

STUDENT NAME:

DIRECTOR

STEP	DATE	PRODUCER NOTES	PHASE	TASK / PRODUCT	TEAMWORK
1			Pre	Brainstorm with the team regarding ideas, GENRE, CONCEPTS and GROUP INTENTIONS.	TEAM
2			Pre	Research the chosen GENRE and any INFLUENCES for the production of the film, <i>identifying CONVENTIONS</i> and DEVELOPING STYLE for the film.	
3			Pre	Provide a CLEAR EXPLANATION of the VISION or concept behind the film to the team and <i>use</i> this as a guiding point for all decisions.	TEAM
4			Pre	Go over the script and <i>make NOTES</i> about how each scene will LOOK and SOUND.	
5			Pre	Collaborate with the writer on DIALOGUE, SCRIPT ORDER, LENGTH and any other changes.	WRITER
6			Pre	Collaborate with the cinematographer about how MISE-EN-SCÈNE, LOCATIONS and LIGHTING will be handled.	CINE
7			Pre	Collaborate with the editor about PACING, TRANSITIONS, EFFECTS and STYLE.	EDITOR
8			Pre	Collaborate with sound to determine important AMBIENT NOISE, SOUNDTRACK, SOUND EFFECTS and how it will match the GENERAL PACE / MOOD of EACH SEQUENCE.	SOUND
9			Pre	Arrange a location visit and <i>make NOTES</i> on ARTISTIC CHOICES and LOGISTICAL ELEMENTS (including obtaining permission).	
10			Pre	Complete casting (including AUDITIONS, READ THROUGH or PREPARATION, as required).	
11			Pre	Prepare CALL SHEETS.	
12			Pre	Create a SHOOT SCHEDULE in the order that it will be filmed together with the cinematographer .	CINE
13			Pre	Create DIAGRAMS to show BLOCKING and ACTOR MOVEMENT.	
14			Pre	Create a STORYBOARD together with the cinematographer .	CINE
15			Pre	Make decisions regarding PRODUCTION DESIGN, PROPS, COSTUMES and SET, and <i>ensure</i> that all are ready for the appropriate day of production.	
16			Pre	Rehearse with the ACTORS to <i>ensure</i> that they are PREPARED for the production days.	

1		Prod	Run the SET during the production phase by <i>keeping</i> all CREW INFORMED and ON SCHEDULE.	
2		Prod	Instruct ACTORS on BLOCKING, PERFORMANCE, LINE DELIVERY.	
3		Prod	Call for the start and end of each take by saying “standby”, “roll camera”, “action” and “cut”.	
4		Prod	Ensure that the other key roles (primarily camera and sound) have OBTAINED CLEAR IMAGE and SOUND from the scene.	
5		Prod	Make DECISIONS about when to move on to shoot the next scene.	
6		Prod	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.	
7		Prod	Produce NOTES for post-production regarding LENGTH OF SCENE, GOOD/BAD SHOTS and other NOTEWORTHY ELEMENTS to be handled in post-production.	
8		Prod	Make a NOTE of ANY CHANGES to the SCRIPT and <i>provide</i> JUSTIFICATION (artistic or logistical).	
9		Prod	Hold ONGOING DISCUSSIONS with the key production team members and actors and <i>provide</i> EVIDENCE OF INSTRUCTIONS to them.	TEAM
10		Prod	Ensure that locations are LEFT AS THEY ARE FOUND, as the LAST PERSON TO LEAVE THE SET.	
11		Prod	Ensure that SAFETY COMES FIRST at all times during the production of the film.	
1		Post	Collaborate with the editor regarding SELECTION OF SHOTS and the ORDER OF THE FILM.	EDITOR
2		Post	Collaborate with sound regarding SOUNDTRACK, SOUND EFFECTS and any VOICEOVER or ADDITIONAL SOUND created.	SOUND
3		Post	Collaborate with the writer and <i>make</i> a NOTES of ANY CHANGES that were made between the initial script and the final version, as well as an EVALUATION and JUSTIFICATION of the changes.	WRITER
4		Post	Collaborate with the cinematographer and the editor regarding COLOR, CAMERA TRANSITIONS or SPECIAL EFFECTS that need to be adjusted in post-production.	CINE
5		Post	<i>Provide</i> an opportunity for the team to VIEW THE FILM and PROVIDE COMMENTS/FEEDBACK.	TEAM
6		Post	<i>Provide</i> an opportunity for a test screening to a new audience and <i>make</i> a NOTE of REACTIONS and/or SUGGESTIONS to the final cut.	
7		Post	<i>Sign off</i> on the FINAL FILM.	
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10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

