



Technical and Vocational Education and Training (TVET) Council



Occupational Standards of Competence

Directing

Level 3

Hastings House West, Balmoral Gap, Christ Church

Telephone: (246) 435-3096 Fax: (246) 429-2060 E-mail: office@tvetcouncil.com.bb

Published by:
The Technical and Vocational Education and Training Council
Hastings House West
Balmoral Gap
Christ Church
BARBADOS, W.I.
Tel: (246) 435-3096
Fax: (246) 429-2060
Email: office@tvetcouncil.com.bb Website: www.tvetcouncil.com.bb

Every effort has been made to ensure that the information contained in this publication is true and correct at the time of publication. However, the TVET Council's products and services are subject to continuous development and improvement and the right is reserved to change products and services from time to time. The TVET Council cannot accept any liability for any loss or damage arising from the use of information in this publication.

© TVET Council 2015

ACKNOWLEDGEMENTS

The Technical and Vocational Education and Training Council thanks the following for their contribution to the development of this document.

Creative Skillset: www.creativeskillset.org
National Register for Training in Australia, www.training.gov.au
Barbados Film and Video Association

Members of the Directing Working Group

Mr. Carlos Barrow	Barbados Film and Video Association
Ms. Lynette Eastmond	Barbados Film and Video Association
Ms. Penelope Hynam	Barbados Film and Video Association
Mr. Andrew Millington	Errol Barrow Centre for Creative Imagination, University of the West Indies
Ms. Carrol Griffith	Technical and Vocational Education and Training (TVET) Council

Qualification Overview

NVQB

in

Directing

Level 3

NVQB in Directing Level 3

Qualification Overview

This qualification was developed to meet the needs of persons working in the field of directing in the film and television industry. Candidates should be familiar with the skills and techniques required for directing a range of productions including short and feature films, television programmes, commercials, training and promotional videos, music videos, animation and documentaries. The qualification is not intended to assess the competencies required to direct live productions.

Who is this qualification for?

This qualification is designed for persons with full responsibility for the direction of a production. Candidates at this level must be able to visualize and clearly articulate the overall concept, define the style of the production and inspire and motivate others to achieve the vision. They must possess a high level of responsibility for the activities and output of other persons working on the production and must be able to contribute to providing leadership and guidance. They must also be able to analyze and evaluate information from a variety of sources.

Like all NVQs this qualification is competence based. This means that it is linked to candidates' ability to competently perform a range of tasks connected with their work. Candidates must plan a programme of development and assessment with their assessor and compile a portfolio of evidence to prove that they are competent in their work role.

Jobs within the occupational area

Directors
Assistant directors
Producers

A04703 - APPROVED NATIONAL VOCATIONAL QUALIFICATION STRUCTURE

DIRECTING - LEVEL 3

To achieve a full award, candidates must complete all seventeen (17) mandatory units.

<u>MANDATORY UNITS (All must be completed)</u>	<u>Codes</u>
1. Evaluate the viability of ideas for production	U76703
1.1 Acquire new ideas	
1.2 Review and select ideas	
1.3 Collaborate with relevant persons	
2. Establish the creative vision for screen productions	U76803
2.1 Review and interpret scripts	
2.2 Prepare visual plans to translate the written narrative	
2.3 Review and communicate proposed visual plans	
3. Lead the pre-production planning process	U76903
3.1 Coordinate and support pre-production planning	
3.2 Confirm budget and resources	
4. Review the suitability of potential locations and studios	U77003
4.1 Evaluate potential locations and studios	
4.2 Confirm locations and studios	
5. Audition and cast performers	U77103
5.1 Prepare for auditions	
5.2 Audition performers	
5.3 Select performers	
6. Select creative technicians	U77203
6.1 Confirm responsibility for hiring key technicians	
6.2 Interview and select candidates	

Mandatory Units (All must be completed)	<u>Codes</u>
7. Direct the production	U77303
7.1 Review and communicate expectations for the production	
7.2 Provide direction to achieve the visual plan	
8. Direct screen production crews	U77403
8.1 Brief crew on shoot requirements	
8.2 Rehearse shoots	
8.3 Direct shoots	
9. Direct performers	U77503
9.1 Prepare for actual production	
9.2 Facilitate performances	
9.3 Wrap production	
10. Direct contributors (documentary)	U77603
10.1 Prepare for the production	
10.2 Manage and facilitate contributor performance	
10.3 Provide direction for the production	
11. Direct television programmes and segments	U77703
11.1 Undertake pre-production	
11.2 Direct programme segments	
11.3 Direct programmes	
11.4 Review programmes	
12. Contribute to the post-production process	U77803
12.1 Plan and coordinate the editing process	
12.2 Review and edit the production	
12.3 Prepare final post-production	
13. Allocate and monitor the progress of work in own area of responsibility	U77903
13.1 Allocate work	
13.2 Monitor and assess performance	
13.3 Provide feedback	

Mandatory Units (All must be completed.)	<u>Codes</u>
14. Lead and support others to achieve goals	U78003
14.1 Communicate vision and goals	
14.2 Influence groups and individuals	
14.3 Build and support individuals and teams	
15. Communicate to develop and maintain networks and relationships	U78103
15.1 Communicate information and ideas	
15.2 Develop trust and confidence	
15.3 Develop and maintain networks and relationships	
15.4 Manage difficulties into positive outcomes	
16. Monitor performance against a budget	U78203
16.1 Agree on a budget	
16.2 Monitor performance against agreed budget	
17. Manage and market yourself as a freelance director	U78303
17.1 Promote yourself to potential employers	
17.2 Negotiate work arrangements	
17.3 Manage financial and business aspects of freelance work	
17.4 Implement strategic planning	

U76703**Evaluate the viability of ideas for production**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to investigate the viability of ideas for productions.

The director investigates the viability of ideas and decides if there is artistic viability as well as audience appeal for a particular market. The process demands vision and an ability to see how an idea can be turned into a project with creative input and expertise.

Success in this process requires skillful negotiation and making the most of creative talent.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | | | |
|----|-----------------------------------|-----|--|
| 1. | Acquire new ideas | 1.1 | Contribute and encourage new ideas from others. |
| | | 1.2 | Identify persons known to possess potential ideas and use appropriate networking strategies to establish good working relationships. |
| 2. | Review and select ideas | 2.1 | Select ideas based on the capability to obtain required resources and meet the objectives. |
| | | 2.2 | Organize and secure the rights for the development and production of potential projects. |
| 3. | Collaborate with relevant persons | 3.1 | Consult relevant persons to determine the commercial and artistic viability and audience appeal of the idea. |
| | | 3.2 | Negotiate with relevant persons who will bring quality and value to proposed projects. |
| | | 3.3 | Encourage constructive discussion with relevant persons to manage the development process. |
| | | 3.4 | Review development work and base final decisions about the feasibility of projects on appropriate research and discussion. |

- 3.5 Collate required information to prepare an appealing and persuasive presentation to relevant persons.
- 3.6 Interact with the producer in a manner which best suits individual modes of operating and the particular project.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons:

- Producer
- Production designer
- Writer
- Director of photography (DOP)
- Researcher

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to keep up-to-date about sources of ideas, trends and developments in the industry.
2. How to keep such information and contacts current and reliable.
3. What are the current and changing needs of the market with which you are familiar.
4. Why it is important to research the viability of ideas.
5. What are the technical skills required to use relevant software applications in the context of preparing documentation in relation to the directing process.
6. What objectives are to be fulfilled when selecting ideas.
7. What necessary factors affect decisions about selecting ideas including
 - a. artistic
 - b. financial
 - c. logistical
 - d. an overview of contractual, copyright and intellectual property issues.
8. How to identify and evaluate
 - a. cost implications surrounding the project
 - b. resource implications surrounding the project
 - c. the cost of contractual and copyright issues.
9. How to identify the most appropriate persons/writers to help develop ideas.
10. How to identify the relevant persons with interests and preferences in the idea (for example, investors or commissioning editors).
11. How to identify the most likely audience for a project.
12. What is the nature of the producer's role, how it interfaces with the director and the different ways producers work.
13. How to choose the particular mediums to work with which are appropriate to the project.
14. What information is required to prepare an appealing and persuasive presentation.

15. What are the communication skills required to
 - a. convey concepts and visions to production and cast members
 - b. conduct effective negotiations with members of a creative team, for example, writers, producers and directors of photography (DOP)
 - c. work closely with team members.
16. How to evaluate what quality and value persons bring to projects.
17. How to identify what commercial and intellectual property rights are required.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U76803**Establish the creative vision for screen productions**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required by directors to interpret and use key elements of scripts as the basis for developing the creative vision for film and television productions. These could include feature films, short films or television dramas.

Directors work closely with writers in developing scripts and may have a major influence on the final creative outcome. In the final analysis, directors may be answerable to a producer, but they often perform both roles.

