

The Production Portfolio

Clarifying the assessment task

In all cases, students must keep evidence of their work in their role in their production journal. This evidence may consist of any graphic or photographic material, which can be worked into the body of the commentary to present a complete picture of the production process or the student's work in his or her chosen role. These might, for example, consist of sample drafts of scripts, photographs of set design or lighting design or other work during production; screen grabs from the edit process or other graphics related to technical work could also be included.

The commentary should present a complete picture of the production process as well as present the student's work in his or her chosen role. The artistic and logistic analysis of the finished film, along with other observations, will require all students to participate throughout the entire production process, regardless of the selected role. It is likely that some details of the collaboration with the director, at least, will be present.

What are examiners looking for?

In this task examiners want to see a well-made film that fulfils the descriptors in the criteria. This might not be the best film that students could ever make: that film might be longer or shorter, violate some of the formal requirements of the task, or ignore some criteria. Examiners want to see the best film that students can make that meets the assessment criteria.

In the commentary, examiners first of all want to see documentation of all the relevant production stages, with special emphasis on each student's work in his or her chosen role. When a student is focused on his or her individual role, they are expected to reflect and evaluate on their work both artistically and logistically. What did the group do? What did the individual student do? How did the film work out?

All of this should be supported with graphic and photographic evidence woven into the writing. There should also be a critical evaluation of the project as a whole. This should take the form of a clear appraisal of the final film, and not as a blurb that says how wonderful the final film is or a simple reflection on what the student learned.

As for the film itself, examiners want to see the most creative work that students can produce. The work should demonstrate students' understanding of film language and showcase their professional and technical skills. Examiners want to see a film that has been well planned before it is shot and that demonstrates technical competence in all the roles. Finally, examiners want to see students create as much of their own original work as they can, such as video inserts, sets and location design, music or soundscape, costuming and props, and so on, as appropriate to the demands of the film. Of course, students must work within a limited amount of time, so they start their planning as early as possible and be as creative as they can be within the constraints of the task.

Creativity and copyright statement

Student work must not contain any copyright material.

The expectation of the film course is that students will be the original creators of, or have a significant role in the creation of, any audio or visual material that they use in their work. Therefore, for the purposes of the production portfolio, a hierarchy of different levels of creativity can be shown, which directly corresponds to the five levels of criterion E:

- simple addition of existing non-copyright audio-visual material
- basic manipulation of existing non-copyright audio-visual material
- substantial manipulation of existing non-copyright audio-visual material
- innovative interpretation of non-copyright existing audio-visual material or creation of basic original audio/visual material
- creation of sophisticated original audio/visual material.

Audio material

Students are permitted to include music that is not subject to copyright laws. An existing musical composition that is not subject to copyright, or that has been made available on an online repository and licensed by the creator to allow others to use their work in certain ways (commonly known as creative commons licenses), would be permitted. It should be understood that this is not as creative an endeavour as making an original soundtrack, and so marks awarded may be limited.

Students would either need to arrange for the musical score to be performed specifically for the film, or source an existing performance of the musical score from a creative commons website. In such cases, the student must comply with the principles of academic honesty and the terms and conditions of the creative commons license (if creative commons materials are used) so that the writer, performer and/or source are clearly and accurately referenced in the credits and the commentary. Collaboration with local musicians or other students to help create the soundtrack is permitted. Students must clearly explain how the music contributes to the overall tone of the film to demonstrate the creative process involved. Copyright-free software may also be used as appropriate.

Sound effects sourced from creative commons websites or copyright-free software are permitted.

