production roles
For assessment, you need to:
• demonstrate skills in your chosen film production roles.

This is a condensed overview of the film portfolio assessment task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the DP Film guide (2017).
13. The role of cinematographer

The cinematographer’s role involves the overall composition of the on-screen image—in terms of camera framing and picture composition, movement and lighting. The cinematographer’s primary role occurs during the production phase but they also play an important role in the pre-production and post-production phases. The cinematographer works closely with the director and editor throughout the process and is responsible for the set-up and use of any necessary equipment needed for the capturing of the image (including tripod, camera, lights and dolly).

The filmmaking tasks associated with the role of cinematographer are outlined below.

Possible tasks for cinematographer

Tasks for the role of cinematographer in this assessment task might involve, but are not limited to, the following.

**Pre-production**
- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and techniques in relation to the creation of image.
- Go over the script and storyboard and make notes about how these might be presented visually.
- Collaborate with the director about how *mise-en-scène*, locations and lighting will be handled.
- Collaborate with the editor about how transitions, effects and coverage will be handled.
- Create a shot list for each scene.
- Scout for locations and create notes regarding image and lighting concerns.
- Carry out test shoots using different focal lengths, camera placement, lighting techniques, and so on.
- Make a checklist of equipment for the shoot.
- Carry out planning and research for particularly tricky shots or sequences, for example, learning how to use green screen or create the “vertigo effect”.
- Create diagrams of each location showing lighting design, camera placement and movement.

**Production**
- Prepare all filming equipment and make sure it is there and ready for filming.
- Set up and design all lighting to create mood and atmosphere.
- Set up and operate camera, dolly and film equipment.
- Communicate with the director regarding choices made and help solve any problems encountered during shooting.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that arose during the film shoot.
- Make sure that footage is secure and back-up copies are made and stored in a group production folder.
- Communicate with the editor and sound person regarding choices of footage captured that may affect their roles.
**Post-production**

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
- Collaborate with the editor regarding choices in colouring or image alteration in post-production.
- Screen a first draft of the film and provide comments/feedback to the director/editor.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.
14. The role of director

The director's role involves overall control of the artistic, dramatic and logistical aspects of the film, guiding the actors and technical crew to transform the script from page to screen. The director is a key member in all three phases of production and must be able to communicate well with all members of the team. The director collaborates, delegates and leads the team towards completion of the finished film. They also lead the team in defining the vision or concept of the film.

The filmmaking tasks associated with the role of director are outlined below.

<table>
<thead>
<tr>
<th>Possible tasks for director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tasks for the role of director might in this assessment task involve, but are not limited to, the following.</td>
</tr>
</tbody>
</table>

**Pre-production**

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Provide a clear explanation of the vision or concept behind the film to the team and use this as a guiding point for all decisions.
- Go over the script and make notes about how each scene will look and sound.
- Collaborate with the writer on dialogue, script order, length and any other changes.
- Collaborate with the cinematographer about how *mise-en-scène*, locations and lighting will be handled.
- Collaborate with the editor about pacing, transitions, effects and style.
- Collaborate with sound to determine important ambient noise, soundtrack, sound effects and how it will match the general pace/mood of each sequence.
- Arrange a location visit and make notes on artistic choices and logistical elements (including obtaining permission).
- Complete casting (including auditions, read through or preparation, as required).
- Prepare call sheets.
- Create a shoot schedule in the order that it will be filmed together with the cinematographer.
- Create diagrams to show blocking and actor movement.
- Create a storyboard together with the cinematographer.
- Make decisions regarding production design, props, costumes and set, and ensure that all are ready for the appropriate day of production.
- Rehearse with the actors to ensure that they are prepared for the production days.
**Production**

- Run the set during the production phase by keeping all crew informed and on schedule.
- Instruct actors on blocking, performance, line delivery.
- Call for the start and end of each take by saying “standby”, “roll camera”, “action” and “cut”.
- Ensure that the other key roles (primarily camera and sound) have obtained clear image and sound from the scene.
- Make decisions about when to move on to shoot the next scene.
- Write production notes for each day of shooting—before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems.
- Produce notes for post-production regarding length of scene, good/bad shots and other noteworthy elements to be handled in post-production.
- Make a note of any changes to the script and provide justification (artistic or logistical).
- Hold ongoing discussions with the key production team members and actors and provide evidence of instructions to them.
- Ensure that locations are left as they were found, as the last person to leave the set.
- Ensure that safety comes first at all times during the production of the film.