A high level of creativity and innovative thinking is required, since a director's role is to establish the 'big picture' for productions and to create a sense of overall unity within productions.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|---------------------------------|---|
| 1. Review and interpret scripts | 1.1 Read drafts of scripts and consult key creative personnel to establish potential portrayals of the creative vision. |
| | 1.2 Assess creative intentions of scripts and proposed objectives to determine how they may be accomplished visually and through sound. |
| | 1.3 Generate and evaluate ideas for visualizing scripts until a clear narrative emerges. |
| | 1.4 Identify appropriate research and reference materials to establish the context for productions and inform creative direction. |
| | 1.5 Jointly review draft scripts with writers to identify necessary rewrites and formulate schedules for completion. |
| | 1.6 Prepare clear notes for writers to produce script re-drafts as required. |
| | 1.7 Document visual and dramatic elements in scripts. |

2. Prepare visual plans to translate the written narrative
 - 2.1 Break down working scripts scene by scene and identify key dramatic elements and **technical parameters** within each scene.
 - 2.2 Plot key dramatic elements within and between scenes to ensure the transformation of the written narrative into its visual representation.
 - 2.3 Examine narrative and scenes as a whole to determine the location of characters and other elements for each individual shot.
 - 2.4 Assess proposed shots for photographic quality and how they may impact on the interpretation of the story overall and within each scene.
 - 2.5 Confirm that overall **visual plans** allow both narrative and visual aspects to be controlled and carried forward to meet overall **production requirements**.
 - 2.6 Discuss **visual plans** with relevant production personnel prior to development of any storyboards.
3. Review and communicate proposed visual plans.
 - 3.1 Identify and document areas of production that may be affected by script versions and discuss changes with relevant personnel.
 - 3.2 Arrange sign-off for final script with producers if applicable and distribute the script to relevant creative personnel.
 - 3.3 Review script and visual plans on an ongoing basis and organize further rewrites while production is underway.
 - 3.4 Provide relevant production personnel with appropriate documentation, including the latest version of script or script updates as applicable.

RANGE STATEMENT

All range statements must be assessed:

1. Technical parameters:

- Equipment, for example, audio, lighting
- Design, for example, costume, set, props

2. Visual plans:

- Camera angle
- Choice of lighting
- Choice of lens
- Size of the shot
- Special effects
- Staging of the action

3. Production requirements:

- Creative, for example, art direction, sound design
- Legal, for example, contractual, copyright
- Administrative, for example, budget, location

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the communication skills required to
 - a. convey concepts and visions to production and cast members
 - b. conduct effective negotiations with members of a creative team, for example, writers, producers and directors of photography (DOP)
 - c. work closely with team members.
2. How to apply a high level of initiative, enterprise and creativity to
 - a. organize visual narrative elements in original and innovative ways
 - b. demonstrate originality and innovative approaches in the creative directing process
 - c. be open to a wide range of ideas and approaches to visualizing scripts
 - d. generate original and fresh approaches to visualizing scripts
 - e. determine how a story can be carried forward from one scene to the next and throughout an entire production.
3. How to apply planning, organizing and literacy skills for
 - a. analyzing complex outlines/scripts to inform decision making and planning
 - b. interpreting script materials and formulating a cohesive visual representation of content
 - c. undertaking background research to enhance understanding and appreciation of production contexts.
4. What self-management and learning skills are required to
 - a. show strong leadership qualities
 - b. locate and use resources to broaden your creative experience
 - c. experiment with narrative conventions and elements to develop and extend one's own directing practice
 - d. work under pressure to tight deadlines.
5. What are the technical skills required to use standard word processing and spreadsheet applications in the context of preparing documentation in relation to the directing process.
6. What are the key elements of screen productions, such as
 - a. screen writing
 - b. screen acting
 - c. cinematography
 - d. editing
 - e. sound design
 - f. production design.

7. What are the formats and structures of performance outlines and scripts relevant to area of work, for example, plays, concert outlines and corporate event outlines.
8. What occupational health and safety standards apply to directing screen productions.
9. What industry knowledge is required, including the
 - a. roles and responsibilities of personnel in the screen and media production industry
 - b. impact of technology on production and post-production operations
 - c. issues and challenges that arise in directing screen productions
 - d. conventions and practices of directing for the screen
 - e. broad historical and cultural context for types of productions relevant to area of work
 - f. techniques used to realize visual narrative from written narrative
 - g. visual story-telling techniques.
10. What documentation formats are required for information extracted from performance outlines and scripts.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge on **more than one occasion**. This evidence must come from a real working environment. Evidence of the following is essential:

Script visualizations and associated visual plans that demonstrate

- a. a well-developed understanding of visual story-telling techniques
- b. the ability to generate original and fresh approaches to visualizing scripts
- c. the ability to prepare performance outlines, scripts and visual plans in an appropriate format within agreed production deadlines
- d. the ability to analyze and interpret scripts to inform production planning
- e. a collaborative approach to work, including the ability to work with writers and other members of a creative team.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion
- Case study

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U76903**Lead the pre-production planning process**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to deal with the pre-production planning process.

Within the pre-production planning stage, the director plays a critical role in ensuring that everyone is clear on the essential concept of the production and helping to schedule the production to ensure that there is sufficient time to execute it.

This unit describes the process that is followed for leading the pre-production planning process.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|---|--|
| 1. Coordinate and support pre-production planning | 1.1 Clarify, refine and communicate the essential concept for the production to all relevant persons . |
| | 1.2 Clarify requirements, roles and responsibilities in different production and post-production areas with relevant persons . |
| | 1.3 Confirm with relevant persons that sufficient time has been allowed to execute the planned production based on discussions of the scheduling process. |
| | 1.4 Research relevant background information, and make findings available to relevant persons . |
| | 1.5 Provide support to relevant persons to reinforce production objectives during the discussion of the scheduling process. |
| 2. Confirm budget and resources | 2.1 Access the budget to ensure that sufficient resources are available for the production. |
| | 2.2 Identify the feasibility of the key aspects of the budget, particularly those sections that impact on work. |

- 2.3 Make recommendations on the most effective way to spend the available budget and ways in which cost savings might be achieved.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons:

- Executive producer
- Producers
- Line producer
- First assistant director
- Production manager
- Writer
- First assistant director

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to communicate and portray the essential concept to relevant persons.
2. What are the required visual effects strategies for the production to achieve the visual concept.
3. How those desired effects complement the overall theme of the production.
4. How to ensure that the schedule is planned with sufficient time to execute it and the importance of your input to the scheduling.
5. How to determine whether the budget and the resources within it are sufficient and the feasibility of the sections of the budget that directly affect your work.
6. What are those aspects of the production for which research is necessary and how to conduct the research and present the findings in a way that informs all relevant team members.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77003

Review the suitability of potential locations and studios

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to decide what locations and studios will fulfill the requirements of the production. The director considers and evaluates the features of each location and studio in relation to script and budgetary requirements.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | | |
|----|--|--|
| 1. | Evaluate potential locations and studios | 1.1 Identify production requirements for locations and studios with relevant persons . |
| | | 1.2 Assess briefs on prospective locations and studios based on the advantages and disadvantages, applicability and usage costs. |
| | | 1.3 Calculate the cost against the budget of using a particular location and studio and review in collaboration with the producer, production manager and production designer. |
| | | 1.4 Provide details on the degree of alteration that a potential location and studio would require in collaboration with relevant persons. |
| | | 1.5 Provide details on the availability of potential locations and studios, and alternative locations available as contingencies within the shooting schedule. |
| | | 1.6 Identify potential health and safety issues. |
| 2. | Confirm locations and studios | 2.1 Select locations and studios following assessment and consultation with other relevant persons . |
| | | 2.2 Confirm and meet health and safety requirements of the selected location and studio. |

- 2.3 Make final arrangements and secure written permission from the selected studios and locations with the production team and relevant persons.

RANGE STATEMENT

All range statements must be assessed:

1. Production requirements:

- Legal, for example, contracts, copyright, codes of practice
- Financial, for example, budgets
- Management, for example, location, schedule, deadlines
- Creative, for example, purpose, content, genre of production

2. Relevant persons:

- Producer
- Line producer
- Production manager
- Locations manager
- Transportation captain

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the requirements of the script and such practical aspects as permissions, availability, etc.
2. What is the budget allocation for locations and studios.
3. How to assess the advantages and disadvantages of a location and studio and make the selection accordingly.
4. What is the degree of alteration that would be required to render a potential location and studio suitable.
5. What procedure needs to be followed to obtain permissions.
6. What is the format in which contractual agreements for locations and studios should be presented.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77103**Audition and cast performers**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to audition and select suitable performers for productions in film, television and interactive media.

Selecting the right performers for roles is a critical task in the pre-production phase. It involves detailed analysis of scripts as the basis for developing character profiles that will lead to the most appropriate performers being auditioned and selected.

