

## **PRODUCTION FOR TELEVISION & FILM (NON-TECHNICAL) – LEVEL 3 – CCA022 03**

To achieve a full award, candidates must complete nineteen (19) units in total made up of twelve (12) Mandatory units and seven (7) Optional units. Candidates should choose the optional units which best suit their work situation and job role.

<b>Mandatory Units</b> (All must be completed)	<b><u>CODES</u></b>
<b>1. Identify sources of information and present findings</b>	<b>U36903</b>
1.1 Identify and collate relevant information from various sources	
1.2 Confirm and present research findings	
<b>2. Organise pre-production activities</b>	<b>U37003</b>
2.1 Prioritise and plan pre-production activities	
2.2 Finalise arrangements with appropriate departments, bodies and authorities	
<b>3. Plan and schedule production activities</b>	<b>U37103</b>
3.1 Construct a production schedule	
3.2 Plan for contingencies	
3.3 Brief production personnel and make relevant adjustments	
<b>4. Contribute to the drafting of scripts, cues, links or written content</b>	<b>U37203</b>
4.1 Draft and communicate production brief	
4.2 Suggest amendments and alterations to written material	
4.3 Check material for accuracy and suitability	
<b>5. Clear copyright material</b>	<b>U37303</b>
5.1 Identify and research copyright needs and clearance procedures	
5.2 Obtain necessary clearances and permissions	
5.3 Maintain accurate copyright records	
<b>6. Co-ordinate activities to support production</b>	<b>U37403</b>
6.1 Compile and communicate information for production team	
6.2 Make arrangements for child performers, specialist functions and animals	

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<b>Mandatory Units</b>	<b><u>CODES</u></b>
<b>7. Monitor daily expenditure</b>	<b>U37503</b>
7.1 Monitor daily expenditure against allocated budget	
7.2 Report and record agreements and daily expenditure	
<b>8. Research and assess locations</b>	<b>U37603</b>
8.1 Research and identify potential locations that meet production requirements	
8.2 Assess potential locations that meet production requirements	
8.3 Recommend potential locations that meet production requirement	
<b>9. Plan and schedule the daily shoot</b>	<b>U37703</b>
9.1 Plan the daily shoot in a timely manner taking into consideration the overall production schedule	
9.2 Manage the daily shoot	
9.3 Identify and communicate scripting discrepancies and implications	
<b>10. Contribute to good working relationships</b>	<b>U37803</b>
10.1 Clarify and agree roles and working arrangements	
10.2 Meet the needs of colleagues and the production	
10.3 Set up and maintain financial records and support systems	
10.4 Provide assistance and support to meet legal and financial requirements	
<b>11. Manage and market yourself as a freelancer</b>	<b>U37903</b>
11.1 Establish and maintain business contacts for self-promotion purposes	
11.2 Implement self-promotion systems and strategies	
11.3 Identify training and development needs	
<b>12. Conduct an assessment of risks in the workplace</b>	<b>U18703</b>
12.1 Prepare to carry out risk assessments according to regulatory requirements	
12.2 Identify and report hazards in the production environment	
12.3 Assess the level of risk and recommend action(s)	
12.4 Review the assessment	

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<b>Optional Units (Choose 7)</b>	<b><u>CODES</u></b>
<b>13. Contribute ideas for production</b>	<b>U38003</b>
13.1 Explore and initiate ideas for production	
13.2 Develop new existing ideas	
13.3 Communicate production ideas	
<b>14. Prepare a budget for the production</b>	<b>U38103</b>
14.1 Ascertain production needs	
14.2 Prepare production budget calculation and estimates	
<b>15. Obtain archive material</b>	<b>U38203</b>
15.1 Identify and select appropriate materials for production brief	
15.2 Present recommendations and confirm final selections with relevant personnel	
15.3 Obtain permissions and licenses	
15.4 Arrange for transfer of materials	
<b>16. Control production materials, equipment and supplies</b>	<b>U38303</b>
16.1 Set up systems for buying and hiring resources	
16.2 Coordinate the transportation, storage and return of production resources	
16.3 Identify and comply with legislative and insurance requirements and procedures	
16.4 Maintain accurate records for production materials, equipment and Supplies	
<b>17. Provide support services</b>	<b>U38403</b>
17.1 Distribute scheduling information and other paper work to relevant people	
17.2 Liaise between production departments and contributors	
17.3 Monitor artistes and support production personnel	
<b>18. Identify and recommend contributors</b>	<b>U38503</b>
18.1 Identify and contact potential contributors	
18.2 Assess, recommend and confirm contributors	
18.3 Make travel/accommodation and contractual arrangements for contributors	

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<b>Optional Units</b>	<b><u>CODES</u></b>
<b>19. Co-ordinate production crew, performers and contributors at unit base</b>	<b>U38603</b>
19.1 Liaise with various departments to produce the daily call sheet	
19.2 Communicate daily production requirements and amendments to production crew, performers and contributors	
<b>20. Facilitate communication between the director and other members of the production</b>	<b>U38703</b>
20.1 Confirm and convey creative vision and goals	
20.2 Conduct health and safety risk assessments	
20.3 Manage and communicate directors' needs between AD team, cast and crew	
<b>21. Brief and manage contributors and performers prior to filming</b>	<b>U38803</b>
21.1 Brief performers and contributors	
21.2 Check and clarify the understanding of contributors and performers in relation to production rates and responsibilities	
21.3 Offer support to contributors and performers	
<b>22. Select crew and suppliers to meet production requirements</b>	<b>U38903</b>
22.1 Identify and select production crew and suppliers	
22.2 Negotiate, arrange and monitor crew and supplier contracts	
22.3 Ensure compliance to health and safety and operational regulations	
22.4 Convey accurate and timely information to relevant production personnel	
<b>23. Identify and select supporting artistes and contributors</b>	<b>U39003</b>
23.1 Identify suitable supporting artistes and contributors	
23.2 Select and confirm supporting artistes and contributors	
<b>24. Record and account for income and expenditure</b>	<b>U39103</b>
24.1 Account for expenditure within given parameters	
24.2 Produce and share financial reports	

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<b>Optional Units</b>	<b><u>CODES</u></b>
<b>25. Brief contributors during shooting</b>	<b>U39203</b>
25.1 Greet and brief contributors prior to recording	
25.2 Prepare for, and monitor contributor interviews	
25.3 Escort contributor from studio or location on completion of work	
<b>26. Co-ordinate production paperwork</b>	<b>U39303</b>
26.1 Obtain production progress information	
26.2 Produce and issue production progress information to relevant people	
26.3 Maintain and coordinate accurate, up-to-date production progress information	
<b>27. Monitor and control the progress of production</b>	<b>U39403</b>
27.1 Communicate and agree production schedule with relevant people	
27.2 Monitor and communicate actual and planned progress	
27.3 Justify and communicate schedule cost logistics changes where relevant	
<b>28. Plan and schedule post-production activities</b>	<b>U39503</b>
28.1 Plan and communicate post-production resources and requirements	
28.2 Review, monitor and report post-production budget, expenditure and schedule	
<b>Additional Units</b>	<b><u>CODES</u></b>
<b>29. Prepare and confirm use of locations</b>	<b>U39603</b>
29.1 Check and clarify location requirements with relevant departments	
29.2 Negotiate use of locations between location owners, local authorities and production company.	
29.3 Ensure location details are provided to all relevant people	
29.4 Ensure location equipment, security and site requirements are met	
29.5 Ensure final clean-up and handover of location to location owner.	

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<b>Additional Units</b>	<b><u>CODES</u></b>
<b>30. Manage locations for a production</b>	<b>U39703</b>
30.1 Establish and monitor security systems and procedures at locations	
30.2 Manage split locations and unit moves	
<b>31. Produce a shoot for a programme inserts</b>	<b>U39803</b>
31.1 Plan and structure programme insert shots and story	
31.2 Work with crew and presenter to produce programme insert shots	
31.3 Follow and maintain correct programme procedures and paperwork	
31.4 Wrap up a location shoot	
<b>32. Produce a location shoot for a complete programme</b>	<b>U39903</b>
32.1 Plan and structure programme shoots and story	
32.2 Work with crew and presenter to produce programme footage	
32.3 Organise the compilation of a paper edit and select music	
32.4 Wrap up location shoot	
<b>33. Monitor documentary productions</b>	<b>U40003</b>
33.1 Check, confirm and monitor programme plan and schedule	
33.2 Record programme details and distribute to appropriate people	
33.3 Supervise shoot ensuring compliance to relevant procedures	
33.4 Wrap up programme shoot	
<b>34. Monitor production activities during recording sessions</b>	<b>U40103</b>
34.1 Supervise and communicate recording activities with appropriate persons	
34.2 Calculate and monitor sequence and programme timings	
<b>35. Support music productions</b>	<b>U40203</b>
35.1 Produce and distribute script breakdowns of lyrics and instrumentals for relevant people	
35.2 Identify and call appropriate shots	
35.3 Identify and communicate unplanned programme variations to relevant people	

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<b>Additional Units</b>	<b><u>CODES</u></b>
<b>36. Maintain continuity during the production</b>	<b>U40303</b>
36.1 Construct script breakdown and monitor visual and aural elements	
36.2 Maintain continuity records	
36.3 Communicate and distribute relevant information to the relevant people	
<b>37. Prepare production materials for external use</b>	<b>U40403</b>
37.1 Write, edit and prepare material for publication	
37.2 Issue and present publication to the relevant people	
<b>38. Support the delivery and promotion of the production</b>	<b>U40503</b>
38.1 Collate and prepare necessary paperwork	
38.2 Ensure all elements are received and distributed	

**U36903: Identify sources of information and present findings**

## Unit descriptor:

This unit involves identifying relevant information and people in order to fulfill the research brief. It is about keeping contact lists up-to-date and finding suitable people who can assist in the process. It involves collating and assessing information from various sources and making certain that legal, compliance and copyright considerations are taken into account.