SCREENWRITER

STEP	DATE	PRODUCER NOTES	PHASE	TASK / PRODUCT	TEAMWORK
1			Pre	<i>Brainstorm</i> with the team regarding IDEAS, GENRE, CONCEPTS and GROUP INTENTIONS.	TEAM
2			Pre	Research the chosen GENRE and any INFLUENCES for the production of the film, IDENTIFYING CONVENTIONS and DEVELOPING STYLE for the film.	
3			Pre	<i>Collaborate</i> with the director on the VISION or CONCEPT behind the film and <i>use</i> this as a guiding point for all decisions.	DIR
4			Pre	<i>Plan</i> CHARACTERS and <i>decide</i> how they will DEVELOP DURING THE FILM.	
5			Pre	<i>Write</i> a PITCH.	
6			Pre	<i>Write</i> a TREATMENT.	
7			Pre	<i>Write</i> a correctly FORMATTED SCRIPT with DIALOGUE.	
8			Pre	<i>Attend</i> any auditions and <i>assist</i> with DECISION-MAKING REGARDING CASTING.	
9			Pre	<i>Produce</i> MULTIPLE DRAFTS of the SCRIPT and EXPLANATIONS regarding DEVELOPMENTS or CHANGES.	
10			Pre	<i>Assist</i> the director with ACTOR REHEARSALS to <i>ensure</i> that they are PREPARED for the PRODUCTION DAYS.	DIR
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1			Produce	Contribute to changes in the shooting script.	
2			Produce	Keep track of MULTIPLE DRAFTS of the SCRIPT with EXPLANATIONS of DEVELOPMENTS or CHANGES.	
3			Produce	Assist the director when working with actors, including READING LINES and REHEARSALS.	DIR
4			Produce	Collaborate with the director regarding any ON-SITE REWRITES during production.	DIR
5			Produce	Ensure the core production team has the MOST CURRENT VERSION OF THE SCRIPT.	TEAM
6			Produce	Keep NOTES of any CHALLENGES faced during shooting, and HOW THEY WERE SOLVED.	
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1			Post	Collaborate with the director and editor to provide FURTHER INPUT, such as ADDITIONAL DIALOGUE.	DIR, EDITOR
2			Post	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.	DIR
3			Post	Attend a TEST SCREENING to a new audience and make a NOTE of REACTIONS and SUGGESTIONS to the final cut.	
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10			Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