**Post-production**

- Collaborate with the editor regarding selection of shots and the order of the film.
- Collaborate with sound regarding soundtrack, sound effects and any voiceover or additional sound created.
- Collaborate with the writer and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.
- Collaborate with the cinematographer and the editor regarding colour, camera transitions or special effects that need to be adjusted in post-production.
- Provide an opportunity for the team to view their film and provide comments/feedback.
- Provide an opportunity for a test screening to a new audience and make a note of reactions and/or suggestions to the final cut.
- Sign off on the final film.
15. The role of editor

The editor is responsible for assembling the audio and visual elements into the final film. Although their primary role is during the post-production phase, they will also play an important role in the pre-production and production phases. Editors should consider pacing and narrative rhythm, the creation of tension and mood, as well as editing styles (continuity or montage) and transitions (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. Some genre/films may require additional techniques such as keying, masking, double exposure, advanced titling, subtitles, colouring, animation and special effects.

The filmmaking tasks associated with the role of editor are outlined below.

**Possible tasks for editor**

Tasks for the role of editor in this assessment task might involve, but are not limited to, the following.

**Pre-production**

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Make notations on storyboards to plan a rough edit or pre-visualization.
- Research and learn the editing software to be used.
- Go over the script and make note of any/all changes between time/place and create a plan for these transitions.
- Collaborate with the writer on approximate timing/pacing for each scene.
- Collaborate with the director about pacing, transitions, effects and style.
- Collaborate with the cinematographer regarding their shot list to ensure that there is enough coverage planned.
- Make a note of any special effects, new or tricky shots that may require additional work in post-production.
- Carry out test shoots for any difficult shots that require post-production (including, but not limited to, green screen, double exposure, masking, stop motion animation, match transitions).
- Collaborate with sound to determine soundtrack, sound effects and how it will match the general pace/mood of each sequence.

**Production**

- Collaborate with the director on any updates to the script while filming.
- Look over any daily production notes from the production team.
- Log, capture and upload footage as soon as it is available and create an organization system to store, label and back up all footage.
- Create a rough cut of the daily footage so that any mistakes can be caught early. This enables the team to see how the film is shaping up in terms of continuity and sound.
- Begin working on title or credit sequences.
Post-production

- Assemble and organize all footage.
- Create a rough edit.
- Collaborate with the director and writer about the rough edit, highlight any major issues/changes and make a decision on any possible reshoots.
- Keep a daily log of work accomplished and questions for other members of the team.
- Collaborate with sound to obtain the soundtrack, sound effects and any other recorded sound.
- Collaborate with the cinematographer on any changes to colouring, cropping or image changes.
- Provide an opportunity for the team to view the film and provide feedback or suggestions.
- Attend a test screening and make a note of reactions or suggestions to the final cut.
- Consider how the work could have been improved (but avoid blaming equipment or other people involved).
16. The role of sound

PDF HANDOUT

The sound role is responsible for the audio portion of the film, including dialogue, soundtrack and sound effects. Although students may receive assistance in the creation of the sound, it is the responsibility of the sound person to direct, collect and assemble the sound for the film. The sound person’s primary role is during the production and post-production phases; however, they play an important role in the pre-production phase as they help plan the film. The sound person should consider volume, pacing, the creation of tension and mood, as well as style and transitions.

The filmmaking tasks associated with the sound role are outlined below.

Possible tasks for sound
Tasks for the role of sound in this assessment task might involve, but are not limited to, the following.

Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Research influences from films that have been seen—name the sound designer.
- Research any sound equipment or software necessary for the specific production.
- Go over the script and make a note of dialogue, sound effects and diegetic sound.
- Collaborate with the director and writer on mood and tone for each scene, where music will play and specific sound effects that are required.
- Make a list of locations and list any sounds that might help to make this location more realistic, noting when sound may be problematic on location.
- Make a list of foley sounds needed for the film.
- Create lyrics, sheet music or any other composition components for the soundtrack.
- Make notes and/or schedule for the band, sound composer or musicians regarding pace, genre, mood, and so on.
- Survey the location and make note of any background noise that may need to be captured, or that might be of concern when filming.
- Create a map of each location showing placement of the recording equipment.
- Make a checklist of equipment required for production.
- Carry out test recordings for any difficult shots that require post-production work; early capture of ambient noises that may be helpful in the final sound edit that could be hard to capture on the day.
- Collaborate with the editor to discuss pace, mood and timing of each sequence to help plan the soundtrack and sound effects.
Production

- Capture all dialogue filmed on set as part of the shoot.
- Capture or create the foley sounds, voiceovers, sound effects.
- Collect, store and organize all sound material to be accessible to the editor and the director, as needed.
- Make notes on any problems during recording and how they were solved.
- Record any musical score or soundtrack required for the film.
- Keep a daily log of work accomplished and questions for other members of the team.
- Communicate any issues with sound production to the director and the editor, and indicate whether any further sound recording will be required.