It is about clearly presenting correct, suitable and accurate research findings to decision-makers.

In drama productions the coordinator often performs many of the tasks carried out by a researcher in other programme formats.

This unit is suitable for Production Coordinators (TV and FILM or a similar role).

ELEMENT	PERFORMANCE CRITERIA
1. Identify and collate information from various sources	<i>To be competent you must achieve the following:</i>
	1.1 Identify potential <b>sources of information</b> relevant to the research brief.
	1.2 Establish initial contact with <b>relevant people</b> to identify their potential to contribute to the brief, taking legal, ethical and special needs considerations into account.
	1.3 Gather appropriate <b>information</b> from written or online <b>sources</b> , ensuring that you work within <b>relevant codes and regulations</b> .
	1.4 Maintain accurate and comprehensive records of information sources, updating contact lists where necessary, and retaining copies of previous contact lists.
	1.5 Devise questions that take into account the results of your research.
1.6 Approach suitable people, selecting <b>appropriate methods of questioning</b> to elicit the required information.	



2. Confirm and present research findings
  - 2.1 Ascertain what additional **information** may be required and where it can be found.
  - 2.2 Check any inconsistent or contradictory **information** in order to ensure correctness, suitability and accuracy.
  - 2.3 **Evaluate** the **information** you have gathered for its suitability, selecting material which will best realise the research brief.
  - 2.4 **Present** your findings clearly and succinctly, in an agreed format and within stated deadlines.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Sources of Information** may include:

- (i) Internet search engines
- (ii) Film and tape archives
- (iii) Government departments
- (iv) Relevant associations and societies
- (v) Libraries
- (vi) Interviews with relevant people
- (vii) Production houses

**B. Relevant People** may include:

- (i) subject experts
- (ii) industry professionals
- (iii) members of the public

**C. Relevant codes and regulations** may for example include:

- (i) industry codes of practice
- (ii) relevant legislation
- (iii) local knowledge

**D. Appropriate methods of questioning** may include:

- (i) open
- (ii) closed

**E. Information** gathered may include:

- (i) statistical
- (ii) non-statistical
- (iii) anecdotal

**RANGE STATEMENT**

**F.** Methods used to **evaluate** may include:

- (i) Verbal feedback
- (ii) Referencing of relevant reports
- (iii) Completed surveys
- (iv) Content analysis

**G.** Methods used to **present** research findings may include:

- (i) Oral
- (ii) Written (including electronic)
- (iii) Multimedia

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The different types of research resources which are available and which are suitable for particular productions.
2. What commercial, legal and ethical considerations apply when contacting people.
3. Codes of practice and other regulations that apply.
4. Who to contact for information.
5. Ways of keeping accessible and comprehensive records of contacts.
6. The style and delivery of asking questions.
7. How to check sources for their validity.
8. Formats and deadlines for presenting findings.
9. What factors to take into account when assessing the suitability of information.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Information gathered from written or online sources
  - Potential sources of information
  - Contact lists of contributors (current, updated and previous)
  - Questions devised by you
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U37003: Organise pre-production activities**

## Unit Descriptor:

This unit involves organising a full range of pre-production activities as well as organising and preparing for the shoot. It is about understanding priorities and knowing how to plan for contingencies. It involves making various plans and arrangements, communicating with relevant bodies and liaising with appropriate authorities.

In Drama Productions the Production Coordinator often starts this work process and hands it over the Second Assistant Director.

This unit is suitable for Production Coordinators/Production Secretaries (FILM)/Producers (TV).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Prioritise and plan pre-production activities	1.1 Set up production office at unit base.
	1.2 Liaise with relevant <b>departments</b> to ensure that relevant resources are ordered to match the schedule requirements for unit base.
	1.3 Provide <b>support</b> to senior personnel who have responsibility for planning and scheduling main production activities.
	1.4 Plan and schedule pre-production activities such as rehearsal schedule, fittings schedule and tutoring.
	1.5 Supervise the implementation of pre-production activities.
	1.6 Identify factors that may affect the time-tabling of activities.
	1.7 Develop and implement contingency plans.

2. Finalise arrangements with appropriate departments, bodies and authorities
  - 2.1 Negotiate with appropriate authorities, agents or the production office to ensure that necessary licences and permissions are obtained and implemented.
  - 2.2 **Communicate** and confirm details of call sheets with all **departments**.
  - 2.3 Identify appropriate background contributors, organise and carry out the appropriate selection process.
  - 2.4 Promptly distribute extra breakdowns and costume fittings lists to the appropriate departments.
  - 2.5 Promptly **communicate** changes to scheduled activities to all relevant persons.
  - 2.6 Prepare and issue call sheets after consultation with **departments**.
  - 2.7 Check the accuracy of schedules against casting advice notes.



**RANGE STATEMENT**

*You must cover the items below:*

**A. Departments** may include:

- (i) Production (administrative)
- (ii) Casting department
- (iii) Production (on set)
  - direction department
  - technical production
  - grips
  - camera
  - sound
  - lighting
- (iv) Production design
  - wardrobe
  - art department (set design and construction; props)
  - make-up/hair
- (v) Transportation
- (vi) Editorial
- (vii) Visual effects
  - on set
  - off set
- (viii) Post production
- (ix) Catering
- (x) Legal
- (xi) Production lighting

**B. Support** provided may include:

- (i) Obtaining clearances
- (ii) Briefing production personnel
- (iii) Initiating and organising transportation
- (iv) Initiating and organising catering
- (v) Liaising with relevant internal personnel, departments, authorities and bodies

**C. Communication methods** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to break down a script for relevant information.
2. What equipment and contributions are required for the production
3. What ancillary service providers may need.
4. How to evaluate and select suitable ancillary service providers.
5. How to schedule and manage a pre-production rehearsal and fittings schedule in order to satisfy the needs of various departments.
6. What various departments will require in pre-production in relation to artistes and contributors.
7. Awareness of factors that may delay production and pre-production activities.
8. The importance of meeting deadlines.
9. Licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them.
10. Who should receive extras breakdowns, rehearsal schedules and fitting schedules.
11. Special requirements at unit base for location filming in a variety of circumstances and filming conditions.
12. The facilities required for the production office at unit base.
13. The importance of compiling accurate contact details of, and information about contributors.
14. The need for accurate supporting paperwork.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:

Preparation schedules:

- Rehearsal schedules
  - Fitting schedules
  - Tutoring schedules
  - Contingency plans
  - Call sheets/contact lists
  - Extras breakdown
  - Licences and permissions obtained
- iii. Supplementary and indirect evidence may include:
    - Photographic evidence
    - Witness testimonies from your supervisor
    - Oral and written questioning from your assessor
    - Personal statements
    - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

## U37103: Plan and schedule production activities

### Unit descriptor:

This unit involves the detailed planning of production activities. It is about producing production schedules that allow sufficient time for objectives to be met, and for resources to be used efficiently. It involves making allowances for factors likely to delay the production and keeping accurate and up-to-date plans and schedules. It is about briefing the production team on the production plan and schedule and advising them of any changes. It is about the management of the department personnel.

This unit is suitable for Producers (TV)/Production Managers (FILM).

### ELEMENT

### PERFORMANCE CRITERIA

*To be competent you must achieve the following:*

- |    |                                 |     |  |
|----|---------------------------------|-----|--|
| 1. | Construct a production schedule | 1.1 | Identify the sequence and duration of activities and the allocation of <b>resources</b> .  |
|    |                                 | 1.2 | Allocate sufficient time to each stage in the production process to enable objectives to be met and for <b>resources</b> to be used effectively. |
|    |                                 | 1.3 | Liaise closely with others involved with the planning and scheduling of production activities.   |
|    |                                 | 1.4 | Obtain the necessary permissions and clearances.   |
|    |                                 | 1.5 | Check that production plans and schedules are accurate and that they contain all the essential <b>information</b> .                              |
|    |                                 | 1.6 | Work with an efficient plan for entry and egress of equipment and crew to and from the location.   |
| 2. | Plan for contingencies          | 2.1 | Identify and take account of factors which are likely to cause delays to production activities.  |
|    |                                 | 2.2 | Make realistic contingency plans to deal with any delays which may arise.  |

3. Brief production personnel and make relevant adjustments
  - 3.1 **Present** plans and schedules clearly and distribute them promptly to all **relevant people**.
  - 3.2 Encourage colleagues to identify and express any concerns they have about the feasibility of plans and schedules.
  - 3.3 Suggest realistic solutions when difficulties in implementing the plan are identified.
  - 3.4 Update, plan and **communicate** changes to schedules promptly to all **relevant people**.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Resources:** (Depending on production type)

- (i) Financial
- (ii) Human
- (iii) Production equipment and materials

**B. Essential Information** in relation to:

- (i) Duration of activities
- (ii) Finance
- (iii) Talent
- (iv) Extras
- (v) Weather

**C. Presentation methods** can include:

- (i) Oral
- (ii) Written
- (iii) Multimedia

**D. Relevant people** may include:

- (i) Client
- (ii) Casting directors
- (iii) Talent
- (iv) Producers
- (v) Production crew

**E. Communication methods** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to break down a script for relevant information.
2. The required sequence, likely duration of activities and relevant personnel functions.
3. The factors which affect the way activities are timetabled.
4. The nature and relative importance of activities which occur in the different stages of the production process.
5. How different production environments, types and scales of production are likely to affect the scheduling of activities.
6. The likely impact of overseas filming or shooting on schedules, such as travel times, time lags and climate.
7. The types of challenges that can occur and how to allow for these in the schedule.
8. The factors that should be included in a production plan or schedule.
9. Who should receive copies of the schedule and when.
10. The sorts of difficulties that might arise in implementing the plan and how these may be resolved.
11. Who needs to be informed of changes to a schedule.
12. How to manage department and delegate responsibilities to other team members where appropriate.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production plans and schedules
  - Contingency plans
  - Equipment plans
  - Rehearsal schedules
  - Fitting schedules
  - Call sheets
  - Extra breakdowns
  - Licences and permissions obtained
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

## U37203: Contribute to the drafting of scripts, cues, links or written content

Unit descriptor:

This unit involves briefing other people who write such as the script editor, assistant producer or similar roles, so that they can deliver what is needed. It is about, checking the final written material for accuracy and suitability for its purpose, and suggesting amendments and alterations in a helpful and constructive way.