CINEMATOGRAPHER

STEP	DATE	PRODUCER NOTES	PHASE	TASK / PRODUCT	TEAMWORK
1			Pre	Brainstorm with the team regarding IDEAS, GENRE, CONCEPTS and group INTENTIONS .	TEAM
2			Pre	Research the chosen genre and any influences for the production of the film, <i>identifying CONVENTIONS and TECHNIQUES</i> in relation to the creation of image.	
3			Pre	Go over the script and storyboard and <i>make NOTES</i> about how these might be PRESENTED VISUALLY .	
4			Pre	<i>Collaborate</i> with the director about how MISE-EN-SCÈNE, LOCATIONS and LIGHTING will be handled.	DIR
5			Pre	<i>Collaborate</i> with the editor about how TRANSITIONS, EFFECTS and COVERAGE will be handled.	EDITOR
6			Pre	Create a SHOT LIST for EACH SCENE .	
7			Pre	<i>Scout</i> for LOCATIONS and <i>create NOTES</i> regarding IMAGE and LIGHTING CONCERNS .	
8			Pre	<i>Carry out TEST SHOOTS</i> using different FOCAL LENGTHS, CAMERA PLACEMENT, LIGHTING TECHNIQUES , etc.	
9			Pre	Make a CHECKLIST of equipment for the shoot.	
10			Pre	<i>Carry out PLANNING</i> and RESEARCH for particularly TRICKY SHOTS or SEQUENCES .	
11			Pre	Create DIAGRAMS of each location showing LIGHTING DESIGN, CAMERA PLACEMENT and MOVEMENT .	
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1		Prod	Prepare all FILMING EQUIPMENT and <i>make sure</i> it is there and READY FOR FILMING.	
2		Prod	Set up and <i>design</i> all lighting to CREATE MOOD and ATMOSPHERE.	
3		Prod	Set up and operate CAMERA, DOLLY and FILM EQUIPMENT.	
4		Prod	Communicate with the director regarding CHOICES MADE and <i>help</i> SOLVE ANY PROBLEMS encountered during shooting.	DIR
5		Prod	Make DAILY PRODUCTION NOTES with a description of CHOICES MADE, CHANGES to the original plan and any ISSUES that arose during the film shoot.	
6		Prod	Make sure that FOOTAGE IS SECURE and BACK-UP COPIES are <i>made</i> and stored in a GROUP PRODUCTION FOLDER.	
7		Prod	Communicate with the editor and sound person regarding CHOICES OF FOOTAGE captured that may affect their roles.	EDITOR, SOUND
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1		Post	Collaborate with the director and <i>prepare</i> for any SCHEDULED RESHOOTS as a result of the editing process.	DIR
2		Post	Collaborate with the editor regarding CHOICES IN COLORING or IMAGE ALTERATION in post-production.	EDITOR
3		Post	Screen a first draft of the film and <i>provide</i> COMMENTS/FEEDBACK to the director/editor .	DIR / EDIT
4		Post	Attend a test screening to a new audience and <i>make</i> a NOTE of REACTIONS AND/OR SUGGESTIONS.	
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10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

SOUND DESIGNER

STEP	DATE	PRODUCER NOTES	PHASE	TASK / PRODUCT	TEAMWORK
1			Pre	Brainstorm with the team regarding IDEAS, GENRE, CONCEPTS and GROUP INTENTIONS.	TEAM
2			Pre	Research the chosen GENRE and any INFLUENCES for the production of the film, <i>identifying</i> CONVENTIONS and DEVELOPING STYLE for the film.	
3			Pre	Research INFLUENCES from films that have been seen - <i>name</i> the SOUND DESIGNER.	
4			Pre	Research any SOUND EQUIPMENT or SOFTWARE necessary for the specific production.	
5			Pre	Go over the SCRIPT and <i>make</i> a NOTE of DIALOGUE, SOUND EFFECTS and DIEGETIC SOUND.	
6			Pre	Collaborate with the director and writer on MOOD and TONE for EACH SCENE, where music will play and specific sound effects that are required.	DIR, WRITER
7			Pre	Make a LIST of LOCATIONS and <i>list</i> any SOUNDS that might help to make this LOCATION MORE REALISTIC, <i>noting</i> when sound may be PROBLEMATIC ON LOCATION.	
8			Pre	Make a list of FOLEY SOUNDS needed for the film.	
9			Pre	Create LYRICS, SHEET MUSIC or any other composition components for the SOUNDTRACK.	DIR
10			Pre	Make NOTES and/or SCHEDULE for the BAND, SOUND COMPOSER or MUSICIANS regarding PACE, GENRE, MOOD, and so on.	
11			Pre	Survey the LOCATION and <i>make</i> NOTE of any BACKGROUND NOISE that may NEED TO BE CAPTURED, or that might be of CONCERN WHEN FILMING.	
12			Pre	Create a MAP of EACH LOCATION showing PLACEMENT OF RECORDING EQUIPMENT.	
13			Pre	Make a CHECKLIST of EQUIPMENT REQUIRED for production.	
14			Pre	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.	
15			Pre	Collaborate with the editor to <i>discuss</i> PACE, MOOD and TIMING of EACH SEQUENCE to help plan the SOUNDTRACK and SOUND EFFECTS.	EDITOR
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1		Prod	Capture all DIALOGUE filmed on set as part of the shoot.	
2		Prod	Capture or create the FOLEY SOUNDS, VOICEOVERS, and SOUND EFFECTS.	
3		Prod	Collect, store and organize all SOUND MATERIAL to be accessible to the editor and the director , as needed.	DIR, EDITOR
4		Prod	Make notes on any PROBLEMS DURING RECORDING and how they were SOLVED.	
5		Prod	Record any MUSICAL SCORE or SOUNDTRACK required for the film.	
6		Prod	Keep a DAILY LOG of WORK ACCOMPLISHED and QUESTIONS for other members of the team .	TEAM
7		Prod	Communicate any ISSUES with sound production to the director and the editor , and indicate whether any further sound recording will be required.	DIR, EDITOR
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1		Post	Keep a DAILY LOG of WORK ACCOMPLISHED and QUESTIONS for other members of the team .	TEAM
2		Post	Collaborate with the director and writer about the ROUGH EDIT and <i>highlight</i> any MAJOR ISSUES or CHANGES; <i>decide</i> on any POSSIBLE RE-RECORDINGS or VOICEOVERS.	DIR, WRITER
3		Post	Collaborate with the editor to <i>determine</i> the ASSEMBLY OF THE SOUNDTRACK, SOUND EFFECTS and any other RECORDED SOUND.	EDITOR
4		Post	Provide an opportunity for the team to VIEW THE FILM and provide FEEDBACK or SUGGESTIONS.	TEAM
5		Post	Attend a TEST SCREENING and <i>make</i> a NOTE of REACTIONS and SUGGESTIONS TO THE FINAL CUT.	
6		Post	Consider how the FILM COULD HAVE BEEN IMPROVED (but avoid blaming equipment or other people involved).	
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10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