Creative and effective interaction between performers is an important factor for directors to take into account when deciding on the final mix of actors for productions, as is the ability of performers to relate to the camera and their overall appeal on screen.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|--------------------------|--|
| 1. Prepare for auditions | <ul style="list-style-type: none"> 1.1 Clarify and set out production requirements in consultation with relevant production personnel. 1.2 Develop comprehensive character profiles from script materials to facilitate the selection of appropriate performers. 1.3 Assess the curriculum vitae of potential performers that may match character profiles. 1.4 Schedule and advertise auditions at varying times to maximize the availability of potential performers. 1.5 Supply auditioning applicants with relevant audition information prior to auditions. 1.6 Make relevant facilities available for conducting auditions and recording performers. |
|--------------------------|--|

2. Audition performers
 - 2.1 Conduct the audition process in a manner that facilitates comparative assessments of performers according to specific **performance elements**.
 - 2.2 Establish an environment conducive to achieving optimum performance from those auditioning.
 - 2.3 Brief performers on the required characterization and scene context to assist them in their performance.
 - 2.4 Obtain relevant **slate details** for the audition tape from performers including the nominating part for which they are auditioning.
 - 2.5 Allow performers sufficient time and repeats to develop the character and subsequently their own performance.
3. Select performers
 - 3.1 Review screen tests and notes to determine the most suitable performers for the production.
 - 3.2 Consider relevant previous bodies of work that may influence selections.
 - 3.3 Organize additional auditions or call-backs where necessary, including assessing the ability of performers to interact with others.
 - 3.4 Select performers most suited to the required roles and notify all performers of audition outcomes.
 - 3.5 Contract selected performers in collaboration with relevant **production personnel**.

RANGE STATEMENT

All range statements must be assessed:

1. Production requirements:

- Legal, for example, contracts, copyright, codes of practice
- Financial, for example, budgets
- Management, for example, location, schedule, deadlines
- Creative, for example, purpose, content, genre of production

2. Production personnel:

- Creative personnel, for example, production designer, writers, performers, broadcaster
- Management personnel, for example, executive producer, producer, casting director
- Technical/specialist staff

3. Character profiles:

- Age
- Attitude
- Ethnicity
- Gender
- Period
- Physical features
- Rhythm
- Sensibilities

4. Audition information:

- Audition requirements, for example, cold read and monologues, schedules of auditions
- Audition materials, for example, release forms, sign-in sheets
- Schedules, for example, rehearsal commitment, production commitment

5. Facilities:

- Venue
- Equipment

6. Performance elements:

- Ability to improvise
- Ability to make bold choices
- Ability to perform or learn tasks required of character
- Ability to take direction

- Authentic and appropriate behaviours
- Character arc
- Clarity of objectives
- Originality
- Script comprehension
- Ability to interact with other performers
- Uniqueness

7. Slate details:

- Auditioning role
- Contact details
- Name
- Verbal curriculum vitae

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What is required in terms of initiative, enterprise and creativity in the context of being open to a wide range of ideas and approaches to interpreting characters.
2. What are the technical skills required to use relevant software applications when preparing documentation in relation to the directing process.
3. What communication skills are required to
 - a. convey concepts and characterization requirements to performers in an audition environment
 - b. provide constructive feedback to performers during and after auditions
 - c. work closely with others involved in the selection process, including reaching consensus on the most appropriate performers for specific roles.
4. What planning, organizing and literacy skills are required in the context of
 - a. analysing scripts to develop character profiles
 - b. scheduling auditions.
5. What self-management skills are sufficient to
 - a. show strong leadership qualities
 - b. work under pressure to meet tight deadlines.
6. What is a well-developed understanding of character development and the craft of screen acting.
7. What knowledge of communication techniques, including effective listening, questioning and non-verbal cues is required.
8. What industry knowledge is required including the
 - a. roles and responsibilities of personnel in the screen and media production industry
 - b. issues and challenges that arise in selecting performers for screen productions
 - c. conventions and practices of directing for the screen
 - d. broad historical and cultural context for types of productions relevant to area of work
 - e. visual story-telling techniques
 - f. standard processes for organizing screen tests
 - g. conventions and practices involved in running a set.
9. What occupational health and safety standards apply to directing performers in screen productions.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment. Evidence of the following is essential:

Selection of performers for screen productions that demonstrates

- a. an understanding of the conventions and practices of casting performers for screen productions
- b. the ability to select performers that fit character profiles.

Effective communication techniques in conveying character requirements to performers.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion
- Case study

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77203**Select creative technicians**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to select creative technicians. It is about the contribution of the director to the selection and hiring of key creative technicians within the creative and technical team. Directors are members of the production team and would have collective responsibility for the creative technicians.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | | | |
|----|---|-----|---|
| 1. | Confirm responsibility for hiring key technicians | 1.1 | Establish the responsibility and authority in selection and hiring of key creative technicians . |
| | | 1.2 | Confirm key creative technician positions available for recruitment. |
| 2. | Interview and select candidates | 2.1 | Compile and evaluate a shortlist of potential candidates for interview. |
| | | 2.2 | Interview potential candidates in collaboration with the producer and recruitment team. |
| | | 2.3 | Inform potential candidates about the intentions of the production and creative concept. |
| | | 2.4 | Evaluate the interview performance of potential candidates and select persons in agreement with other relevant personnel. |
| | | 2.5 | Justify the appointments of key creative technicians in terms of the budget, production concept and their contract of hire in agreement with the producer and recruitment team. |

RANGE STATEMENT

All range statements must be assessed:

1. Creative technicians:

- Director of photography
- Production designer/art director
- Continuity/script supervisor
- Wardrobe

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the terms of your contract of employment relating to the extent of your authority and involvement in the hiring of key creative technicians.
2. What is the available budget for hiring key creative technicians.
3. What are the numbers, type and basis of the contract of key creative technicians.
4. How to advertise for potential sources of key creative technicians.
5. How to determine the creative and technical talents of those you are interviewing.
6. What are the terms and conditions of the contracts for personnel.
7. How to evaluate budgetary and contractual constraints and the production concept when considering whether any key creative technician replacements are required.
8. What interviewing methods are used for the selection of creative technicians.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77303**Direct the production**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to direct the production as it is being shot.

The director provides guidance, leadership and direction on the overall concept, theme, content, characters, narrative and visual style. It is essential that the director can articulate his/her vision and requirements to the entire creative and technical team.

It is also incumbent upon the director to encourage and make use of the professional skills and experience of each member of the team to ensure the agreed standard and quality of the production.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | | | |
|----|--|-----|---|
| 1. | Review and communicate expectations for the production | 1.1 | Communicate the agreed vision and desired look of the production to relevant persons . |
| | | 1.2 | Communicate expectations and desired methods of working to relevant persons and clearly establish an effective means of communication. |
| | | 1.3 | Articulate the desired standards of work and teamwork to match the available budget and timescale. |
| | | 1.4 | Make sufficient time available to the creative team to analyze how the vision can be met by their expertise and to discuss, review and develop ideas. |
| | | 1.5 | Communicate decisions about new developments regarding the creative aspects of the production to all relevant persons . |
| | | 1.6 | Record agreed major changes and distribute to appropriate persons. |
| 2. | Provide direction to achieve the visual plan | 2.1 | Identify camera technique and lighting relating to the theme of the production. |

- 2.2 Inform camera and lighting teams of the plans and the effect upon their work.
- 2.3 Give effective direction during production to ensure appropriate use is being made of camera and lighting techniques.
- 2.4 Regularly liaise with appropriate personnel to confirm that the desired visual theme is realized.

RANGE STATEMENT

All range items must be assessed:

1. Relevant persons:

- Cinematographer
- Production designer
- First assistant
- Costume designer
- Make-up designer
- Editor
- Composer

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to communicate the vision and look of the production to relevant persons.
2. How to communicate the expectations and methods of working to relevant persons.
3. What is the budget, schedule and desired standard of the production.
4. How to analyse how to meet the vision and review and develop ideas.
5. What is the intended visual style for the production.
6. How to communicate new developments and changes and how to record major changes.
7. How to give direction to the director of photography and production designer that will achieve the desired effect in the production.
8. How to effectively work alongside key personnel including (as appropriate)
 - a. DOP/lighting/camera personnel
 - b. production designer/art directors
 - c. costume and hair/make-up designers
 - d. assistant directors and production team.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77403**Direct screen production crews**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to direct film and television production crews.

Time and budgets are important factors in screen productions and directors are responsible for ensuring that performers and production personnel are well briefed and rehearsed prior to shooting.