This unit is suitable for Writers/Researchers (TV and FILM or a similar role).

### ELEMENT

### PERFORMANCE CRITERIA

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Draft and communicate production brief                 | 1.1 | Produce a brief which reflects accurately and clearly your research findings, and the agreed treatment for production or online publication, and which contains only essential details and sources of further <b>advice and information</b> . |
|    |  | 1.2 | Offer your <b>information and advice</b> constructively, and in enough time to allow the item to be written within the agreed deadlines.  |
|    |  | 1.3 | Make any pictures, tapes, graphic or audio visual elements readily available to the writer.   |
|    |  | 1.4 | Explain clearly any <b>legal and ethical considerations</b> .   |
| 2. | Suggest amendments and alterations to written material | 2.1 | Suggest realistic alternatives if there are disagreements about the creative treatment or content of the written material, and confirm any changes with decision-makers.  |
|    |  | 2.2 | Ensure that written <b>contributions</b> are factually accurate.  |

- 2.3 Write your **contributions** in a style and length appropriate to the agreed treatment of the production (e.g. programme, voice-over, link or cue).
  - 2.4 Make suggestions for corrections, amendments and improvements clearly and constructively.
  - 2.5 Complete your work within agreed timescales, and within all budget limits.
- 3. Check material for accuracy and suitability
  - 3.1 Check the content against the research findings, agreed treatment, intended use and production style and format.
  - 3.2 Check that content and audio elements complement each other.
  - 3.3 Check the content for **legal and ethical considerations** pertinent to the production and refer potentially sensitive material to the appropriate person.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Information and advice** may include:

- (i) Factual
- (ii) Creative
- (iii) Comments
- (iv) Opinions

**B. Legal and ethical considerations** may include:

- (i) Filming in public places
- (ii) Clearances and permission
- (iii) Libel and defamation
- (iv) Industry legislation and regulations

**C. Contributions** may relate to:

- (i) Idea generation
- (ii) Planning
- (iii) Editing
- (iv) Production techniques

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How the writer can be usefully assisted.
2. What supporting textual, audio and visual material will be relevant to the writer.
3. How textual, audio and visual elements can be used.
4. The common potential legal and ethical issues that can arise in the written form, and how to develop content or scripts to avoid problems.
5. What the timescales, budgets and editorial requirements are.
6. To whom to refer potentially sensitive material.
7. Different writing styles for different types of programmes.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Copies of amended, altered or improved scripts, cues, links and written material
  - Copy of the brief delivered to people who write
  - Drafts of scripts, cues, links and written material that are legally sound and take industry codes of ethics and compliance into account
  - Copies of checklists, schedules and meeting agendas
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.



**U37303: Clear copyright materials**

## Unit descriptor:

This unit involves researching and contacting copyright owners, and obtaining clearances as directed by the producer. It is about carrying out negative checks, and maintaining accurate records of all agreements.

This unit is suitable for Production Coordinators/Production Secretaries (FILM)/Writers/Researchers (TV).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Identify and research copyright needs and clearance procedures	1.1 Clarify what intellectual property <b>rights</b> need to be cleared within the given jurisdictions. 1.2 Identify how copyright regulations affect the use of <b>materials</b> . 1.3 Identify from the script, director and producer what <b>materials</b> need to be cleared, and in what context they are to be used. 1.4 Research the source and contact the copyright owners and licence holders, obtaining their terms and conditions, and the extent of use of copyright <b>materials</b> , and the likely costs involved. 1.5 Obtain information and advice from specialist sources where <b>materials</b> are subject to complex or unusual copyright regulations.
2. Obtain necessary clearances and permissions	2.1 Note the timing of each musical item, and note full and accurate information about each musical piece.

- 2.2 Obtain clearances and permissions as agreed, on behalf of the producer, for both audio and visual materials. These may include:
      - literary works
      - dramatic works
      - musical works
      - artistic works
      - sound recordings
      - films
      - broadcasts
      - sports
      - cable programmes
      - published editions
      - trademarks and brands
      - personal appearances and endorsements
3. Maintain accurate copyright records
  - 3.1 Undertake checks on character names, addresses, professional status and business name.
  - 3.2 Keep accurate records of all clearances, and their contracts, and of all negative checks to be passed to the producer, broadcaster and co-funders.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Types of **rights** may include:
- (i) Copyright for various applications
    - moral right
    - performing right
    - publication right
    - intellectual rights
  - (ii) Patents and trademarks
    - design rights
    - database rights
    - fair use rights
- B.** **Materials** may include:
- (i) Audio
  - (ii) Visual
  - (iii) Multimedia

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Different types of copyright and what sort of materials they apply to.
2. Copyright and contractual requirements which relate to the use of proprietary materials from libraries and from other outside sources.
3. The rights, territories and clearances required by the broadcaster and all parties.
4. What should be covered in negotiating the terms and conditions of use of copyright materials.
5. How the use of material in the context of the programme effects copyright regulation.
6. Accepted rates for copyright fees.
7. Sources of information on professional associations, etc. to clear negative checks.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Copy of synopsis of Film/TV production
  - Copies of checklists and schedules and other relevant records
  - Copyright sources
  - Copies of clearances, licences and permissions obtained for audio and visual copyright materials
  - Copies of negative checks on character names, addresses, professional status and business name
  - Receipts and proof of purchase
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U37403: Co-ordinate activities to support production**

Unit descriptor:

This unit involves the day-to-day running of the production office and the various activities necessary to support the production. It is about compiling the daily progress report, organising travel and accommodation, and keeping the production team supplied with current information. Where child performers are concerned, it also involves liaising with schools and parents, and making appropriate arrangements for chaperones and tutors.

This unit is suitable for Production Coordinators (FILM)/Producers (TV).

ELEMENT	PERFORMANCE CRITERIA
1. Compile and communicate information for production team	<p><i>To be competent you must achieve the following:</i></p> <p>1.1 Compile the daily progress report, using information from the second assistant directors, script supervisor, unit medic, stills photographer, sound mixer, camera assistant and caterers, and distribute to all <b>relevant people</b>.</p> <p>1.2 Organise travel and accommodation for performers and crew as required.</p> <p>1.3 Give production colleagues clear, accurate and relevant <b>information</b> to enable them to support and motivate performers and contributors.</p> <p>1.4 Ensure that the production office keeps departments, studio network and completion bond guarantors supplied with up-to-date scripts and other <b>information</b>.</p> <p>1.5 Liaise closely and regularly with agents and cast regarding unavailabilities and keep the production team fully informed. This may involve consulting with the producer if an artist needs to be released whilst in contract. Ensure that <b>relevant people</b> have the necessary police certificate of character or equivalent.</p>

2. Make arrangements for child performers, specialist functions and animals
  - 2.1 When working with children liaise closely with parents and schools, and ensure that permission is arranged with education authorities.
  - 2.2 Provide advice to the production team regarding children's working and tutoring hours and apply for dispensations when necessary and keep a record of children's hours.
  - 2.3 Book chaperones, tutors or sign language interpreters, if required.
  - 2.4 Source an animal handler ensuring that the individual has knowledge of the legal and insurance requirements as well as animal rights and health and safety requirements.



**RANGE STATEMENT**

*You must cover the items below:*

**A. Relevant people may include:**

- (i) Production personnel
  - administrative
  - crew
- (ii) Directors
- (iii) Producers
- (iv) Talent
- (v) Caterers
- (vi) Animal handlers

**B. Information may include:**

- (i) Financial
- (ii) Daily departmental operational changes/developments/priorities
- (iii) Production resources
- (iv) Scheduling and other production activities
- (v) Anecdotal

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The information required in the daily progress report, and to whom the report should be distributed.
2. How and when to organise travel and accommodation requirements for cast and crew.
3. The information required on a regular basis by the production team.
4. The legal requirements for working with children, including permissions and working hours.
5. How to locate and book chaperones, tutors and sign language interpreters.
6. How to issue movement orders to all personnel travelling overseas.
7. How to organise crew vaccinations Visa's, etc. for all cast/crew going on overseas locations.
8. The legal requirements for working with animals.
9. The appropriate information when working with animals including feeding. Transportation and guarding requirements.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Copies of daily progress reports
  - Copies of transportation and accommodation documentation
  - Copies of correspondence with schools, parents, education authorities and agents
  - Copies and licenses and permissions acquired
  - Records of children's working and tutoring hours
  - Copies of dispensation(s) applied for (where applicable)
  - Copies of contracts/agreements with chaperones, tutors or providers of specialist functions (where applicable).
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U37503: Monitor daily expenditure**

## Unit descriptor:

This unit involves monitoring the day's expenditure against the allocated budget and ensuring that the budget figures are not exceeded.

It is about getting approval for day-to-day expenditure and keeping records to check expenditure against budget, either by using a computer-based system, or manually. It involves reporting any variations from agreed expenditure, producing both routine and exception reports and recording any agreements about action on expenditure.