EDITOR

STEP	DATE	PRODUCER NOTES	PHASE	TASK / PRODUCT	TEAMWORK
1			Pre	Brainstorm with the team regarding IDEAS, GENRE, CONCEPTS and GROUP INTENTIONS.	TEAM
2			Pre	Research the chosen GENRE and any INFLUENCES for the production of the film, <i>identifying</i> CONVENTIONS and DEVELOPING STYLE for the film.	
3			Pre	Make NOTATIONS on STORYBOARDS to <i>plan</i> a ROUGH EDIT or PRE-VISUALIZATION.	
4			Pre	Research and <i>learn</i> the EDITING SOFTWARE to be used.	
5			Pre	Go over the SCRIPT and <i>make</i> NOTE of ANY/ALL CHANGES BETWEEN TIME/PLACE and create a PLAN for these TRANSITIONS.	
6			Pre	Collaborate with the writer on APPROXIMATE TIMING/PLACING for EACH SCENE.	WRITER
7			Pre	Collaborate with the director about PACING, TRANSITIONS, EFFECTS and STYLE.	DIR
8			Pre	Collaborate with the cinematographer regarding their SHOT LIST to <i>ensure</i> that there is ENOUGH COVERAGE PLANNED.	CINE
9			Pre	Make a NOTE of any SPECIAL EFFECTS, NEW or TRICKY SHOTS that may require additional work in post- production.	
10			Pre	Carry out TEST SHOOTS for any difficult shots that require post-production.	
11			Pre	Collaborate with sound to <i>determine</i> SOUNDTRACK, SOUND EFFECTS and how it will <i>match</i> the GENERAL PACE/MOOD of EACH SEQUENCE.	SOUND
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1			Prod	Collaborate with the director on any UPDATES to the SCRIPT while filming.	
2			Prod	Look over any DAILY PRODUCTION NOTES from the production team.	
3			Prod	Log, capture and upload FOOTAGE as soon as it is available and create an ORGANIZATION SYSTEM TO STORE, LABEL and BACK UP ALL FOOTAGE.	
4			Prod	Create a ROUGH CUT of the DAILY FOOTAGE so that any mistakes can be caught early.	
5			Prod	Begin working on TITLE or CREDIT SEQUENCES.	
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1			Post	Assemble and organize all FOOTAGE.	
2			Post	Create a ROUGH EDIT.	
3			Post	Collaborate with the director and writer about the ROUGH EDIT, <i>highlight</i> any MAJOR ISSUES/CHANGES and <i>make</i> a DECISION on any POSSIBLE RESHOOTS.	DIR, WRITER
4			Post	Keep a DAILY LOG of WORK ACCOMPLISHED and QUESTIONS for other members of the team .	TEAM
5			Post	Collaborate with sound to obtain the SOUNDTRACK, SOUND EFFECTS and any OTHER RECORDED SOUND.	SOUND
6			Post	Collaborate with the cinematographer on any CHANGES TO COLORING, CROPPING or IMAGE CHANGES.	CINE
7			Post	Provide an OPPORTUNITY for the team to view the film and PROVIDE FEEDBACK or SUGGESTIONS.	TEAM
8			Post	Attend a test screening and <i>make</i> a NOTE of REACTIONS or SUGGESTIONS to the FINAL	
9			Post	Consider how the WORK COULD BE IMPROVED (but avoid blaming equipment or other	
10			Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