Post-production

- Keep a daily log of work accomplished and questions for other members of the team.
- Collaborate with the director and writer about the rough edit and highlight any major issues or changes; decide on any possible re-recordings or voiceovers.
- Collaborate with the editor to determine the assembly of the soundtrack, sound effects and any other recorded sound.
- Provide an opportunity for the team to view the film and provide feedback or suggestions.
- Attend a test screening and make a note of reactions and suggestions to the final cut.
- Consider how the film could have been improved (but avoid blaming equipment or other people involved).
17. The role of writer

The writer is responsible for developing ideas and concepts, research, treatment, and the creation of the script. Although their primary role is during the pre-production phase, they also play an important role in the production and post-production phases. If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. Even silent films require a dedicated writer who helps to describe and determine action, create inter-title sequences and plot the overall narrative of a film.

The filmmaking tasks associated with the role of writer are outlined below.

<table>
<thead>
<tr>
<th>Possible tasks for writer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tasks for the role of writer in this assessment task might involve, but are not limited to, the following.</td>
</tr>
</tbody>
</table>

**Pre-production**

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Collaborate with the director on the vision or concept behind the film and use this as a guiding point for all decisions.
- Plan characters and decide how they will develop during the film.
- Write a pitch.
- Write a treatment.
- Write a correctly formatted script with dialogue.
- Attend any auditions and assist with decision-making regarding casting.
- Produce multiple drafts of the script and explanations regarding developments or changes.
- Assist the director with actor rehearsals to ensure that they are prepared for the production days.

**Production**

- Contribute to changes in the shooting script.
- Keep track of multiple drafts of the script with explanations of developments or changes.
- Assist the director when working with actors, including reading lines and rehearsals.
- Collaborate with the director regarding any on-site rewrites during production.
- Ensure the core production team has the most current version of the script.
- Keep notes of any challenges faced during shooting, and how they were solved.
**Post-production**

- Collaborate with the director and editor to provide further input, such as additional dialogue.
- Collaborate with the director and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.
- Attend a test screening to a new audience and make a note of reactions and suggestions to the final cut.
18. Other film production roles

For the film portfolio, a student may select one of their film production roles to be outside of the traditional five roles. This is intended to allow students to showcase additional conventional, as well as emerging, skills within the film course and to invite the use of innovative technology. What follows are some examples of other film production roles that a student may select. This list is not exhaustive and, if the student and teacher can make a solid case for another role (not on this list), they may proceed providing there is appropriate planning, documentation and skill development.

Please note: The “one other clearly defined film production role” may only count as one of the three film production roles selected for this assessment. The other two roles must come from the prescribed list.
The role of animator

The animator role involves the creation of single frames edited together to create a moving image. This could involve a variety of media including hand drawn, claymation, stop motion and digital 2D or 3D animation. The animator is key member in all three phases of production and must be able to communicate well with all members of the team. It is possible for a student to work independently and thus assume some of the other tasks typically associated with other roles. The animator is responsible for the design, creation and editing of all the animation for the film in their chosen medium.

Possible tasks for animator

Tasks for the role of animator in this assessment task might involve, but are not limited to, the following.

Pre-production

- Brainstorm regarding ideas, concepts and intentions.
- Collaborate with the team regarding story and storyboard.
- Design the overall look of the animation and decide on the medium.
- Create a setting or background for each location and design lighting for this setting.
- Create basic models of characters—this may be in digital or physical space.
- Research the selected medium and techniques/skills required to complete the animations.
- Complete a test of any new technique, also practising pacing, timing and length of frame.
- Collaborate with the team to create a vision for the colour, texture and look of each scene.

Production

- Set up lighting, camera and sound-capturing devices.
- Prepare to control the animation (stop motion or puppets will require a more complex set-up).
- Review and adjust lighting as necessary.
- Communicate with the team regarding choices made and help solve any problems encountered during filming.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

Post-production

- Work on pacing, compositing and turning still images into moving images.
- Edit the various moving images to create scenes, sequences and the overall storyline.
- Make decisions, or collaborate with the director and the editor, regarding choices in image or colour alteration in post-production.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.
The role of costume designer

The costume designer role involves the design and creation of the costumes for the film, with attention to texture, colour and look of the image. The costume designer's primary role is during the pre-production phase but they will play an important role in the production and post-production phases. The costume designer will work closely with the director and cinematographer throughout, and is responsible for the design, creation or acquisition of all the costumes for the film.

The filmmaking tasks associated with the role of costume designer are outlined below.

### Possible tasks for costume designer
Tasks for the role of costume designer in this assessment task might involve, but are not limited to, the following.