Even though directors act with a high degree of autonomy and are ultimately responsible for realizing the production's creative vision, they are members of a production team and need to collaborate with technical and administrative personnel during rehearsals and on film shoots. A high level of creativity is expected, along with the flexibility to make compromises where necessary.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|-------------------------------------|--|
| 1. Brief crew on shoot requirements | <ul style="list-style-type: none"> 1.1 Facilitate production meetings with relevant personnel and discuss the proposed vision, artistic style and technical requirements for productions. 1.2 Develop creative and alternative solutions to performance requirements with the assistance of the production crew. 1.3 Assess the input from the production crew to resolve difficult and complex shot requirements. 1.4 Confirm and make available technical requirements that may influence production outcomes. 1.5 Establish clear communication lines between members of the production crew. |
| 2. Rehearse shoots | <ul style="list-style-type: none"> 2.1 Provide relevant production documentation to the production crew. |

- 2.2 Plan and execute **shoot procedures and protocols** according to industry organizational practices.
 - 2.3 Confirm that the **production crew** understands its role in realizing each scenic unit in the context of the overall required narrative.
 - 2.4 Assist the **production crew** to maximize its technical expertise in the delivery of desired photographic and cinematographic (mise en scène effect) outcomes throughout the production.
 - 2.5 Direct and assess shot rehearsal for creative and technical problems.
3. Direct shoots
 - 3.1 Direct performers to ensure they understand their role in assisting the **production crew** to meet planned technical and creative requirements.
 - 3.2 Direct retakes and design solutions to resolve problems in collaboration with the **production crew**.
 - 3.3 Provide instructions and commands to the **production crew** in a clear and constructive manner.
 - 3.4 Correctly record required sequences and **additional material** to guarantee completion of production.
 - 3.5 Execute visual plans to ensure continuity and realization of the creative vision.
 - 3.6 Implement occupational health and safety practices in accordance with industry and legislative requirements and organizational policies.
 - 3.7 Evaluate all aspects of the shoot from a director's perspective, including your performance, and note areas for improvement.

- 3.8 Provide positive feedback to relevant **production crew** members and invite comments on the shoot.

RANGE STATEMENT

All range statements must be assessed:

1. Production crew:

- Creative, for example, art directors, directors of photography, lighting directors
- Technical, for example, camera operators, continuity staff, sound recordists, technical producers
- Management, for example, producers, production managers

2. Shot requirements:

- Camera movement, for example, tilting, panning, dollying, tracking
- Lens perspective, for example, close-up, mid/long shot, lens size
- Type of shot, for example, cutaway, camera position, point of view shot, retakes
- Sound, for example, sound recording of atmosphere
- Composition, for example, size of image, blocking

3. Shoot procedures and protocols:

- 'Cut' to terminate recording
- Call for end slate where necessary

4. Additional material:

- Cutaways
- Retakes
- Second unit filming
- Sound recording of atmosphere
- Pick-ups

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are well-developed communication skills in the context of
 - a. liaising with a wide range of production staff
 - b. delivering clear and viable presentations and briefings to production staff
 - c. providing clear verbal and non-verbal cues during shoots
 - d. negotiating solutions to problems and conflicts that arise during rehearsals or shoots
 - e. providing constructive feedback to crew members during shoots
 - f. working collaboratively with production staff and performers during shoots
 - g. responding appropriately to feedback about shoots from others.

2. What is the level of initiative, enterprise and creativity required in the context of
 - a. demonstrating originality and innovative approaches in the creative directing process
 - b. being open to a wide range of ideas and approaches to planning shots
 - c. determining how a story can be carried forward from one scene to the next and throughout an entire production
 - d. experimenting with narrative conventions and elements
 - e. being flexible enough to make last-minute adjustments to planned performances if unforeseen circumstances arise during a shoot.

3. What are the self-management and problem-solving skills required to
 - a. show strong leadership qualities
 - b. solve problems and challenges on set in a timely and collaborative manner
 - c. manage a number of tasks concurrently
 - d. work under pressure to meet tight deadlines.

4. What are the literacy skills required to read and interpret documentation and other narrative forms, such as scripts and technical papers.

5. What are the technical skills required to
 - a. direct a range of professional camera, lighting and sound operations in single and multi-camera environments
 - b. direct programme materials at a high level using a range of film or video equipment
 - c. use standard word processing and spreadsheet applications in preparing documentation in relation to the directing process.

6. What numeracy skills are sufficient to interpret production budgets and cost estimates.

7. What are the key elements of screen productions including
 - a. screenwriting
 - b. screen acting
 - c. cinematography
 - d. editing
 - e. sound design
 - f. production design
 - g. continuity.

8. What is the required industry knowledge including
 - a. roles and responsibilities of personnel involved in production, including camera operators, sound recordists, designers and editors
 - b. the impact of technology on production and post-production operations
 - c. issues and challenges that arise in directing screen production crews
 - d. conventions and practices of directing for the screen
 - e. broad historical and cultural context for types of productions relevant to area of work
 - f. techniques used to realize visual narrative from written narrative
 - g. visual story-telling techniques
 - h. a thorough understanding of technical and artistic elements involved in production
 - i. conditions of industrial awards and workers' compensation in relation to participation of cast and crew in rehearsals and shoots
 - j. duty of care to colleagues and the general public.

9. What are the required communication techniques, including effective listening, questioning and non-verbal cues.

10. What are the occupational health and safety standards that apply to directing screen productions.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77503**Direct performers**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to direct performers during the filming and recording of productions.

Directors are responsible for visualizing and defining the style and structure of productions. They must have the capacity to inspire and motivate the team to produce the film they have envisioned, therefore, high-level communication and management skills are essential. A high level of creativity is expected, along with the flexibility to make compromises where necessary.

Time and budgets are important to screen productions and directors are responsible for ensuring that performers and production personnel are well briefed and rehearsed prior to shooting.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|----------------------------------|---|
| 1. Prepare for actual production | <ul style="list-style-type: none"> 1.1 Brief performers about specific technical requirements in collaboration with relevant production personnel. 1.2 Establish appropriate lines of communication between relevant production personnel to ensure smooth running of the production. 1.3 Keep relevant production personnel informed of changes that occurred in the production requirements since final rehearsals. 1.4 Review relevant dramatic elements that were dealt with in rehearsals. 1.5 Run through scenes with performers immediately prior to recording. 1.6 Run through scenes with key creative technicians immediately prior to recording. |
|----------------------------------|---|

-
- | | |
|----------------------------|--|
| 2. Facilitate performances | 2.1 Create an appropriate environment to maximize performance characterizations, and conduct warm-up activities . |
| | 2.2 Follow and meet occupational health and safety requirements in accordance with legislative and industry standards. |
| | 2.3 Establish communication with relevant personnel and provide constructive feedback throughout the production process. |
| | 2.4 Identify and resolve creative problems throughout production in collaboration with relevant production personnel . |
| | 2.5 Keep performers informed of the filming order of scenes and schedules. |
| | 2.6 Support performers throughout the entire production to help them understand the desired mise en scène effect, size of each shot or framing, and their role in the context of the whole shot or scene. |
| | 2.7 Engage performers in the control of the narrative by the use of techniques that allow for character subtext. |
| | 2.8 Check all scenes as recorded and completed, including spot checks of actual recordings for quality and accuracy. |
| 3. Wrap production | 3.1 Make arrangements for additional production requirements and inform relevant production personnel . |
| | 3.2 Wrap production crews and complete relevant documentation. |
| | 3.3 Evaluate all aspects of the shoot from a director's perspective, including your performance and note areas for improvement. |
| | 3.4 Provide positive feedback to relevant production personnel and invite comment on the shoot. |

RANGE STATEMENT

All range statements must be assessed:

1. Technical requirements;

- Cameras
- Floor space
- Lighting
- Make-up
- Props
- Sets, for example, substitute furniture and flats
- Sound
- Taping
- Wardrobe

2. Production personnel:

- Creative personnel, for example, production designer, writers, performers, broadcaster
- Management personnel, for example, executive producer, producer, casting director
- Technical/specialist staff

3. Production requirements:

- Legal, for example, contracts, copyright, codes of practice
- Financial, for example, budgets
- Management, for example, location, schedule, deadlines
- Creative, for example, purpose, content, genre of production

4. Dramatic elements:

- Script development, for example, dramatic conflict, script narrative and storyline, plot, character
- Character development, for example, attitude, subtext, turning points
- Director's vision, for example, style, theme, timeframe

5. Warm up activities:

- Blocking and Staging
- Improvisations:
 - Character
 - Situational
- Movement, such as stretching, stage, yoga and aerobics
- Physical
- Vocal

6. Mise en scène:

- Actors
- Blocking:
- Movement
- Positioning
- Costumes
- Lighting
- Props
- Sets

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What communication and teamwork skills are required to
 - a. work with performers to produce quality performances that build on rehearsal experience
 - b. provide constructive feedback to performers during shoots
 - c. work collaboratively with production staff and performers during shoots
 - d. respond appropriately to feedback from others about shoots.

2. What is the of level of initiative, enterprise and creativity required to
 - a. develop ideas to a final outcome in original and innovative ways
 - b. demonstrate originality and innovative approaches in the creative directing process
 - c. be open to new ideas and new and fresh approaches to visualizing scripts
 - d. determine how a story can be carried forward from one scene to the next and throughout an entire production
 - e. be flexible enough to make last-minute adjustments to planned performances if unforeseen circumstances arise during a shoot.