COMPOSER

STEP	DATE	PRODUCER NOTES	PHASE	Task / PRODUCT	TEAMWORK
1			Pre	<i>Brainstorm</i> with the team regarding IDEAS, GENRE, CONCEPTS and GROUP INTENTIONS.	TEAM
2			Pre	Research the chosen GENRE and any INFLUENCES for the production of the film, IDENTIFYING CONVENTIONS and DEVELOPING STYLE for the film.	
3			Pre	Research INFLUENCES from films that have been seen – name the COMPOSER.	
4			Pre	Research any SOUND EQUIPMENT or SOFTWARE necessary for the specific production.	
5			Pre	Go over the SCRIPT and make NOTE of WHERE MUSIC WILL BE NEEDED.	WRITER
6			Pre	<i>Collaborate</i> with the director and the writer on the MOOD and TONE for each scene and where music will play.	DIRECTOR, WRITER
7			Pre	Decide on SOUNDTRACK ELEMENTS and how it will match the KEY, INSTRUMENTATION, ARRANGEMENT, TIMBRE, PACE, STYLE/GENRE, and/or MOOD of EACH SCENE (including justification of choices).	
8			Pre	Plan MUSIC associated with CHARACTERS and decide how this will DEVELOP DURING THE FILM.	
9			Pre	Write on SCRIPT /STORYBOARD with NOTES REGARDING MUSIC CHOICES, Identify WHERE, HOW, and WHY you BUILD and RELEASE TENSION MUSICALLY and how this SUPPORTS the DYNAMICS OF THE SCENE/FILM	
10			Pre	Pitch MUSIC IDEAS of EACH SCENE to sound designer and director, explain your MUSICAL STRUCTURAL CHOICES	SOUND
11			Pre	<i>Collaborate</i> with the editor to discuss PACE, MOOD and TIMING of EACH SEQUENCE to help in PLANNING SOUNDTRACK.	EDITOR
12			Pre	Create SHEET MUSIC, SONG LYRICS and/or any other MUSICAL PLANNING COMPOSITION COMPONENTS for the soundtrack.	
13			Pre	Make NOTES and/or SCHEDULE for the BAND, SOUND COMPOSER or MUSICIANS regarding PACE, GENRE, MOOD, and so on.	
14			Pre	Create CHECKLIST of EQUIPMENT REQUIRED for RECORDING SOUNDTRACK.	
15			Pre		
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1		Prod	Record the MUSICAL SCORE or SOUNDTRACK required for the film.	
2		Prod	Create the AUDIO MIX of INSTRUMENTS and VOCALS.	
3		Prod	Make NOTES on any PROBLEMS DURING RECORDING and HOW THEY WERE SOLVED.	
4		Prod	Collect, store and organize all SOUND MATERIAL to be accessible to the editor and director, as needed.	DIRECTOR
5		Prod	Keep a DAILY LOG of WORK ACCOMPLISHED and QUESTIONS for other members of the team.	TEAM
6		Prod	Communicate with the cinematographer about QUALITY OF SOUND PICK-UP during the shoot, especially if the soundtrack and dialogue are going to overlap.	CINEMA
7		Prod		
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10		Prod		
11		Prod		
1		Post	Keep a DAILY LOG of WORK ACCOMPLISHED during post-production and any QUESTIONS for other members of the team.	TEAM
2		Post	Collaborate with the editor to determine the ASSEMBLY OF THE SOUNDTRACK.	EDITOR
3		Post	Provide an OPPORTUNITY for the team to view the film and OFFER FEEDBACK/SUGGESTIONS – make NOTE of these.	TEAM
4		Post	Attend a test screening and make a NOTE of REACTIONS and/or SUGGESTIONS to the final cut.	
5		Post	Consider how the film COULD HAVE BEEN IMPROVED (but avoid blaming equipment or other people involved).	
6		Post		
7		Post		
8		Post		
9		Post		
10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