This unit is suitable for Programme Managers (TV)/ Production Managers/Accountants (FILM).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Monitor daily expenditure against allocated budget | 1.1 | Maintain accurate and up-to-date <b>financial records</b> .   |
|    |  | 1.2 | Monitor the day's expenditure against the budget.   |
|    |  | 1.3 | <b>Liaise</b> with <b>other departments</b> and the production accountant and inform others of any financial discrepancies. |
|    |  | 1.4 | Process and approve purchase orders for payment, where appropriate.   |
|    |  | 1.5 | Obtain authorisation for expenditure, where necessary.  |
| 2. | Report and record agreements and daily expenditure | 2.1 | Produce accurate and up-to-date reports, as required by the producer, presenting them on time and in the required format.   |
|    |  | 2.2 | Summarise and record agreements and <b>communicate</b> them clearly to those who need the information.                      |

**RANGE STATEMENT**

*You must cover the items below:*

**A. Financial records** may include:

- (i) Manual
- (ii) Computer-based

**B. Liaison** methods may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**C. Other departments** may include:

- (i) Production (administrative)
- (ii) Production (on set)
  - direction department
  - technical production
- (iii) Production design
  - wardrobe
  - set construction
  - make-up/hair
- (iv) Catering
- (v) Legal
- (vi) Production lighting
- (vii) Transportation
- (viii) Editorial
- (ix) Visual effects
  - on set
  - off set
- (x) Post production

**D. Communication** methods may include:

- (i) Oral (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The production budget and specific parts of the budget.
2. Company policy regarding purchase orders, petty cash and cash floats.
3. How information about expenditure should be recorded and stored.
4. How to select and use appropriate computer software.
5. How and when to inform people about variations from budget.
6. Why it is important to monitor actual expenditure against agreed expenditure.
7. What forms of financial report are needed and how to assemble and present them.
8. How to summarise, record and communicate decisions.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Financial records
  - Daily budget sheets
  - Purchase orders
  - Written authorisation for expenditure
  - Financial reports
  - Summaries of financial agreements
  - Written communications to relevant departments and individuals
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.



**U37603: Research and assess locations**

## Unit descriptor:

This unit involves identifying, from the script or other sources, the requirements for different locations, as well as scouting and recommending appropriate locations. It is about having a good knowledge of potential sites, as well as the ability to undertake research using relevant sources of information. It involves assessing possible locations for their suitability and cost taking various factors into account, including the requirements of the production and the need for any permissions and licenses. It is about recommending potential locations that meet production requirements.

This unit is suitable for Producers (TV)/ Location Managers (FILM).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |  |
|----|---|-----|--|
| 1. | Research and identify potential locations that meet production requirements | 1.1 | Identify the number, types and sequence of locations required for the production from the script or other sources. |
|    |   | 1.2 | Confirm the accuracy of your evaluation of location needs.   |
|    |   | 1.3 | Identify and use appropriate <b>sources of information</b> to assist your research.                                |
|    |   | 1.4 | Arrange the recce of locations to check their suitability.   |
|    |   | 1.5 | Liaise with <b>relevant authorities</b> to identify the availability of potential locations, where appropriate.    |
| 2. | Assess potential locations that meet production requirements                | 2.1 | Assess locations for their suitability to meet the needs of the production.  |
|    |   | 2.2 | Take clear and descriptive photographs or video of potential locations and draw plans/diagrams, where appropriate. |
|    |   | 2.3 | Make detailed notes to enable you to make reasoned assessments of each location.                                   |

- 2.4 Ascertain the need for permissions and licenses and local variations.
    - 2.5 Identify the costs associated with using each location.
    - 2.6 Record any problems or difficulties identified with the use of each location.
    - 2.7 Note any climatic, physical, environmental and health and safety factors, including lighting conditions, likely to affect the use of a location.
    - 2.8 Consider any legal, health and safety, cultural, religious, historical or ethical implications of using a location.
  3. Recommend potential locations that meet production requirement
    - 3.1 Recommend locations that balance production needs against financial and logistical constraints.
    - 3.2 Recommend contingency arrangements to cover extremes of weather or non-availability of certain locations.
    - 3.3 Receive feedback and take appropriate action.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Sources of information** may include:

- (i) Internet
- (ii) Location libraries
- (iii) Film commissions and agencies
- (iv) Local knowledge

**B. Relevant authorities** include:

- (i) Private sector landlords (commercial and residential)
- (ii) Public sector landlords (commercial and residential)
- (iii) Regulatory agencies

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to interpret the script taking into consideration the need for using different locations.
2. Sources of information about locations and how to access them.
3. How to ascertain the ownership of locations.
4. How to establish contact with the relevant people within local authorities.
5. The types of organisations and individuals from whom permissions are required for the use of locations.
6. Different types of licenses that may be needed when using certain locations.
7. The location budget for the production.
8. The likely requirements of each department for access, egress and power source.
9. Types of environmental factors and lighting conditions that may affect the use of a location.
10. Legal cultural, religious, historical or ethical factors that may affect the use of a location.
11. The health and safety aspects of a location.
12. How to present your recommendations.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Script
  - Research documentation
  - Location inspection documentation
  - Copies of permissions and licenses
  - Photographs and videos of potential locations
  - Plans/diagrams of potential locations
  - Detailed notes that enable the reasoned assessment of each location
  - Notes relating to climatic, physical, environmental and health and safety factors likely to affect the use of a location
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U37703: Plan and schedule the daily shoot**

## Unit descriptor:

This unit involves planning the day's shoot, ensuring that the best use is made of the available time, and that deadlines are met. It is about being sure that overtime is only incurred with prior approval and that artistes are released on time.

This unit is suitable for Line Producers/1<sup>st</sup> Assistant Film Directors (TV and FILM).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |  |
|----|---|-----|--|
| 1. | Plan the daily shoot in a timely manner taking into consideration the overall production schedule | 1.1 | Plan the day's shoot, allowing for contingencies and options.  |
|    |   | 1.2 | Review arrangements and adjust accordingly, as necessary.  |
|    |   | 1.3 | Manage the shoot to ensure the best use of the available time.   |
|    |   | 1.4 | Ensure that all production targets and deadlines are met.  |
|    |   | 1.5 | <b>Communicate</b> regularly with all relevant departments.  |
|    |   | 1.6 | Adhere closely to health and safety regulations.   |
|    |   | 1.7 | Deal with urgent matters as and when they occur.   |
| 2. | Manage the daily shoot  | 2.1 | Ensure that overtime is not incurred without reference to the line producer or production manager.             |
|    |   | 2.2 | Release artistes and extras on time.   |
|    |   | 2.3 | Check the shoot's log for completeness, and distribute appropriate notes promptly to the people who need them. |

- 2.4 **Monitor** for continuity, the appearance positioning and actions of the presenters and contributors.
- 3. Identify and communicate scripting discrepancies and implications
  - 3.1 Check what is said by presenters and contributors against the script, when speech is scripted.
  - 3.2 Advise relevant people about discrepancies, and about the implications for programme integrity.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **communicate** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B.** Methods used to **monitor** may include:
- (i) Direct observation
  - (ii) Indirect (verbal and written feed back from others)



**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How filming activities impact on health and safety.
2. The implications of contractual working hours and overtime in local and regional contexts.
3. The licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them.
4. Contractual arrangements and procedures, legal and ethical requirements, and obligations relating to the engagement of supporting artistes.
5. The types of geographical and environmental factors that may affect the use of a location.
6. The targets and deadlines for the production.
7. How to plan for unforeseen contingencies.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production plan
  - Production schedules
  - Written correspondence with relevant production departments
  - Relevant health and safety regulations adhered to
  - Completed shoot log and notes
  - Distribution list
  - Script
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U37803: Contribute to good working relationships**

## Unit descriptor:

This unit measures your ability to contribute to good working relationships.

It involves working effectively with others during the production process. It is about clarifying and agreeing the roles to be undertaken by your team and what your working arrangements are in a manner that promotes positive working relationships with colleagues, management and (if applicable) performers.

It entails getting the right balance between working efficiently and meeting the needs of colleagues as well as the creative needs of the production. It is about collaborating with colleagues and seeking their help when required, including providing assistance whenever possible.

It requires having the communication skills to explain and discuss what you have to do and what you expect of others, the quality and output requirements of the production, and health and safety requirements.

This unit is suitable for all job roles.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Clarify and agree roles and working arrangements | 1.1 | Clarify what you have to do and to whom you would report.   |
|    |  | 1.2 | Discuss and agree your tasks and responsibilities in a way which promotes good working relationships. |
|    |  | 1.3 | Confirm the deadlines and standards you are expected to meet.   |
|    |  | 1.4 | Consider the types of roles and responsibilities which you may be asked to undertake.                 |
|    |  | 1.5 | Ascertain and <b>verify</b> any changes in your tasks in the production.                              |
|    |  | 1.6 | Acknowledge what the work arrangements, quality and safety requirements are.                          |

- |    |   |     |  |
|----|---|-----|--|
| 2. | Meet the needs of colleagues and the production           | 2.1 | Balance the need for personal efficiency with the needs of others and the requirements of the production.  |
|    |   | 2.2 | Share information about quality standards, deadlines, timescales and the results of your work with others who require the information.   |
|    |   | 2.3 | Treat others courteously and in ways which acknowledge their contribution to the production.   |
|    |   | 2.4 | Request in a tactful manner that others modify or change working arrangements in order to improve your own productivity.   |
|    |   | 2.5 | Explain your reasons and alternative solutions clearly and constructively, when it is impractical to agree to others' requests to change working arrangements: For example: the use of time and other resources in achieving objectives. |
| 3. | Set up and maintain financial records and support systems | 3.1 | Prepare and keep simple but accurate and up-to-date accounts and records.  |
|    |   | 3.2 | Ensure that record keeping is kept up-to-date, is accurate and relevant.   |
|    |   | 3.3 | Set up and use effective systems for managing budgets, finance and paperwork.  |
|    |   | 3.4 | Establish and maintain effective support services.   |
|    |   | 3.5 | Plan ahead to organise and maintain viable work and cash flow.   |

- 4. Provide assistance and support to meet legal and financial requirements
  - 4.1 Make certain you are flexible and prepared to adapt to the demands of others whilst maintaining your personal work ethics and reputation.
  - 4.2 Demonstrate your working knowledge of equal opportunities, employment law and production industry regulations.
  - 4.3 Demonstrate your working knowledge of how to estimate and agree realistic schedules and expenses.
  - 4.4 Demonstrate your working knowledge by ensuring the contract contains details regarding payment terms and time limits to payment and the obligations of all parties are clearly communicated.
  - 4.5 Make certain that the details of the contract match agreements and securely store a written copy of the final signed contract.