Cinematographer

A cinematographer’s portfolio will be focused on the production stage more than most other roles. Since the responsibilities of the cinematographer involve the creation of the image—both in terms of camera angle and movement—and lighting, much of the cinematographer’s work will take place during the shoot. Evidence for the role of cinematographer in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
<ul style="list-style-type: none"> ● Test shoots using different focal lengths, camera placement, and so on ● Lighting tests in the actual locations ● Checklist of equipment for the shoot ● Evidence of collaboration with the director to negotiate how mise en scène, locations and lighting will be handled ● Documented workflow showing your set-up sequence ● Map of each location showing camera placement/camera movement ● Notations on storyboards ● Map of each location showing lighting ● Map of each location showing character blocking/movement 	<ul style="list-style-type: none"> ● Evidence of camera preparation, movement, angles, shot design (the main focus of this role) ● Description of choices made when selecting shot types with justifications ● Evidence of how lighting design was used to create mood, atmosphere, and perhaps even genre ● Evidence of consultation with the editor about the coverage needs for the film ● Evidence of alternative shots and why you chose the one used in the final film ● Identification of problems encountered during shooting and how you solved them ● An evaluation of your camerawork and lighting on an artistic level as well as technical level ● Identification of influences from films you have seen— name the cinematographer 	<ul style="list-style-type: none"> ● Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process ● Consideration of how your film could have been improved (without blaming equipment or other people involved)

Editor

An editor's portfolio will be focused on the post-production stage more than most other roles. The main area of focus will be the pacing and rhythm of the final film, and making sure the cut effectively communicates to the audience. Focus in the commentary should be on pacing and narrative rhythm, the creation of tension, as well as editing styles (continuity or montage) and the effects of specific edits (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. The commentary should be focused on creativity and creation of narrative, mood, and atmosphere rather than discussing how the editor dealt with mistakes. It may be necessary to discuss how the editor used editing to cope with problems that occurred in the shoot. Evidence for the role of editor in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
<ul style="list-style-type: none"> • Test shoots using different focal lengths, camera placement, and so on • Evidence of planning w/cinematographer on shot types to help editing • Influences of editing from films you have seen— name the editor • Notations on storyboards to plan a rough edit plan or pre- visualization • Researching the editing program necessary for the specific production 	<ul style="list-style-type: none"> • Evidence of collating rushes from the filming, labelling and storing the footage to enable an organized edit process 	<ul style="list-style-type: none"> • Evidence of discussions with the director and justification for choices • Test edits • Evidence of continued contribution with director • Before/after evidence using screenshots of your editing software • Before/after evidence of colour correction or special effects (such as screenshots of various stages of development) • Consideration of how your film could have been improved (without blaming equipment or other people involved)

Sound designer, recordist or mixer

This role is a combination of roles, and like the director, will probably require the student to distribute equal time during each part of the production. For a sound designer, recordist, mixer to be assessed in this task, the finished film should rely on the use of sound as an integral part of the production process.

During pre-production, the commentary should present evidence of the sound designer carefully going over scripts and storyboards with the director in order to decide what sound will be necessary for the production. In some cases, this may require *foley* (sound that is performed, such as knocking on a door or the sound of footsteps), which will have to be recorded by the students themselves and not taken from existing sound effects libraries. In other cases it may require designed sound, that is, recorded sounds that will be altered in a program such as GarageBand® or Audacity®. Sometimes for safety reasons students may need to use sounds from a pre-existing sound package (such as explosions). If original sound work can safely be created, however, then the work of the sound designer, recordist and mixer will be much easier to evaluate. During production, sound must be captured on set. This may require working the boom mike, making sure sound capture is accurate, and many other tasks that are the responsibility of the recordist. During post-production, the major role will be as the mixer for the project, creating a mix of sound effects and dialogue to create a pleasing effect for the audience, as well as mood, atmosphere and drama.

Please note: in a “real-world” scenario of film production, the creation of music would not necessarily be the responsibility of the sound editor/sound designer; music would generally be written by a composer. For the purposes of this film assessment task, however, the role of music composer is not available. Sound editors/sound designers are expected to be responsible for the final sound mix (which includes the music, as well as foley, sound effects, dialogue, ambient sound, and so on), but it would not be fair to mark these students for the creation of an element that is outside the structure of the film course. For this reason, any music used in the film should be created with the input of the entire production team and should, ideally, be original (please refer to the new copyright and creativity statement below). If the creation of the soundtrack is the responsibility of the sound designer, recordist or mixer, it may be a focus of the commentary. However, it should not outweigh the other responsibilities outlined above.