3. What are the self-management and problem-solving skills required to
 - a. show strong leadership qualities
 - b. solve problems and challenges on set in a timely and collaborative manner
 - c. manage a number of tasks concurrently
 - d. work under pressure to meet tight deadlines.

4. What skills and knowledge are required for working in
 - a. character development
 - b. the craft of screen acting
 - c. the craft of the director of photography.

5. What are appropriate communication techniques including effective listening, questioning and non-verbal cues.

6. What is the appropriate industry knowledge including
 - a. roles and responsibilities of personnel in the screen production industry
 - b. a sound understanding of artistic and technical elements associated with productions, for example, staging, lighting and sound
 - c. issues and challenges that arise in directing performers in screen productions
 - d. conventions and practices of directing for the screen.

7. What is the broad historical and cultural context for types of productions relevant to area of work:
 - a. Visual storytelling techniques
 - b. Techniques to transpose written to visual narrative
 - c. Conditions of industrial awards and workers' compensation in relation to participation of cast and crew in shoots

8. What are the occupational health and safety standards that apply to directing performers in screen productions.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting all of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77603**Direct contributors (documentary)**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to relate to the contributors, and help them maximize their contribution to the production, whilst ensuring viewers are not misled through false statements or incorrect inference.

The director should structure preparatory work and schedules to get the best, most natural and relevant performance for the production.

The unit covers such aspects as communicating ideas, observing, listening, mentoring and guiding, and providing appropriate feedback on performances and what the production requires of participants. Above all, it is about the director knowing how to choose and guide contributors while retaining a clear idea of the central objectives of the production.

It is normal for the producer and director of a documentary to be the same person.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|--|--|
| 1. Prepare for the production | 1.1 Review and plan priorities for the production. |
| | 1.2 Design and communicate the desired shooting sequence to relevant persons . |
| | 1.3 Shoot material of sufficient variety to ensure that sequences can be edited. |
| | 1.4 Clearly communicate and clarify the overall creative approach, vision and theme with relevant persons . |
| 2. Manage and facilitate contributor performance | 2.1 Communicate with contributors to develop mutual trust and respect. |

- 2.2 Encourage contributors to discuss their role and any difficulties they may have in contributing to the production.
 - 2.3 Clearly explain methods of working and expectations to contributors and crew prior to any shooting.
 - 2.4 Keep the producer informed of developments on a regular basis.
 - 2.5 Give contributors sufficient time and opportunity to prepare for the production process.
3. Provide direction for the production
 - 3.1 Deal with subject matter of a delicate nature in a sensitive manner.
 - 3.2 Agree on the format, type of interviewing and most effective way to carry out interviews with appropriate persons.
 - 3.3 Maintain the pace of the production to ensure success of the overall product.
 - 3.4 Analyze and interpret the integrity and veracity of the subject matter and contributors to avoid any distortion.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant Persons:

- Assistant producer
- Executive producers
- Producer
- Contributors
- Production crew
- Researchers
- Cinematographer
- Production designer
- First assistant
- Costume designer
- Make-up designer
- Editor
- Composer

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to plan and review production priorities.
2. How to design and communicate the shooting sequence to relevant persons.
3. How and what are the means used to edit sequences.
4. How to communicate the creative approach, vision and theme to relevant persons.
5. What methods are used to communicate and build trust and respect with others.
6. How to deal with sensitive subject matter.
7. What are the different interviewing methods that can be used.
8. How to effectively interpret and analyse the subject matter and contributors.
9. What are the main elements in the agreed overall approach to the subject matter of the production.
10. How contributors relate to the underlying story that needs to be told.
11. How to communicate clearly and effectively what needs to be done by the contributors.
12. How to develop production teams.
13. How to explain complex production systems and requirements to non-specialists.
14. How to motivate individual contributors and any members of the production team.
15. How to plan and maintain shooting schedules with researchers and others in the production department.
16. How to develop a trusting relationship with contributors that will enable them to perform naturally in front of the camera, whilst maintaining the integrity and reality of the subject matter.
17. How to be sensitive to the needs of contributors and to support and motivate them.
18. Why it is important to maintain fairness and accuracy with regard to your responsibilities and not mislead viewers.
19. Why it is important to follow professional ethics and not allow contributors to be misrepresented or unfairly treated.

20. How to obtain releases, permissions, clearances and licences for all the elements of the production (contributors, locations, music, etc.).

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77703**Direct television programmes and segments**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to direct television programmes and segments.

Television producers and directors work on programmes with a clearly defined format whilst applying the knowledge and skills described in this unit.

Directors are responsible for directing the crew, as well as programme guests, interviewees and any member of the public being filmed for programmes. Even though directors act with a fair degree of autonomy, they are members of a production team. In general they report to an executive producer, news editor or programme producer. In some circumstances, the role of director and producer may be combined.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|------------------------------|---|
| 1. Undertake pre-production | <ul style="list-style-type: none"> 1.1 Determine programme format, location and requirements in consultation with relevant personnel. 1.2 Determine an optimal approach to achieving creative and technical aspects of programmes and programme segments. 1.3 Devise camera coverage in consultation with relevant personnel and based on your level of responsibility. 1.4 List all programme elements on running sheets in line with organizational procedures. 1.5 Book and confirm contributors and talent. |
| 2. Direct programme segments | <ul style="list-style-type: none"> 2.1 Oversee camera, sound check and rehearsal of shots. 2.2 Provide final briefings to contributors and talent and crew and answer queries. |

- 2.3 Direct contributors, **talent** and crew to achieve the required **style** in a way that minimizes the need for editing.
 - 2.4 Review recorded segments to determine if they meet **production requirements** and re-shoot as required.
 - 2.5 Direct the editing of segments as required, in line with **production requirements** and deadlines.
 3. Direct programmes
 - 3.1 Oversee camera, sound check and rehearsal of shots.
 - 3.2 Provide final briefings to **contributors and talent** and crew and respond to queries.
 - 3.3 Check communication equipment to ensure it is functioning.
 - 3.4 Direct cameras and operations to achieve the required style.
 - 3.5 Monitor the pace and flow of programmes and take appropriate action to bring them back on track if necessary.
 4. Review programmes
 - 4.1 Debrief **relevant personnel** about how well programmes achieved the creative and technical goals.
 - 4.2 Incorporate suggestions for improvement into future programmes.
 - 4.3 Finalize requisite **documentation** and keep required copies of programmes in accordance with legislative, industry and organizational procedures.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant personnel:

- Announcers
- Broadcasters
- Clients
- Contestants
- Designers
- Interview subjects
- Journalists
- Performers
- Presenters
- Producers
- Programme hosts
- Programme managers and directors
- Sales representatives
- Technical directors
- Technical staff
- Other specialist staff
- Writer

2. Technical aspects:

- Announcers/broadcasters/presenters
- Clients
- Contestants
- Designers
- Interview subjects
- Journalists
- Performers
- Producers
- Programme hosts
- Programme managers and directors
- Sales representatives
- Technical directors
- Technical staff
- Other specialist staff

3. Programme elements:

- Comedy segments
- Commercials and sponsorship
- Community announcements
- Current affairs
- Drama segments
- Front and back announcements
- Interviews
- Live crosses
- Music
- News
- Prerecorded segments
- Sound effects
- Telephone calls
- Sports

4. Contributors and talent:

- Academics
- Artists
- Community representatives
- Contestants
- Government representatives
- Historians
- Members of the general public
- Newsmakers
- Performers
- Philosophers/politicians/scientists
- Sports people
- Topic specialists
- Announcer

5. Production requirements:

- Legal, for example, attributions, confidentiality, intellectual property, contractual, ethics
- Financial, for example, budget
- Management, for example, location, deadlines, duration, capabilities of the studio
- Creative, for example, purpose, style, audience, content

6. Documentation:

- Cue sheets
- Log sheets
- On-air front and back announcements
- Programme documentation such as:
 - Broadcast date and time
 - Track numbers
 - Plot and thematic information
 - Master copy and duplicates
 - Script

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What communication and literacy skills are required for
 - a. delivering clear briefings to the production crew and programme guests
 - b. providing clear verbal and non-verbal cues during productions
 - c. interacting with people in sensitive situations
 - d. interpreting production documentation.
2. What teamwork skills are required for
 - a. fostering cooperation and creative synergy within production teams
 - b. giving and receiving constructive feedback on performance.
3. What technical skills are required to
 - a. direct television production crews
 - b. direct the editing of programme segments
 - c. use two-way communication devices.
4. What aural discrimination skills are needed to ensure that sound levels are consistent.
5. What are the visual discrimination skills in relation to advising on the overall look of visual content.
6. What initiative and flexibility is required for
 - a. resolving unexpected problems
 - b. managing a range of tasks concurrently
 - c. contributing ideas about camera coverage to achieve required creative outcomes.
7. What self-management and planning skills are required to
 - a. work under pressure and meet deadlines
 - b. manage work calmly and effectively to achieve goals and results.
8. What industry knowledge is required including
 - a. roles and responsibilities of personnel involved in television production areas, such as camera, lighting, sound, post-production and graphics
 - b. issues and challenges that arise in directing television programmes.
9. What single and multi-camera techniques are required for making programmes that require minimal editing.
10. What are the features of a range of cameras and accessories.