**RANGE STATEMENT**

*You must cover the items below:*

- A. Methods used to **verify** may include:
- (i) Oral (telephone, face-to-face)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to clarify what you have to do and to whom you report.
2. How to discuss and agree your tasks and responsibilities in a way which promotes good working relationships.
3. How to confirm the deadlines and standards you are expected to meet.
4. The types of roles and responsibilities which you may be asked to undertake.
5. How to ascertain and verify any changes in your tasks in the production.
6. The importance of acknowledging what the work arrangements, quality and safety requirements are.
7. How to balance the need for personal efficiency with the needs of others and the requirements of the production.
8. The importance of sharing information about quality standards, deadlines, timescales and the results of your work with others who require the information.
9. How to treat others courteously and in ways which acknowledge their contribution to the production.
10. How to tactfully request others to modify or change working arrangements in order to improve your own productivity.
11. How to explain your reasons and alternative solutions clearly and constructively, when it is impractical to agree to others' request to change working arrangements.
12. How to take into account the particular sensitivities that people working on the production may have and what protocols to use in dealing with them.
13. The relevant sources of advice on employment, insurance, tax regulations and other small business legislation.
14. How to keep simple accounts (income, expenditure and cash flow) and how to invoice and chase late payments.
15. How to set and manage expense accounts.
16. How to recognise the difference between creative and business decisions – taking into consideration the fact that creative and business decisions may have an interdependent relationship.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Work plans or similar documentation
  - Documentation relating to work arrangements, quality, safety requirements, timescales and the results of your work
  - Correspondence stating changes in working arrangements
  - Relevant accurate and up-to-date records
  - Planning documentation used in relation to work and cash flow
  - Final signed contracts
  - Estimates of fee rates, schedules and other expenses
  - Detailed signed contracts
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)



**EVIDENCE GUIDE****(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

## U37903: Manage and market yourself as a freelancer

### Unit descriptor:

This unit is for you if you operate in the multi-media business as a freelancer. In order to be successful you will benefit from having deeper knowledge and understanding about how to promote your achievements, how to sell yourself and keep your reputation and knowledge up-to-date. Furthermore you need to have the required skills to seek and find work, negotiate your own contract (unless you have an agent) and ensure that the terms and conditions are fair and just.

There is also a range of business skills which you need to be able to employ in order to survive. Such skills and knowledge extend from self-promotion, knowledge of IT, through budgeting and legal requirements to the need to identify training and developments needs.

This unit is suitable for all job roles.

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Establish and maintain business contacts for self-promotion purposes	1.1 Establish, follow-up and regularly maintain business contacts within the industry.  1.2 Participate within networks and expert organisations to support your freelance activity.  1.3 Identify and follow appropriate strategies to enhance your professional reputation and promote yourself to potential clients.
2. Implement self-promotion systems and strategies	2.1 Ensure that you have <b>systems</b> in place that help identify work opportunities.  2.2 Maximise your reputation by ensuring the circulation of current and succinct information about your experience, past work, achievements and availability.  2.3 <b>Investigate</b> potential agents or other representatives available in your area.

3. Identify training and development needs
- 3.1 Make use of appropriate models of competence thereby enabling the identification of development and training needs.
- 3.2 Seek constructive feedback from relevant people about your performance and evaluate feedback so as to identify development needs.
- 3.3 Regularly revisit, review and set realistic objectives in terms of:
- training needs
  - performance and progress
  - business targets

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Types of **systems** may include:
- (i) Financial
  - (ii) Administrative
- B.** Methods used to **investigate** may include:
- (i) IT based
  - (ii) Verbal (face-to face, telephone)
  - (iii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Who are the major commissioning organisations in your field of expertise and how best to make contact.
2. How to maintain your professional ethics and practices, and keep abreast of new developments within the multi-media industry.
3. How to market yourself and your services including making, following up and maintaining contact with potential clients.
4. What are the best and most effective self-promoting tools to use.
5. Whether an agent would be able to help you to find work.
6. How to access work opportunities with production and distribution companies.
7. How to estimate going rates including those for:
  - schedules
  - fee rates
  - resources such as accommodations, expenses, etc.
8. How to negotiate terms and conditions in line with legal and production industry standards.
9. How to maintain contacts and conduct negotiations with potential clients in the production business.
10. How to negotiate and agree contracts with reference to:
  - relevant employment legislation
  - expected income
  - time available
  - clearly established outcomes.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Lists of business contacts
  - Valid membership with expert organisations and relevant networks
  - Current Professional CV/résumé
  - Detailed lists and information about potential agents or representatives available in your area
  - Performance feedback
  - Objectives set in terms of training needs, performance and progress and business targets
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U18703: Conduct an assessment of risks in the workplace**

## Unit Descriptor:

Fundamental to this unit is an understanding of the process of carrying out a risk assessment. A person competent in this unit should be able to carry out risk assessment according to regulatory requirements.

**This unit is for:**

A person required to, or who has been asked to, carry out a risk assessment in the workplace. This could be an employer, line manager, supervisor, safety representative or employee.

**This unit is about:**

The competences needed to identify hazards in the workplace, assess the level of risk resulting from those hazards, make recommendations to control the risk and review the results.

**Elements in this unit are:**

- 1 Identify hazards in the workplace
- 2 Assess the level of risk and recommend action
- 3 Review your workplace assessment of risks

**This is what you need to show:**

**In Element 1** that you understand the process of identifying hazards in the workplace. You should be prepared for the hazard identification process, and investigate both those areas where risks are most likely to occur and those who might be harmed. You should be able to identify when to make use of expert advice and guidance on identifying hazards.

**In Element 2** that you understand the criteria for assessing the level of risk. You should show you know the criteria for acceptable risks and understand when risks are unacceptable. You should show you can prepare and present a report on the results of the risk assessment to include those significant findings of your risk assessment.

**In Element 3** that you should understand the importance of reviewing your assessment from time to time. This will include understanding when changed circumstances might affect your current assessment. You should also show you understand how to revise it if necessary.



**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |  |  |
|--|--|
| 1. Identify hazards in the workplace             | <p>1.1 Define, clearly, why and where the risk assessment will be carried out.</p> <p>1.2 Confirm that all the information available to you on statutory safety and health regulations is up to date and from recognised and reliable <b>information sources</b>.</p> <p>1.3 Recognize your own limitations and seek expert advice and guidance on risk assessment when appropriate.</p> <p>1.4 Select a method of identifying hazards appropriate to the workplace being assessed.</p> <p>1.5 Identify fully those areas under investigation review where <b>hazards</b> with a potential for harm to safety and health are most likely to occur.</p> <p>1.6 Identify <b>hazards</b> which could result in harm to people at work or other persons.</p> <p>1.7 Record those <b>hazards</b> in a way which meets legal, good practice and workplace requirements.</p> <p>1.8 Report results of the process to the responsible persons in an agreed format and timescale.</p> |
| 2. Assess the level of risk and recommend action | <p>2.1 Review the relevant legal requirements that are appropriate to your workplace and working practices to ensure effective control measures are in place.</p> <p>2.2 Confirm that industry standards and all other reasonable precautions are in place.</p> <p>2.3 Identify hazards that could be eliminated.</p>  |

- 2.4 Identify hazards that cannot be eliminated.
  - 2.5 Assess the level of risk and consider how the risks can be controlled to minimise harm.
  - 2.6 List unacceptable risks in priority order including all breaches of relevant safety and health legislation and workplace procedures.
  - 2.7 Prepare a risk assessment report containing recommendations for minimizing risks.
  - 2.8 Present the results of the risk assessment to **responsible persons** in the agreed format and timescale.
3. Review your workplace assessment of risks
- 3.1 Compare the latest risk assessment to the current workplace and working practices.
  - 3.2 Accurately identify any significant differences between previous and new working practices.
  - 3.3 Investigate the action taken as a result of your recommendations.
  - 3.4 Accurately identify new hazards arising from changes in the workplace or working practices.
  - 3.5 Make changes to your risk assessment in line with the review.
  - 3.6 Promptly inform everyone affected by the changes.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Information sources are:**

- (i) Internal safety and health experts
- (ii) Labour Department
- (iii) Relevant industry publications
- (iv) External organizations

**B. Hazards relating to:**

- (i) The use of plant and equipment
- (ii) The use of substances hazardous to health
- (iii) The workplace layout
- (iv) The working practices
- (v) The job role
- (vi) People with special needs

**C. Responsible persons are:**

- (i) Managers/supervisors associated with the examined activities
- (ii) Employees associated with the examined activities/decision makers
- (iii) Union representatives
- (iv) Staff representatives
- (v) Safety committee

**D. Previous and new working practices** relating to:

- (i) Plant, machinery and equipment
- (ii) Substances or materials
- (iii) People

**E. Changes in the workplace** relating to:

- (i) Layout of workplace
- (ii) New facilities and services
- (iii) New equipment
- (iv) New procedures
- (v) Hazard communication

**UNDERPINNING KNOWLEDGE AND SKILLS****Essential underpinning knowledge and skills for this unit:**

To conduct an assessment of risks in the workplace you should know and understand the following aspects of safety and health legislation:

1. The responsibilities for risk assessments as required by the Management of Safety and Health at Work Regulations 1992 and other related regulations.
2. Your legal duties for safety and health in the workplace as required by the Safety and Health at Work Act 2005-12.
3. Your duties for safety and health as defined by any specific legislation covering your job role.

To conduct an assessment of risks in the workplace you should know and understand the following relating to safety and health:

4. Effective procedures for carrying out a risk assessment.
5. The purpose, legal implications and importance of carrying out risk assessments.
6. What to do with the results of the risk assessment.
7. Hazards that are most likely to cause harm to safety and health.
8. The particular safety and health risks which may be present in your own job role and the precautions to be taken.
9. The importance of remaining alert to the presence of hazards in the whole workplace.
10. The importance of dealing with or promptly reporting risks.