ART DIRECTOR

STEP	DATE	PRODUCER NOTES	PHASE	Task / PRODUCT	TEAMWORK
1			Pre	<ul style="list-style-type: none"> Brainstorm with the team regarding ideas, genre, concepts and group intentions. 	
2			Pre	<ul style="list-style-type: none"> 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. 	
3			Pre	<ul style="list-style-type: none"> Go over the script and storyboard and make notes of how these might be presented visually. 	
4			Pre	<ul style="list-style-type: none"> Collaborate with the director to create a vision for the set and costumes. 	
5			Pre	<ul style="list-style-type: none"> Create a list of props for each scene. 	
6			Pre	<ul style="list-style-type: none"> Collaborate with the costume designer for each scene and make notes of any changes or alterations and when they occur. 	
7			Pre	<ul style="list-style-type: none"> Buy, create and/or collect any required props or items for set decoration. 	
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10			Pre		
11			Pre		
12			Pre		
13			Pre		
14			Pre		
15			Pre		
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1		Prod	<ul style="list-style-type: none"> • Make any adjustments to the set or location prior to filming. 	
2		Prod	<ul style="list-style-type: none"> • Organize and monitor the use of all props. 	
3		Prod	<ul style="list-style-type: none"> • Ensure continuity while on shoot, especially in terms of furniture and props that move during the shoot. 	
4		Prod	The art director is in charge of resetting the scene.	
5		Prod	<ul style="list-style-type: none"> • Collaborate with the director regarding choices made and help solve any problems encountered during filming. 	
6		Prod	<ul style="list-style-type: none"> • 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. 	
7		Prod		
8		Prod		
9		Prod		
10		Prod		
11		Prod		
1		Post	<ul style="list-style-type: none"> • Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process. 	
2		Post	<ul style="list-style-type: none"> • Collaborate with the editor regarding choices in image alterations in post-production. 	
3		Post	<ul style="list-style-type: none"> • Screen the first draft of the film and provide comments/feedback to the director. 	
4		Post	<ul style="list-style-type: none"> • Attend a test screening to a new audience and make a note of reactions and/or suggestions. 	
5		Post		
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7		Post		
8		Post		
9		Post		
10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