11. What are the communication techniques, including effective listening, questioning and non-verbal cues.
12. What are the occupational health and safety standards that apply to directing television programmes.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77803**Contribute to the post-production process**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to contribute to the post-production process.

The director must participate in the postproduction process so that the final print meets agreed objectives. To achieve this, relevant items of information such as the editing schedule and assembly/cutting order must be requested.

After shooting ends the director's cut is prepared with the editor, without input from the producer. This is shown to the producer on an agreed date and any necessary changes discussed before the film is presented to financiers, distributors or broadcasters. Further discussions will then lead to the 'locked' or final cut and at this stage, sound effects and music are prepared prior to a final mix, after which, the film is graded.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|--|--|
| 1. Plan and coordinate the editing process | <ul style="list-style-type: none"> 1.1 Make a contribution to the planning of the edit as required to ensure that it is completed within the post-production budget and schedule. 1.2 Clarify roles and responsibilities for deciding any final changes. 1.3 View, log and assemble footage using the appropriate method. 1.4 Produce the cutting order for the editor, indicating preferred takes and dialogue, with time allocated for preparation and viewings. |
| 2. Review and edit the production | <ul style="list-style-type: none"> 2.1 Create the director's rough-cuts in collaboration with the editor. 2.2 Refine rough-cuts and a director's cut of the film provided and view with the producer. |

- 2.3 Agree on changes with the producer and other **relevant persons** based on the director's cut.
3. Prepare final post-production
 - 3.1 Create credits, titling and special effects and graphics with appropriate persons.
 - 3.2 Select, and agree on with **relevant persons**, the music, choice of recording to be used for the production and where music and any sound effects will feature in the production.
 - 3.3 Specify required pre-recorded music so copyright clearances can be made.
 - 3.4 Supervise looping, post-synching, music recording and sound mixing with the appropriate persons.
 - 3.5 Confirm that the final print is colour-graded and any subsequent copies as close as possible to the agreed original version.
 - 3.6 Check the final print for consistency and that it is of an acceptable standard.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons:

- Producer
- Production manager
- Editor

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to timetable the post-production process accurately.
2. How to prepare an editing schedule, assembly/cutting order and shot list as necessary.
3. Who has responsibility for deciding on final changes
4. How to communicate changes.
5. What are the procedures for obtaining the use of prerecorded and original music.
6. What is looping and post synching.
7. How to check the final cut for consistency and acceptable standards.
8. What are the music and sound effect requirements of the production.
9. What required knowledge of the processes of looping (post-synching), sound mixing/dubbing and colour grading is sufficient to advise on changes that will enhance the product.
10. What is the level of involvement in the product after the fine cut is completed.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U77903**Allocate and monitor the progress of work in own area of responsibility**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to ensure that work required in candidates' area of responsibility is effectively planned and fairly allocated to individuals and teams.

It also involves monitoring the progress and quality of the work of individuals and teams to ensure that the required level or standard of performance is being met and review and update plans of work in the light of developments.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|------------------|--|
| 1. Allocate work | <ul style="list-style-type: none"> 1.1 Consult relevant groups and individuals on work to be allocated and available resources. 1.2 Develop work plans in accordance with operational plans by seeking views from persons in the area of responsibility, identifying priorities or critical activities and making best use of available resources. 1.3 Allocate work to individuals and teams in a way that is efficient, cost effective and outcome-focused, taking account of skills, knowledge and understanding, experience and workloads and the opportunity for development. 1.4 Brief individuals and teams on how allocated work fits in with the vision and objectives for the area and performance standards, code of conduct and confirm work outputs. 1.5 Encourage individuals and team members to ask questions, make suggestions and seek clarification in relation to allocated work. |
|------------------|--|

2. Monitor and assess performance
 - 1.6 Develop and agree on performance indicators with relevant persons prior to commencement of work.
 - 2.1 Monitor the progress and quality of the work of individuals and teams against standards, or expected level of performance on a regular and fair basis.
 - 2.2 Provide individuals and teams with support in identifying and dealing with problems and unforeseen events.
 - 2.3 Identify and deal with conflict and causes of conflict promptly and effectively.
3. Provide feedback
 - 3.1 Provide prompt and constructive feedback to individuals and teams on a regular basis.
 - 3.2 Advise individuals and teams on areas of poor performance and reach agreement on ways that performance can be improved.
 - 3.3 Recognize significant pieces of work by individuals and teams and work activities when successfully completed.
 - 3.4 Review, update, change and clearly communicate workplans and schedules to persons affected.

RANGE STATEMENT

All ranges statements must be assessed:

No range items.

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to select and successfully apply different methods for communicating with persons in your area of responsibility.
2. What is the importance of confirming/clarifying the work required in your area of responsibility and how to do this effectively.
3. How to identify and take due account of health and safety issues in the planning, allocation and monitoring of work.
4. How to produce a work plan for your area of responsibility, including how to identify any priorities or critical activities and the available resources.
5. Why it is important to seek views from persons working in your area and how to take account of their views in producing the work plan.
6. Why it is important to allocate work to individuals and teams on a fair basis and how to do so effectively.
7. Why it is important to brief individuals and teams on allocated work and the standard or level of expected performance and how to do so effectively.
8. What is the importance of showing individuals and teams how their work fits with the vision and objectives of the production.
9. What are ways of encouraging individuals and teams to ask questions and seek clarification in relation to the work which they have been allocated.
10. What are effective ways of regularly and fairly monitoring the progress and quality of work of individuals and/or teams against the standards or level of expected performance.
11. How to provide prompt and constructive feedback to individuals and teams.
12. How to identify the cause (s) of conflict when conflicts occur and deal with these causes promptly and effectively.
13. Why it is important to identify unacceptable or poor performance by individuals and teams and how to discuss the causes and agree on ways of improving performance with them.
14. What type of problems and unforeseen events may occur and how to support individuals and teams in dealing with them.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U78003**Lead and support others to achieve goals**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to lead and support others in your functioning role.

It applies to persons who have a role in leading, inspiring and motivating others to achieve goals and demonstrate professionalism. Business ethics are also addressed in this unit.

The unit may relate equally to leadership of a small to medium-sized organization or to a business unit or area in a large organization.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|-------------------------------------|--|
| 1. Communicate vision and goals | 1.1 Communicate the vision clearly and enthusiastically to persons, together with supportive objectives and operational plans. |
| | 1.2 Establish linkages connecting the vision, objectives and operational plans for the production. |
| | 1.3 Successfully navigate the production through difficulties, challenges and conflict. |
| 2. Influence groups and individuals | 2.1 Create and maintain a culture which recognizes and encourages continuous improvement. |
| | 2.2 Develop and apply a range of leadership styles to appropriate situations and persons. |
| | 2.3 Regularly communicate using a range of different communication methods and demonstrate effective listening. |
| | 2.4 Build trust, support and the respect of individuals and groups through performance, effective communication and regular consultation on your performance. |

- 2.5 Consult and involve relevant groups and individuals in decision-making where appropriate.
- 3. Build and support individuals and teams
 - 3.1 Assign accountability and responsibilities to teams in accordance with their competencies and operational plans.
 - 3.2 Provide support and advice to individuals and teams when needed, especially during periods of crisis and change.
 - 3.3 Provide motivation and support to individuals and teams to achieve work objectives.
 - 3.4 Empower persons to develop their own ways of working and to make their own decisions within agreed boundaries.
 - 3.5 Encourage persons to lead in their own areas of expertise and show willingness to follow the lead.