*For Element 1 you need to understand:*

11. Methods of identifying hazards including direct observation, examining records, or interviews.
12. The work areas and people for whom you are carrying out the assessment.
13. Work activities of the people in the workplace where you are carrying out the risk assessment.
14. Resources required for a risk assessment to take place.
15. Information sources for risk assessment (e.g. The Labour Department).
16. Where to find expert advice and guidance.

*For Element.2 you need to understand:*

17. Your own limitations, job responsibilities and capabilities.
18. Effective communication methods.
19. Work activities of the people in the workplace where you are carrying out the risk assessment.
20. Resources required for a risk assessment to take place.
21. Effective communication methods.

*For Element 3 you need to understand:*

22. Methods of identifying hazards.
23. Your own limitations, job responsibilities and capabilities.
24. The work areas and people for whom you are carrying out the assessment.
25. Work activities of the people in the workplace where you are carrying out the risk assessment.
26. Effective communication methods.

## EVIDENCE GUIDE

### (1) Critical Aspects of Evidence

Performance evidence must be provided against each of the performance criteria and should be the primary source of evidence, but this will often be supported by questioning or other forms in order to gather evidence of your ability to perform competently across all the range items listed. This performance evidence must be provided from real working practice. In order to demonstrate competence you must be able to show consistent competent performance.

The assessor must see performance evidence for each of the range items, as specified all **three** elements, appropriate to your own workplace context. Performance evidence must show from the range that you have:

- Identified a minimum of **two** types of **hazard** from those listed (range B), and
- Used a minimum of **one** type of **information source** (range A), and
- Presented the results of a risk assessment to a minimum of **two responsible persons** from the list given (range C), and
- Made comparison between **previous and new working practices** for a minimum of **one** of the types listed (range D), and
- Assessed a minimum of **one** of the types of **changes in the workplace** for new hazards from those listed (range E).

The assessor will need to be satisfied that you have the necessary knowledge and understanding to perform competently in respect of **all** the range items listed in this unit. Answers to questions and other forms of evidence may additionally be used to demonstrate an understanding of the essential knowledge required for the unit, and for the specific knowledge required for each element.

## (2) Methods of Assessment

You are required to provide the following evidence:

One **record** that shows how you have determined what the hazards, associated risks and suitable control measures are within your workplace, using all available techniques. You must take into account risk to yourself, others, and the organisation overall.

It is expected that the **record** will include evidence to demonstrate your competence in respect of all performance criteria in element 1 and 2.

### PLUS

One **record** of an **observation** of you conducting an assessment of risks in the workplace by an assessor or a witness. (This witness must have been agreed by the assessor prior to the observation taking place.)

It is expected that your **record** will include evidence to demonstrate your competence in respect of **all** performance criteria from elements 1.

### PLUS

One **record** of questioning or professional discussion to ascertain that you can review existing risk assessments by using the correct criteria and the mechanisms you would use to inform the appropriate people.

It is expected that your **record** will include evidence to demonstrate your competence in respect of all performance criteria from element 3.

### PLUS

Products to support your records.

Knowledge requirements should occur naturally within the overall record and questioning/professional discussion.

**(3) Context of Assessment**

Simulation should not normally be used to produce evidence of a candidate's competence. Wherever practical all evidence must be derived from performance in the workplace. Simulation will be accepted where the candidate or others would be in personal danger or the company's operation would be significantly disrupted through real life assessment. The use of simulation must be approved by the external verifier.



**U38003: Contribute ideas for production**

## Unit descriptor:

This unit involves originating, developing and presenting ideas, drawing on your knowledge and understanding of industry requirements.

It is about initiating ideas and developing existing ones by suggesting improvements and understanding how ideas are realised within different media and formats.

This unit is suitable for Writers/Researchers (TV and FILM or a similar role).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Explore and initiate ideas for production                        | 1.1 | <b>Research and gather data</b> to develop <b>ideas</b> that have the potential to meet production requirements.  |
|    |  | 1.2 | Suggest <b>ideas</b> for a particular production including its format, style, budget and potential audience.      |
|    |  | 1.3 | Check what has already been done on this subject or in this format, and outline what will be different this time. |
|    |  | 1.4 | Identify funding sources for the particular idea.   |
| 2. | Develop new and existing ideas using different media and formats | 2.1 | Develop <b>ideas</b> to ascertain whether there is enough content to make a workable programme.                   |
|    |  | 2.2 | Make certain that <b>ideas</b> contribute towards achieving market objectives.                                    |
|    |  | 2.3 | Make suggestions for improvements that meet production requirements and editorial policy.                         |
|    |  | 2.4 | Write outline proposals and detailed <b>treatments</b> clearly.   |
|    |  | 2.5 | Adapt <b>treatments</b> to meet differing schedule and budget requirements.                                       |

3. Communicate production ideas
  - 3.1. Suggest named presenters, performers or contributors for the production.
  - 3.2. Pitch **ideas** clearly and persuasively to producers or funders and commissioning editors.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Research and gather data** to develop ideas:

- (i) Original content/analysis
- (ii) Factual content/analysis
- (iii) Statistical data
- (iv) Graphical content, e.g. photos, cartoons, maps, charts, video or film archives
- (v) Historical evidence
- (vi) Anecdotal evidence

**B. Suggest the following types of ideas:**

- (i) Pre-production
- (ii) Post-production
- (iii) Transmission
- (iv) Solutions to production problems
- (v) New insights to production situations
- (vi) Ways to replace old methods and procedures with new when appropriate

**C. Prepare and present one (1) of the following treatments** for different genres of productions:

- (i) Written
- (ii) Documentary
- (iii) Narrative
- (iv) TV Programme

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Sources of ideas and how to access them.
2. Current trends and developments, as well as the changing needs of the industry.
3. Production processes and procedures, including financing and distribution.
4. The requirements of distributors, producers and funders, and what their budgets are.
5. The implications for ideas in terms of cost, technical and logistic factors.
6. How to check that your idea is original.
7. The production requirements, editorial policy and audience, and how these affect the validity of the idea.
8. The regulatory framework for broadcasting or film production, and the codes of practice which apply.
9. The key legal and ethical considerations which affect the use of information in productions.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Written standard text proposals
  - Detailed treatments that are clear and persuasive
  - Relevant schedules and budgets
  - Storyboards and outlines developed by you
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U38103: Prepare a budget for the production**

Unit descriptor: This unit involves assisting in the preparation of the budget by obtaining estimates of production costs, such as for personnel, equipment and facilities. It is about communicating with other departments to ascertain their needs. It may involve the co-ordinator getting involved in sourcing 'Daily Rate' crew.

This unit is suitable for Production Managers (FILM)/ Producers (TV).

ELEMENT	PERFORMANCE CRITERIA
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*To be competent you must achieve the following:*

- |   |  |
|---|--|
| 1. Ascertain production needs                           | 1.1 <b>Consult</b> where required with <b>relevant departments</b> to ascertain their requirements.<br><br>1.2 Use accurate and <b>up-to-date information</b> to work out your calculations.<br><br>1.3 Use appropriate and reliable financial information and advice. |
| 2. Prepare production budget calculations and estimates | 2.1 <b>Use appropriate computer software to set up relevant forms.</b><br><br>2.2 Make correct calculations and estimates which you can justify in terms of what the production needs.   |

**RANGE STATEMENT**

*You must cover the items below:*

**A. Methods used to consult:**

- (i) Written (including electronic methods)
- (ii) Verbal (face-to-face, telephone, group and individual meetings)

**B. Relevant Departments:**

- (i) Production (administrative)
- (ii) Casting department
- (iii) Production (on set)
  - direction department
  - technical production
- (iv) Production design
  - wardrobe
  - art department (set design and construction; props)
  - make-up/hair
- (v) Production sound
- (vi) Transportation
- (vii) Editorial
- (viii) Visual effects
- (ix) Post-production
- (x) Catering
- (xi) Legal
- (xii) Production lighting

**C. Up-to-date Information** may include statistical and non-statistical data such as:

- (i) Task lists for human resources
- (ii) Allocation schedules for other resources
- (iii) Overview information relating to task length or completion times
- (iv) Risk assessment reports
- (v) Project historical Information (actual vs. planned project progression)
- (vi) Human and other resource costs (Vendors, crew, cast, consultants, location fees, lights, transportation, sound equipment)
- (vii) Miscellaneous



**RANGE STATEMENT****D. Use appropriate computer software to set up forms that:**

- (i) Total of every subsection of the budget (talent, production, editorial, etc.
- (ii) List the main articles in a budget (accounts)
- (iii) List all the components of the subcategory (details)
- (iv) List schedules and timelines

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The priorities and requirements of the production and how to interpret the production schedule.
2. How to identify the funding requirements of relevant departments for different stages of the production.
3. How to estimate quantities and costs e.g. photocopy paper and film boxes.
4. How to source 'Daily Rate' crew when required.
5. The current standard prices for resources and where to find relevant suppliers.
6. How to use a suitable computer-based budgeting and financial control package.
7. Why it is important to store budgetary information securely.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Prepared calculation of budgets
  - Written communication of other departments seeking to identify their needs
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U38203: Obtain archive material**