**Pre-production**

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen era, culture, social status, genre and any other characteristics of the actors or setting that are important to the costume design.
- Go over the script and storyboard and make notes of all characters, and costumes needed (including costume changes for different scenes or days).
- Collaborate with the writer and director to create in depth character profiles.
- Collaborate with the director and cinematographer to create a vision for the colour, texture and look of each scene.
- Create a list of costumes needed for each scene/character.
- Research techniques for the creation or alteration of each costume.
- Create sketches for each piece of clothing, including design, colour, texture.
- Design costume items for each scene and make note of any changes or alterations, and when they occur.

**Production**

- Make any adjustments to the costumes prior to filming.
- Organize and monitor the use of all costumes.
- Communicate with the director regarding choices made and help solve any problems encountered during filming.
- Make sure that if there is a costume item that is “damaged” during a shoot, for example, blood-stained, ripped or muddied, there are multiples of that item for resets or retakes.
- Help to maintain continuity.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

**Post-production**

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
- Collaborate with the editor regarding choices in image or colour alterations in post-production.
- Screen the first draft of the film and provide comments/feedback to the director.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.
The role of art director

The art director’s role involves the visual style and overall design of the artistic image, including set, location costume, make-up and props. The art director’s primary role is during the pre-production phase but they play an important role in the production and post-production phases. The art director will work closely with the director and writer throughout, and is responsible for the design, creation or acquisition of everything needed to make the setting fit the artistic look of the scene.

The filmmaking tasks associated with the role of art director are outlined below.

Possible tasks for art director
Tasks for the role of art director in this assessment task might involve, but are not limited to, the following.

Pre-production

• Brainstorm with the team regarding ideas, genre, concepts and group intentions.
• Research the chosen era, culture, social status, genre and any other characteristics of the actors (in relation to props, not costume or make-up) or setting that are important to the artistic direction.
• Go over the script and storyboard and make notes of how these might be presented visually.
• Collaborate with the director to create a vision for the set and costumes.
• Create a list of props for each scene.
• Collaborate with the costume designer for each scene and make notes of any changes or alterations and when they occur.
• Buy, create and/or collect any required props or items for set decoration.

Production

• Make any adjustments to the set or location prior to filming.
• Organize and monitor the use of all props.
• Ensure continuity while on shoot, especially in terms of furniture and props that move during the shoot. The art director is in charge of resetting the scene.
• Collaborate with the director regarding choices made and help solve any problems encountered during filming.
• Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

Post-production

• Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
• Collaborate with the editor regarding choices in image alterations in post-production.
• Screen the first draft of the film and provide comments/feedback to the director.
• Attend a test screening to a new audience and make a note of reactions and/or suggestions.
The role of music composer

The music composer role is responsible for creating or composing the music (vocal or instrumental) for the film. Although the student may receive assistance in the creation of the sound, it is the responsibility of the music composer to create, direct, collect and assemble the soundtrack for the film. The music composer’s primary role is during the post-production phase; however, they will play an important role in the pre-production and production phase as they help plan the film.

The filmmaking tasks associated with the role of music composer are outlined below.

<table>
<thead>
<tr>
<th>Possible tasks for music composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tasks for the role of composer in this assessment task might involve, but are not limited to, the following.</td>
</tr>
</tbody>
</table>

**Pre-production**

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Research influences from films that have been seen—name the composer.
- Researching any sound equipment or software necessary for the specific production.
- Go over the script and make note of where music will be needed.
- Collaborate with the director and the writer on the mood and tone for each scene and where music will play.
- Create lyrics, sheet music or any other composition components for the soundtrack.
- Make notes and/or schedule for the band, sound composer or musicians regarding pace, genre, mood, and so on.
- Collaborate with the editor to discuss pace, mood and timing of each sequence to help in planning the soundtrack.

**Production**

- Record the musical score or soundtrack required for the film.
- Create the audio mix of instruments and vocals.
- Make notes on any problems during recording and how they were solved.
- Collect, store and organize all sound material to be accessible to the editor and director, as needed.
- Keep a daily log of work accomplished and questions for other members of the team.
- Communicate with the cinematographer about quality of sound pick-up during the shoot, especially if the soundtrack and dialogue are going to overlap.

**Post-production**

- Keep a daily log of work accomplished during post-production and any questions for other members of the team.
- Collaborate with the editor to determine the assembly of the soundtrack.
- Provide an opportunity for the team to view the film and offer feedback/suggestions—make note of these.
- Attend a test screening and make a note of reactions and/or suggestions to the final cut.
- Consider how the film could have been improved (but avoid blaming equipment or other people involved).