RANGE STATEMENT

All range statements must be assessed:

1. Communication:

- Written
- Verbal
- Non-verbal

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the fundamental differences between management and leadership.
2. How to create a compelling vision for a production.
3. How to select and successfully apply different methods for communicating with persons in the production.
4. What is the range of different leadership styles and how to select and apply these to different situations and people.
5. How to get and make use of feedback from persons on your leadership performance.
6. What are the types of difficulties and challenges that may arise, including conflict, and ways of identifying and overcoming them.
7. What are the benefits of a culture that encourages continuous improvement and how to create and maintain such a culture.
8. What is the importance of encouraging others to take the lead and ways in which this can be achieved.
9. How to empower people effectively.
10. How to select and successfully apply different methods for encouraging, motivating and supporting people and recognizing achievement.
11. What are the legal, regulatory and ethical requirements in the industry/sector.
12. What is your own role, responsibilities and level of power.
13. What is the vision and objectives of the production.
14. What are the types of support and advice that persons are likely to need and how to respond to these.
15. What networking skills are required to ensure support from key groups and individuals for concepts/ideas/products/services.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U78103**Communicate to develop and maintain networks and relationships**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to collect, analyze and communicate information and to use that information to develop and maintain effective working relationships and networks with particular regard to communication and representation.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|--------------------------------------|--|
| 1. Communicate information and ideas | <ul style="list-style-type: none"> 1.1 Collect relevant information from appropriate sources, analyze and share with colleagues to improve performance. 1.2 Communicate ideas and information in a manner appropriate to the recipient and specific needs. 1.3 Exchange information and resources with colleagues to make sure that all parties can work effectively. 1.4 Implement consultation processes to encourage colleagues to contribute to issues related to their work and promptly relay feedback to the team in regard to outcomes. 1.5 Implement processes to ensure that issues raised are referred to relevant personnel as required. |
| 2. Develop trust and confidence | <ul style="list-style-type: none"> 2.1 Recognize, agree on and respect the roles and responsibilities of colleagues. 2.2 Obtain and maintain the trust and confidence of colleagues through competent performance. 2.3 Fulfil and communicate agreements made with colleagues. |

- 2.4 Promptly advise colleagues of difficulties and where agreements cannot be fulfilled.
- 3. Develop and maintain networks and relationships
 - 3.1 Establish working relationships with persons relevant to the work being carried out.
 - 3.2 Use **networks** to identify and build relationships.
- 4. Manage difficulties into positive outcomes
 - 4.1 Identify and analyze difficulties, conflicts of interest and disagreements and take action to resolve the situation in ways that minimize damage to the work being carried out.
 - 4.2 Provide feedback to colleagues on their performance and solicit feedback from colleagues on your performance to identify areas for improvement.
 - 4.3 Guide and support colleagues to resolve work difficulties.
 - 4.4 Regularly review and improve **workplace outcomes** in consultation with **relevant personnel**.

RANGE STATEMENT

All range statements must be assessed:

1. Communicate:

- Written
- Verbal
- Non-verbal

2. Information:

- Data appropriate to work roles and organizational policies that are shared and retrieved in writing or verbally, electronically or manually such as:
- Archived, filed and historical background data
- Individual and team performance data
- Marketing and customer-related data
- Planning and organizational documents including the outcomes of continuous improvement and quality assurance
- Policies and procedures

3. Consultation processes:

- Feedback to the work team and relevant personnel in relation to outcomes of the consultation process
- Opportunities for all employees to contribute to ideas and information about organizational issues

4. Processes:

- Conducting informal meetings
- Coordinating surveys or questionnaires
- Distributing newsletters or reports
- Exchanging informal dialogue with relevant personnel

5. Relevant personnel:

- Managers
- Occupational health and safety committee and other people with specialist responsibilities
- Other employees
- Supervisors

6. Networks:

- Established structures or unstructured arrangements and may include business or professional associations
- Informal or formal and with individuals or groups
- Internal and/or external

7. Workplace outcomes:

- Occupational health and safety processes and procedures
- Performance of the work team

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to use coaching and mentoring skills to provide support to colleagues.
2. What information should be collected and how to analyze and share this information.
3. What are the methods of communication for the recipient.
4. What consultation methods can be used within the team.
5. How to network to identify and build relationships.
6. How to identify and analyze conflicts of interest and disagreements.
7. How to provide constructive feedback.
8. What methods can be used to provide guidance and support to colleagues.
9. What literacy skills are required to research, analyze, interpret and report information.
10. What relationship management and communication skills are required to
 - a. deal with people openly and fairly
 - b. forge effective relationships with internal and/or external people, and to develop and maintain these networks
 - c. gain the trust and confidence of colleagues
 - d. respond to unexpected demands from a range of people
 - e. utilize supportive and consultative processes effectively
 - f. demonstrate respect for colleagues and their work.
11. What is the relevant legislation and industry practice that affects business operations, especially in regard to occupational health and safety (OHS), environmental issues, industrial relations and anti-discrimination.
12. What theories are associated with managing work relationships to achieve planned outcomes:
 - a. Developing trust and confidence
 - b. Maintaining fair and consistent behaviour in work relationships
 - c. Understanding the cultural and social environment
 - d. Identifying and assessing interpersonal styles
 - e. Establishing, building and maintaining networks
 - f. Identifying and resolving problems
 - g. Resolving conflict
 - h. Managing poor work performance
 - i. Monitoring, analyzing and introducing ways to improve work relationships

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U78203**Monitor performance against a budget**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to have ownership of and to be responsible for a budget for a defined area of activity of work. It involves agreeing on a budget for a set operating period, monitoring actual performance against the agreed budget, and taking necessary action in response to identified variances and any unforeseen developments.

This function is necessary for a candidate at this level of competence.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | | | |
|----|---|-----|---|
| 1. | Agree on a budget | 1.1 | Appropriate information is evaluated and a realistic budget agreed on for the respective area in consultation with relevant persons . |
| | | 1.2 | Dissemination of the agreed budget to team members is confirmed. |
| 2. | Monitor performance against agreed budget | 2.1 | Agreed budget is used to actively monitor performance for the respective area. |
| | | 2.2 | Processes to monitor actual expenditure and control costs across the work team are confirmed. |
| | | 2.3 | Expenditure and costs are monitored on an agreed cyclical basis to identify cost variations and expenditure overruns. |
| | | 2.4 | Contingency plans are implemented, monitored and modified as required to maintain financial objectives. |
| | | 2.5 | Causes of any significant variances between what was budgeted and what actually occurred are identified, prompt corrective action taken and agreement obtained from the relevant persons . |

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons:

- Producer
- Line producer
- Production manager
- Accountant

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What numeracy skills are necessary to read and understand a budget.
2. What technology skills are necessary to use software associated with financial record keeping.
3. What are the economics of the business.
4. What is the importance of spending time on and consulting with others in preparing a budget.
5. How to discuss, negotiate and confirm a budget with persons who control the finance and the key factors that should be covered.
6. How to use a budget to actively monitor performance for a defined area or activity of work.
7. What are the main causes of variances and how to identify them.
8. What are the different types of corrective action which could be taken to address identified variances.
9. How unforeseen developments can affect a budget and how to deal with them.
10. What is the importance of agreeing on revisions to the budget and communicating the changes.
11. What is the importance of reviewing information on performance against the budget with other people.
12. What are the different types of fraudulent activities that may occur and how to identify them.
13. What is the importance of monitoring the budget to identify lessons for the review of future budgets.
14. What are the factors, processes and trends that are likely to affect the setting of budgets in your industry/sector.
15. What are the limits of your authority.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U78303**Manage and market yourself as a freelance director**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to operate as a freelance director within the creative arts industry.

To be successful candidates should have a deep knowledge and understanding about how to promote achievements, sell themselves and keep knowledge up to date. Furthermore, they need to have the required skills to seek and find work, negotiate their own contracts (unless they have an agent) and ensure that terms and conditions are fair and just.

Candidates need to employ a wide range of business skills including self-promotion, knowledge of information technology (IT), budgeting and legal requirements and the need to identify relevant training and development skills.

ELEMENT**PERFORMANCE CRITERIA**

To be competent you must achieve the following:

- | | |
|--|---|
| 1. Promote yourself to potential employers | 1.1 Business contacts within the industry are established and regularly maintained. |
| | 1.2 Freelance activity is supported through participation and regular contact with relevant networks. |
| | 1.3 Appropriate strategies to enhance professional reputation are identified and implemented. |
| | 1.4 Succinct, relevant career information experience is circulated to enhance professional reputation. |
| | 1.5 Promotional material is produced and distributed through appropriate services and outlets. |
| 2. Negotiate work arrangements | 2.1 Clear performance outcomes are established for jobs and agreement is reached on fees, schedules and expenses. |

- 2.2 Contracts are developed with the advice of specialists where appropriate and terms of contracts to match agreements confirmed.
 - 2.3 A clear statement of the obligations of all parties and a process for varying terms and conditions are contained within contracts
 - 2.4 Contracts containing payment terms and conditions that provide a viable cash flow are confirmed.
 - 2.5 Written copies of final signed contracts are securely stored for reference.
 - 2.6 Variations to contracts are negotiated as required.
 - 2.7 Compromises are not made to personal work ethic and reputation when adapting to the demands of other persons.
3. Manage financial and business aspects of freelance work
- 3.1 Structures for business and corporate governance are set-up and implemented.
 - 3.2 An effective system for managing budgets, finance and paperwork is set-up and used.
 - 3.3 Effective support services are established and maintained.
 - 3.4 A realistic fee structure is established that takes into account all factors associated with freelance activity.
 - 3.5 Viable work and cash flow are organized and maintained.
 - 3.6 Invoices are sent in line with payment terms and conditions and non-payment of invoices followed up promptly and efficiently.
 - 3.7 Simple, accurate, up-to-date accounts and records are maintained.
 - 3.8 Annual tax and returns are filed in accordance with legislative requirements.