Unit descriptor:	<p>This unit involves selecting archive footage, still pictures and audio material for productions within time and cost limits.</p> <p>It is about presenting your recommendations and arranging for the material to be included in the production, both by obtaining permissions and licences and by arranging for the material to be transferred to the appropriate format.</p> <p>This unit is suitable for Production Assistants/Production Secretaries (TV and FILM or a similar role).</p>
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**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Identify and select appropriate materials for production brief | 1.1 | Identify the need to use archive <b>material</b> and assess its use against alternative means of meeting the production brief.                              |
|    |  | 1.2 | Identify the kind of <b>materials</b> needed to meet the production brief within the time, format budget and legal constraints of the production.           |
|    |  | 1.3 | Identify the likely <b>sources</b> of the <b>materials</b> needed and contact them within the time available to establish their existence and availability. |
|    |  | 1.4 | Offer realistic alternatives when the kind of material needed is not available and confirm them with decision makers.                                       |
|    |  | 1.5 | Check the format of material being obtained to ensure that it meets the needs of the production.  |
|    |  | 1.6 | Identify costs, limitations, copyright and other legal constraints on the use of the <b>material</b> , and where necessary obtain permission to use it.     |
|    |  | 1.7 | Select <b>materials</b> to meet the production brief within time and budget constraints.  |

2. Present recommendations and confirm final selections with relevant personnel
  - 2.1 Give other **production personnel** the opportunity to evaluate the **material** you have selected and agree the final selection.
  - 2.2 Negotiate and agree costs and other associated charges with suppliers.
  - 2.3 Order the final selection of **material** promptly in the correct technical format and in time to meet production deadlines.
3. Obtain permissions and licenses
  - 3.1 Confirm any licensing agreements in writing.
  - 3.2 Inform decision makers of costs, limitations and any legal constraints on selected material.
  - 3.3 Keep accurate records, including the movement of **material** and copyright details.
  - 3.4 Credit **sources** in line with editorial policy.
4. Arrange for transfer of materials
  - 4.1 Prepare supporting paperwork with full and accurate details of the **material** to be transferred.
  - 4.2 Arrange delivery of transferred **material** to the edit suite within agreed deadlines.
  - 4.3 Identify any problems that arise and their implications and discuss them with operators and decision makers in order to resolve them.

**RANGE STATEMENT**

*You must cover the items below:*

- A. Types of material(s):**
- (i) Footage (film/video)
  - (ii) Still pictures
  - (iii) Audio
  - (iv) Electronic files
- B. Sources:**
- (i) Internet search engines
  - (ii) Libraries
  - (iii) Archives of local newspapers
  - (iv) Production houses
  - (v) Film and tape archives
  - (vi) Government departments
  - (vii) Relevant associations and societies
  - (viii) Relevant people
  - (ix) Members of the public
- C. Appropriate production personnel may include:**
- (i) Producers/production manager
  - (ii) Directors (production and art)
  - (iii) Talent
  - (iv) Presenters
  - (v) Scriptwriters
  - (vi) Location managers
  - (vii) Technical production crew

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Why it is important to specify requirements clearly and concisely.
2. The legal and ethical considerations affecting the use of archive material in productions.
3. Relevant editorial guidelines, including those concerning taste and decency.
4. Sources of material available and how to access them.
5. What options there may be when certain material is unavailable.
6. Various technical formats and how to identify them.
7. Types of copyright and what sort of materials they apply to.
8. How to secure licences and permissions and what should be covered in the terms and conditions.
9. How the use of material from and in different countries may affect copyright regulations.
10. Which forms of agreement to use.
11. Why is it important to classify and record the movement of materials.
12. The editorial policy on crediting sources.
13. Possible problems and how to resolve them.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Records, including the movement of material and copyright details
  - Permissions/clearances/licences
  - Personal statements
  - Supplier quotations
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U38303: Control production materials, equipment and supplies**

## Unit descriptor:

This unit involves setting up systems for buying, hiring, moving and storing the resources needed for the production. It is about explaining to all who need to know how these systems work. It is about ensuring that suitable suppliers are found, that resources are ordered and delivered by agreed deadlines, and that equipment and materials are handled and moved safely. The production coordinator will work closely with the production manager/line manager.

This unit is suitable for Production Managers (FILM)/Outside Broadcasts (OB)/Coordinators (TV).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Set up systems for buying and hiring resources | 1.1 | Analyse the production plan and the brief to identify the <b>resources</b> required for each stage in the production process.               |
|    |  | 1.2 | Identify potential suppliers of <b>resources</b> , and obtain quotations and tenders.   |
|    |  | 1.3 | Assess by cost and quality of estimates from potential suppliers against the production requirements and budget.                            |
|    |  | 1.4 | Agree and confirm in writing details of price and of any other relevant terms and conditions of supply.                                     |
|    |  | 1.5 | Offer contracts which meet legal requirements and which include full and accurate details of the supplier's contribution, when appropriate. |
|    |  | 1.6 | Identify shortfalls or delays in delivery, or discrepancies in stock levels, and take prompt remedial action.                               |

- |    |  |     |  |
|----|--|-----|--|
| 2. | Coordinate the transportation, storage and return of production resources      | 2.1 | Clarify and agree with all relevant parties the roles and responsibilities for moving and storing materials, equipment and supplies.   |
|    |  | 2.1 | Check that materials, equipment and supplies are stored safely and securely, and that arrangements for storing dangerous and hazardous substances and materials meet legal requirements. |
|    |  | 2.3 | Implement procedures to ensure that equipment and materials on hire or loan are returned safely, and in an acceptable condition, after use.  |
| 3. | Identify and comply with legislative and insurance requirements and procedures | 3.1 | Identify the likely implications of the need for insurance cover for hazardous working and for vehicles appearing on camera.   |
|    |  | 3.2 | Ensure that local laws are complied with when using <b>resources</b> e.g. using walkie-talkies.  |
|    |  | 3.3 | Ensure that all production equipment is covered by adequate production insurance and ascertain if there are any special insurance requirements.  |
| 4. | Maintain accurate records for production materials, equipment and supplies     | 4.1 | Document insurance coverage and maintain an equipment list and ascertain if there are any special insurance requirements.  |
|    |  | 4.2 | Obtain loss or damage reports regarding any equipment that is lost, damaged or stolen when appropriate.  |

**RANGE STATEMENT**

*You must cover the items below:*

**A. Resources:**

- (i) Video production equipment
  - camera
  - sound
  - lighting and grip equipment
- (ii) Still photography equipment
- (iii) Set design
- (iv) Imaging equipment
  - projectors
  - scanners
  - laptops, etc.
  - monitors, etc.

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Different types of monitoring systems and their likely suitability to different productions.
2. The production's systems requirement.
3. What resources and potential suppliers are required.
4. Methods of obtaining resources and when best to apply them.
5. What organisational policies and legal requirements apply to obtaining resources.
6. What documentation to use when ordering resources.
7. How to deal with delays in delivery or transport.
8. How to obtain and record information on stock levels and movements.
9. What sorts of materials and equipment may require special handling.
10. Sources of information on legal requirements relating to dangerous and hazardous substances, and how to access these sources.
11. What recording systems to use, including financial management information/financial monitoring.
12. The requirements for returning hire equipment, including the financial implications of returning hired equipment late, or in a damaged condition.
13. Different financial systems and the likely implications of each item above.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production resource lists
  - Supplier tenders and estimates
  - Contracts made with suppliers
  - Stock inventories/equipment lists
  - Guidance for suppliers and production personnel
  - Insurance documentation
  - Damage/loss reports
  - Risk assessments
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.



**U38403: Provide support services to performers and contributors**

Unit descriptor:

This unit involves providing the required range of support to performers and contributors on set. It is about liaising between departments and contributors, distributing information and paperwork, relaying cues, and liaising with first and second assistant directors to ensure that performers and contributors are transported effectively.

This unit is suitable for 2<sup>nd</sup> Assistant Directors/3<sup>rd</sup> Assistant Directors (FILM)/Production Assistants (TV).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |  |
|----|---|-----|--|
| 1. | Distribute scheduling information and other paper work to relevant people | 1.1 | Distribute call sheets and other paperwork promptly and efficiently.   |
|    |   | 1.2 | <b>Brief</b> performers and contributors on studio or location codes of practice, and any health and safety requirements.                      |
|    |   | 1.3 | Liaise between <b>relevant people</b> to ensure the swift and effective movement of performers and contributors between the set and unit base. |
|    |   | 1.4 | Keep the second assistant director informed of shot progress, and of potential delays and changes to the schedule                              |
| 2. | Liaise between production departments and contributors                    | 2.1 | Liaise sensitively with artistes of differing temperaments.  |
|    |   | 2.2 | Relay clear cues from the first assistant director to performers.  |
|    |   | 2.3 | Set up, or assist in setting up, background action as directed by the first assistant director and the <b>technical department</b> .           |
|    |   | 2.4 | Co-ordinate runners on set, instructing appropriately and delegating supervision of relevant tasks.  |

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- 2.5 **Communicate** effectively and efficiently at all times with on set departments.
    - 2.6 Distribute daily ‘sides’ (script changes) to **appropriate people**.
  - 3. Monitor artistes and support production personnel
    - 3.1 Maintain accurate records of artistes on set and of lunch and wrap times.
    - 3.2 Liaise with the second assistant director to ensure that there is adequate transport as required at key points during the filming day.
    - 3.3 Give production departments advance warning of the final set so they can prepare for the wrap.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Relevant people may include:**

- (i) Production personnel
  - administrative
  - crew
- (ii) Directors
- (iii) Producers
- (iv) Talent
- (v) Caterers
- (vi) Animal handlers

**B. Briefing methods can include:**

- (i) Oral
- (ii) Written

**C. Technical department includes:**

- (i) grips
- (ii) camera
- (iii) sound
- (iv) lighting

**D. Communication methods may include:**

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**E. Appropriate people may include:**

- (i) Talent
- (ii) Heads of department
- (iii) Production personnel
- (iv) Directors

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Departmental needs in terms of contributors and crew.
2. Needs of artistes and crew during stand by, rehearsals and takes.
3. The demands placed on a first assistant director.
4. The importance of communications and issuing paperwork promptly to relevant people.
5. The importance of promptly passing on information regarding artistes' and contributors' release times.
6. The importance of acting promptly on instructions.
7. The implications, for a variety of departments, of all decisions made on set.
8. Factors likely to cause delay to production activities.
9. How to relay cues.
10. What is required in terms of background action.
11. The importance of monitoring the whereabouts of performers, contributors and crew when they are not on set.
12. How to cater for contributors or performers with special needs.
13. Budgetary influences on the use of contributors.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Copies of call sheets, ‘sides (script changes) and other scheduling lists of information
  - Copies of codes of practice and health and safety requirements
  - Copies of production reports
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE****(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U38503: Identify and recommend contributors**

## Unit descriptor:

This unit involves identifying and contacting potential contributors, and arranging for their appearance on the production within time and cost limits. It is about interviewing people, both over the telephone and face-to-face, to assess their suitability for inclusion in the production, and making recommendations to decision makers.