COSTUME DESIGNER

STEP	DATE	PRODUCER NOTES	PHASE	Task / PRODUCT	TEAMWORK
1			Pre	<ul style="list-style-type: none"> Brainstorm with the team regarding ideas, genre, concepts and group intentions. 	
2			Pre	<ul style="list-style-type: none"> Research the chosen era, culture, social status, genre and any other characteristics of the actors or setting that are important to the costume design. 	
3			Pre	<ul style="list-style-type: none"> Go over the script and storyboard and make notes of all characters, and costumes needed (including costume changes for different scenes or days). 	
4			Pre	<ul style="list-style-type: none"> Collaborate with the writer and director to create in depth character profiles. 	
5			Pre	<ul style="list-style-type: none"> Collaborate with the director and cinematographer to create a vision for the colour, texture and look of each scene. 	
6			Pre	<ul style="list-style-type: none"> Create a list of costumes needed for each scene/character. 	
7			Pre	<ul style="list-style-type: none"> Research techniques for the creation or alteration of each costume. 	
8			Pre	<ul style="list-style-type: none"> Create sketches for each piece of clothing, including design, colour, texture. 	
9			Pre	<ul style="list-style-type: none"> Design costume items for each scene and make note of any changes or alterations, and when they occur. 	
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12			Pre		
13			Pre		
14			Pre		
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1		Prod	<ul style="list-style-type: none"> • Make any adjustments to the costumes prior to filming. 	
2		Prod	<ul style="list-style-type: none"> • Organize and monitor the use of all costumes. 	
3		Prod	<ul style="list-style-type: none"> • Communicate with the director regarding choices made and help solve any problems encountered during filming. 	
4		Prod	<ul style="list-style-type: none"> • 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. 	
5		Prod	<ul style="list-style-type: none"> • Help to maintain continuity. 	
6		Prod	<ul style="list-style-type: none"> • 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. 	
7		Prod		
8		Prod		
9		Prod		
10		Prod		
11		Prod		
1		Post	<ul style="list-style-type: none"> • Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process. 	
2		Post	<ul style="list-style-type: none"> • Collaborate with the editor regarding choices in image or colour alterations in post-production. 	
3		Post	<ul style="list-style-type: none"> • Screen the first draft of the film and provide comments/feedback to the director. 	
4		Post	<ul style="list-style-type: none"> • Attend a test screening to a new audience and make a note of reactions and/or suggestions. 	
5		Post		
6		Post		
7		Post		
8		Post		
9		Post		
10		Post	Celebrate!	TEAM

NOTES

STUDENT NAME:

ANIMATOR

STEP	DATE	PRODUCER NOTES	PHASE	Task / PRODUCT	TEAMWORK
1			Pre	<ul style="list-style-type: none">• Brainstorm regarding ideas, concepts and intentions.	
2			Pre	<ul style="list-style-type: none">• Collaborate with the team regarding story and storyboard.	
3			Pre	<ul style="list-style-type: none">• Design the overall look of the animation and decide on the medium.	
4			Pre	<ul style="list-style-type: none">• Create a setting or background for each location and design lighting for this setting.	
5			Pre	<ul style="list-style-type: none">• Create basic models of characters—this may be in digital or physical space.	
6			Pre	<ul style="list-style-type: none">• Research the selected medium and techniques/skills required to complete the animations.	
7			Pre	<ul style="list-style-type: none">• Complete a test of any new technique, also practising pacing, timing and length of frame.	
8			Pre	<ul style="list-style-type: none">• Collaborate with the team to create a vision for the colour, texture and look of each scene.	
9			Pre		
10			Pre		
11			Pre		
12			Pre		
13			Pre		
14			Pre		
15			Pre		
16					

1		Prod	<ul style="list-style-type: none"> • Set up lighting, camera and sound-capturing devices. 	
2		Prod	<ul style="list-style-type: none"> • Prepare to control the animation (stop motion or puppets will require a more complex set-up). 	
3		Prod	<ul style="list-style-type: none"> • Review and adjust lighting as necessary. 	
4		Prod	<ul style="list-style-type: none"> • Communicate with the team regarding choices made and help solve any problems encountered during filming. 	
5		Prod	<ul style="list-style-type: none"> • 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. 	
6		Prod		
7		Prod		
8		Prod		
9		Prod		
10		Prod		
11		Prod		
1		Post	<ul style="list-style-type: none"> • Work on pacing, compositing and turning still images into moving images. 	
2		Post	<ul style="list-style-type: none"> • Edit the various moving images to create scenes, sequences and the overall storyline. 	
3		Post	<ul style="list-style-type: none"> • Make decisions, or collaborate with the director and the editor, regarding choices in image or color alteration in post-production. 	
4		Post	<ul style="list-style-type: none"> • Attend a test screening to a new audience and make a note of reactions and/or suggestions. 	
5		Post		
6		Post		
7		Post		
8		Post		
9		Post		
10		Post	Celebrate!	TEAM

NOTES