Evidence for the role of sound designer, recordist or mixer in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
<ul style="list-style-type: none"> • Test recordings in the actual locations—make note of problems/solutions and make note of best settings on the recorder • Making a checklist of equipment • Making a workflow showing your recording set-up sequence • Evidence of discussions with the director and justification for choices • Map of each location showing placement of the recording equipment • Problems during recording and how you solved them • Influences from films you have seen—name the sound designer • A list of foley sounds needed for the film—should include times 	<ul style="list-style-type: none"> • Evidence of capturing sound on set as part of the shoot • Evidence of how you created the foley sounds and how this was captured • Evidence of collating sound material, labelling and storing the footage to enable an organized edit process • Description of choices you made with justifications • Consideration of how music has been composed or created with a composer and the director • Consideration of what has influenced the musical score 	<ul style="list-style-type: none"> • Consideration of how effective your sound design is on an artistic level as well as a technical level • Consideration of how your film could have been improved (without blaming equipment or other people involved)

Screenwriter (referred to as Writer in the guide)

A screenwriter's portfolio will be focused on the pre-production stage more than most other roles. Finding the idea, research, treatment, and finally script development as the project moves through pre-production will be the focus of much of the commentary. The student should be sure to include samples of research, of how drafts of the script developed, and how other parts of the pre-production phase (such as the creation of storyboards) affected the development of the script. Casting may also be significant and other preparation may be central to development of the script.

The screenwriter's commentary should present a complete picture of the production process as well as present the student's work in his or her chosen role. Among other observations, the artistic and logistic analysis of the finished film will require all students, regardless of their role, to participate throughout the entire production process. It is likely that some details of the collaboration with the director, at least, will be presented.

If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. With a silent film there is so much work focused on the creation of image by others that the screenwriter role will be hard to assess. Evidence for the role of screenwriter in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
<ul style="list-style-type: none"> • Multiple drafts of script with explanations of developments/changes • Evidence of characterization development • Clear influences from movies— name the screenwriters • Pitch • Treatment • Correctly formatted script • Identifying costume/props that help characterization 	<ul style="list-style-type: none"> • Evidence of contribution to the shooting script • Challenges faced during shooting and how you solved them • Any on site re-writes during production • Any assistance given to the director when working with actors 	<ul style="list-style-type: none"> • Evidence of any further input, such as additional dialogue, provided during post-production • An evaluation of your script on an artistic level as well as technical level • Consideration of how your film could have been improved (without blaming equipment or other people involved)

Director

This role requires the student to distribute equal time during each part of the production. The director's role involves overall control of the artistic and dramatic aspects of the film, guiding the technical crew and actors to transform the script from page to screen.

The director's commentary should present a complete picture of the production process as well as present the student's work in his or her chosen role. Among other observations, the artistic and logistic analysis of the finished film will require all students, regardless of their role, to participate throughout the entire production process. Evidence for the role of director in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
<ul style="list-style-type: none"> • A clear explanation of the vision or concept behind the film, including the reasons for wanting to make this film • A description of the target audience and the intended reaction of this audience • Evidence of research into the genre/style of the film • Clear influences from other films—be specific and name directors/cinematographers/composers/costume designers, and so on • Evidence of consultations with the cinematographer/editor/sound designer—include notes, emails, storyboards, photos, drawings where appropriate • Evidence of location scouting • Evidence of casting decisions • Evidence of permission to shoot at locations • Evidence of scheduling with call sheets 	<ul style="list-style-type: none"> • 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 • Ongoing discussions with key production team members and actors and evidence of instructions to them 	<ul style="list-style-type: none"> • Evidence of working with the editor and discussion of decisions made and why • Changes between the initial script and the final version, as well as an evaluation and justification of the changes • Discussion of reactions to the final cut • Evaluation of the film, both technically and artistically. Did it achieve the original vision?