- 3.9 Compliance is maintained with regulatory, taxation and insurance requirements relevant to freelance activities.
- 4. Implement strategic planning
 - 4.1 Strategies that help identify work opportunities at an early stage are identified and implemented.
 - 4.2 Constructive feedback about performance is solicited from **relevant persons** and feedback evaluated to identify personal development needs.
 - 4.3 Opportunities for ongoing professional development are identified and appropriate action taken to ensure that skills and knowledge keep pace with industry developments.
 - 4.4 Opportunities to expand client base are identified.
 - 4.5 Realistic objectives are set, revisited and reviewed regularly.
 - 4.6 Work options are continually monitored and analyzed against quality of life and artistic and commercial outcomes.
 - 4.7 Risk factors are identified and action taken to minimize risks when planning work activities.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons:

- Employers
- Clients
- Co-workers
- Advisors

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the communication and literacy skills required to
 - a. establish and maintain industry networks
 - b. write curriculum vitae and other promotional material for potential employers
 - c. clarify work requirements
 - d. negotiate with clients or employers to achieve mutually acceptable outcomes
 - e. present confidently in a job interview situation
 - f. seek and act on feedback from others.
2. What are the problem-solving skills required to factor in a range of costs when establishing fee structures.
3. What are the planning and organizing skills required to
 - a. plan work to maximize cash flow
 - b. prepare and circulate self-promotional material to potential clients or employers
 - c. establish and maintain personal financial and work record-keeping systems
 - d. plan for contingencies
 - e. develop personal budgets and monitor income and expenditure against budgets.
4. How much initiative and enterprise is required in the context of
 - a. being proactive in identifying and following through on work opportunities
 - b. developing a strategic approach to maximizing return from freelance activity
 - c. balancing work and personal commitments.
5. What are the self-management skills required to
 - a. prioritize work tasks
 - b. complete work according to contract terms and conditions
 - c. make decisions within level of your responsibility
 - d. seek expert assistance when problems arise.
6. What are the skills required to
 - a. keep abreast of industry developments relevant to your area of work
 - b. participate in professional development activities.

7. What are the technical skills required to
 - a. use the internet as a source of information
 - b. use standard word processing, spreadsheet and database applications.
8. What is the relevant industry sector information including
 - a. profile of major employers
 - b. industry networks
 - c. issues and challenges that arise in seeking freelance work
 - d. industry codes of practice
 - e. licensing requirements.
9. Where to locate sources of information about regulatory, industry, taxation, insurance and occupational health and safety requirements in relation to offering services as a freelancer.
10. What are the typical formats for presenting curriculum vitae.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

Assessment methods

The methods which can be used to determine competence in performance and underpinning knowledge.

Assessors

The assessor guides and assesses the candidate. His/her role is to determine whether evidence presented by a candidate for assessment within the programme meets the required standard of competence in the relevant unit or element. The assessor needs to be competent to assess to national standards in the area under assessment.

Approved Centre

Organization/centre approved by the TVET Council to offer full National Vocational Qualifications.

Case Studies

In situations where it is difficult for workplace assessment to take place, case studies can offer the candidate an opportunity to demonstrate potential competence.

A case study is a description of an actual or imaginary situation presented in some detail. The way the case study is presented will vary depending upon the qualification, but the most usual methods are written, taped or filmed.

The main advantage of a case study is the amount of evidence of underpinning knowledge it can generate and the specific nature of the evidence produced.

Competence

In the context of vocational qualifications, competence means the ability to carry out prescribed activities to nationally pre-determined standards in an occupation. The definition embraces cognitive, practical and behavioural skills, underpinning knowledge and understanding and the ability to react appropriately in contingency situations.

Element

An element is a description of an action, behaviour or outcome which a candidate should be able to demonstrate.

Explanation of NVQ Levels

NVQs cover five levels of competence, from entry level staff at Level 1 through to senior management at Level 5.

Level 1 -- Entry Level

Recognizes competence in a range of varied work activities performed in a variety of contexts. Most work activities are simple and routine. Collaboration with others through work groups or teams may often be a requirement. Substantial supervision is required especially during the early months evolving into more autonomy with time.

Level 2 -- Skilled Occupations

Recognizes competence in a broad range of diverse work activities performed in a variety of contexts. Some of these may be complex and non-routine and involve some responsibility and autonomy. Collaboration with others through work groups or teams and guidance of others may be required.

Level 3 -- Technician and Supervisory Occupations

Recognizes competence in a broad range of complex, technical or professional work activities performed in a wide variety of contexts, with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources are often a requirement. The candidate is capable of self-directed application, exhibits problem solving, planning, designing and supervisory capabilities.

Level 4 -- Technical Specialist and Middle Management Occupations

Recognizes competence involving the application of a range of fundamental principles and complex techniques across a wide and unpredictable variety of contexts. Requires very substantial personal autonomy and often significant responsibility for the work of others, the allocation of resources, as well as personal accountability for analysis, diagnosis, design, planning, execution and evaluation.

Level 5 -- Chartered, Professional and Senior Management Occupations

Recognizes the ability to exercise personal professional responsibility for the design, development or improvement of a product, process, system or service. Recognizes technical and management competencies at the highest level and includes those who have occupied positions of the highest responsibility and made outstanding contributions to the promotion and practice of their occupation.

External Verifier

The external verifier is trained and appointed by the TVET Council and is competent to approve and ensure an approved centre's quality of provision.

Internal Verifier

The internal verifier acts in a supporting role for assessors to ensure the consistent quality of assessment and competence. He/she needs to be competent to assess to national standards in the area under assessment.

NVQ

National Vocational Qualifications (NVQs) are work-based qualifications that assess candidate's competence in a work situation and certify that the candidate individual can perform the work role to the standards expected in employment.

NVQs are based on national occupational standards of competence drawn up by standards-setting bodies known as Industry Lead Bodies. The standards describe the level and breadth of performance that are expected of persons working in the industry or sector which the NVQ covers.

NVQ Coordinator

The NVQ Coordinator is the centre contact within each approved centre offering NVQs. He/she has overall responsibility for the operation and administration of the NVQ system.

Observation

Observation of the candidate carrying out his/her job in the workplace is the assessment method recommended in the vast majority of units and elements. Observation of staff carrying out their duties is something that most supervisors and managers do every day.

Performance Criteria

Performance criteria indicate the requirements for the successful achievement of an element. They are descriptions of what you would expect to see in competent performance.

Product of Work

This could be items produced during the normal course of work, which can be used for evidence purposes such as reports, menus, promotional literature, training plans, etc.

Questioning

Questioning is one of the most appropriate ways to collect evidence to assess a candidate's underpinning knowledge and understanding.

Questioning can also be used to assess a candidate in those areas of work listed in the range which cannot be assessed by observation. Guidance on when this assessment method can be used is given in the assessment guidance of each individual element.

As an assessment method, questioning ensures the assessor has all of the evidence about a candidate's performance. It also allows the assessor to clarify situations.

Range statements

The range puts the element of competence into context. A range statement is a description of the range of situations to which an element and its performance criteria are intended to apply.

Range statements are prescriptive; therefore, each category must be assessed.

Role-plays

Role-plays are simulations where the candidate is asked to act out a situation in the way he/she considers "real" people would behave. By using role-play situations to assess a candidate, assessors are able to collect evidence and make a judgement about how the candidate is most likely to perform. This may be necessary if the range specified includes a situation in which the candidate is unlikely to find himself/herself in the normal course of his/her work, or where the candidate needs to develop competence, before being judged competent, for example, in a disciplinary situation.

Simulations

Where possible, assessment should always be carried out by observing **natural performance** in the workplace. **Simulated performance**, however, can be used where specified to collect evidence about an aspect of the candidate's work which occurs infrequently or is potentially hazardous, for example, dealing with fires.

By designing the simulated situation, briefing the candidate and observing his/her performance, the assessor will be able to elicit evidence which will help him/her judge how a candidate is **most likely** to perform in real life.

Supplementary evidence

Supplementary evidence can be used to confirm and support performance evidence. Types of supplementary evidence include witness testimonies, reports, journals or diaries, records of activities, personal statements and simulation (see note in glossary).

Underpinning knowledge

Underpinning knowledge indicates what knowledge is **essential** for a person to possess in order to successfully achieve an element and prove total competence.

Units

A unit of competence describes one or more than one activity which forms a significant part of a candidate's work. Units are accredited separately but, in combination, can make up a vocational qualification. There are two categories of units:

Mandatory - These are core to a qualification and must to be completed.

Optional units - Candidates must choose the required number of individual units, specified in the qualification structure, to achieve the qualification.

Work-based projects

Work-based projects are a useful way for the candidate to collect evidence to support any decision made about his/her performance. They are particularly appropriate in determining the level of a candidate's underpinning knowledge and understanding where it may be insufficient to rely only on questioning or observation.

A project often involves the identification of a solution to a specific problem identified by the assessor and/or the candidate (such as looking at ways to redress a recent drop in sales), or may be a structured programme of work built around a central situation or idea (such as the introduction of a new job rostering process).