This unit is suitable for Producers/Line Producers (FILM ONLY).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Identify and contact potential contributors	1.1 Establish the type and diversity of contributors needed for the production. 1.2 <b>Contact</b> potential contributors to arrange interviews, in sufficient time to meet production requirements. 1.3 Make and confirm arrangements to suit the convenience of potential contributors and the production's needs. 1.4 Conduct interviews with potential contributors, either in person or on the telephone, in a courteous and informative manner.
2. Assess, recommend and confirm contributors	2.1 <b>Assess</b> interviewees for their potential to contribute to the production and for their suitability for a broadcast programme. 2.2 Recommend and justify contributors who are most likely to meet the requirements of the production. 2.3 <b>Confirm</b> with contributors that they are required, and inform them of travel and access arrangements.

3. Make travel/accommodation and contractual arrangements for contributors
  - 3.1 Make appropriate travel and accommodation arrangements for contributors.
  - 3.2 Record details of contributors accurately, and retain the records in case they are needed later.
  - 3.3 Make arrangements for contracts to be issued, where necessary.
  - 3.4 Propose alternatives if a contributor is unavailable, keeping the producer fully informed.



**RANGE STATEMENT**

*You must cover the items below:*

- A. Contact** can be:
- (i) Oral (via telephone, face-to-face)
  - (ii) Written (paper-based, electronic)
- B. Assessment** may include the review and evaluation of:
- (i) Structured/semi-structured questions
  - (ii) Evidence of reputation
  - (iii) Shortlist criteria
- C. Confirmation** of contributors can be made:
- (i) Oral (telephone, face-to-face)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Methods of contacting potential contributors.
2. The characteristics that make potential contributors suitable for a broadcast programme.
3. How to structure interviews and phrase questions to elicit the required information.
4. The legal, ethical and contractual implications related to interviewing particular people.
5. Relevant aspects of child performing laws.
6. The rules for engaging the supporting and main contributors.
7. Why is it important to maintain and retain comprehensive and accurate records of interviews.
8. Methods of presenting your recommendations to decision makers.
9. What release and consent requirements there may be, and why they are important.
10. How to licence child contributors and what chaperone arrangements to make.
11. How to make travel and accommodation arrangements.
12. The arrangements needed for using animals.
13. How to manage contracts.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Copies of contact lists
  - Copies of interview questions and accompanying interview documentation
  - Copies of interview schedules
  - Correspondence between you and production decision-maker
  - Copies of travel and accommodation itinerary
  - Copies of confirmation and contractual documentation
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

## U38603: Coordinate Production Crew, Performers and Contributors at Unit Base

Unit descriptor:

This unit involves acting as the main point of liaison between members of the production crew, the production office and performers and contributors. It is about compiling daily call sheets, selecting extras, liaising with costume and make-up for call times, and ensuring that artistes have their call times for the next day.

This unit is suitable for 2<sup>nd</sup> Assistant Directors/Production Coordinators (FILM ONLY).

### ELEMENT

### PERFORMANCE CRITERIA

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Liaise with various departments to produce the daily call sheet  | 1.1 | Prepare, <b>compile</b> and amend the daily call sheet following consultation with <b>various departments</b> .                                   |
|    |  | 1.2 | <b>Liaise</b> with the production office to issue the call sheet.   |
|    |  | 1.3 | <b>Liaise</b> with the production coordinator to ensure that arrangements have been made for travel and accommodation for artistes.               |
|    |  | 1.4 | Liaise with costume, make-up, caterers and other <b>relevant departments</b> to identify their needs and to finalise call times for the next day. |
| 2. | Communicate daily production requirements and amendments to production crew, performers and contributors | 2.1 | Communicate call times to artistes, contributors and non-regular crew on a daily basis.   |
|    |  | 2.2 | Act as a main point of contact <i>in and out</i> of shooting hours for crew and contributors.   |
|    |  | 2.3 | Give colleagues clear and accurate information about what is required of them in terms of the schedule and call sheet.                            |

- 2.4 Notify crew and cast of any relevant last-minute changes to the call sheet after wrap.
- 2.5 Maintain effective and constant communication links with the **production office** to keep them informed of progress on set, including prompt call on wrap.
- 2.6 Negotiate with crew and contributors about tasks above and beyond their regular duties, in a sensitive manner appropriate to the ethos of the production.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **compile** may include:
- (i) Computer-assisted (electronically)
  - (ii) Manually (hand-written)
- B.** Under **various departments** may include:
- (i) Production (administrative)
  - (ii) Production (on set)
    - direction department
    - technical production
  - (iii) Production design
    - wardrobe
    - art
    - set construction
    - make-up/hair
  - (iv) Catering
  - (v) Legal
  - (vi) Production lighting
  - (vii) Transportation
  - (viii) Editorial
  - (ix) Visual effects
    - on set
    - off set
  - (x) Post-production
- C.** **Liaison** methods can include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- D.** Communication methods can include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to offer support to relevant departments and personnel including chaperones and tutors where appropriate.
2. How to deal effectively with crew, artistes and contributors of differing temperament.
3. How to select and use appropriate computer software.
4. How to read casting advice notes in relation to the schedule.
5. How to select and book background extras.
6. What is required by costume, make up, art department and facilities in relation to contributors.
7. What is required by the set.
8. Likely causes of delays and re-scheduling.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Call sheets
  - Production schedules
  - Travel and accommodation itinerary for performers
  - Amended call sheets after wrap
  - Communication between you and the production office
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.



## U38703: Facilitate communication between the director and other members of the production

### Unit Descriptor:

This unit involves managing the relationship between the director and all other personnel. It is about translating the director's needs and creative vision into the tasks to be undertaken by the various departments and managing the AD team, which comprise the second assistant director, third assistant director and runners, as appropriate. It involves producing a risk assessment for every shoot day, having identified, with others, the potential risks to crew's health and safety.

This unit is suitable for 1<sup>st</sup> Assistant Directors (FILM ONLY).

### ELEMENT

### PERFORMANCE CRITERIA

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Confirm and convey creative vision and goals                           | 1.1 | Agree and confirm the vision and goals with the director and heads of department.  |
|    |  | 1.2 | Liaise with the director and the heads of department to identify how best to realise the creative vision.                              |
|    |  | 1.3 | <b>Brief</b> the team fully about the director's creative vision.  |
|    |  | 1.4 | Separate script into functional daily shooting schedule.   |
| 2. | Conduct health and safety risk assessments                             | 2.1 | Hold regular production meetings and arrange recces to identify potential risks to the crew's health and safety.                       |
|    |  | 2.2 | Draw up relevant <b>risk assessment documentation</b> and ensure copies are distributed to all crew members before shooting commences. |
| 3. | Manage and communicate directors' needs between AD team, cast and crew | 3.1 | Manage the team to ensure smooth <b>communication</b> between all cast and crew.   |

- 3.2 Manage relationships successfully between your own team, the cast and crew.
- 3.3 Manage technical problems as they occur, and achieve satisfactory resolutions with the assistance of others.
- 3.4 Brief the second assistance director about the on-set requirements for the next day's call sheet.
- 3.5 Monitor on set activity to ensure the efficient use of **resources**.
- 3.6 Identify potential causes of delay to the schedule, and suggest and organise viable solutions.

**RANGE STATEMENT**

*You must cover the items below:*

- A. Briefing** methods may include
- (i) Oral (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B. Conduct health and safety risk assessments. Risk assessment documentation** may include:
- (i) Occupational health and safety policies and procedures.
  - (ii) Building codes and maintenance manuals
  - (iii) Accident and incident log books
  - (iv) Risk assessment findings
- C. Communication** methods may include:
- (i) Oral (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- D. Resources** may include:
- (i) Human
  - (ii) Production equipment
  - (iii) Materials and supplies
  - (iv) Financial

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to develop a strong relationship with the director and with heads of departments.
2. How to identify potential risks that concern the crews' health and safety.
3. What documentation is required for risk assessment purposes.
4. How to manage the team of assistant directors and runners to achieve the best results.
5. How to resolve problems in conjunction with technical experts.
6. Which tasks should be delegated, and when.
7. What key information different departments need in order to realize the director's vision.
8. How creative and technical decisions might impact on the budget and schedule.
9. How to plan ahead whilst managing day to day activities.
10. How cast, crew and location availability impact on re-scheduling decisions.
11. How filming activities impact on health and safety.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Meeting notes/minutes
  - Risk assessment documentation
  - Briefing documentation
  - Call sheets
  - Production schedules with potential delays indicated
  - Monitoring documentation
  - Daily progress reports
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

## U38803: Brief and manage contributors and performers prior to filming

Unit descriptor:

This unit involves briefing performers and contributors prior to filming, checking that they understand their part in the production, and keeping them updated about changes.

It is about offering support to performers and contributors, and giving them their cues, and briefing your production colleagues so that they too can provide support.

This unit is suitable for 1<sup>st</sup> Assistant Directors/2<sup>nd</sup> Assistant Directors (FILM)/Floor Managers (TV).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Brief performers and contributors	1.1 Devise a schedule for the production using <b>computer-based-software</b> (where appropriate) and <b>communicate</b> the schedule to <b>relevant people</b> .  1.2 Provide performers and contributors with clear, concise and accurate <b>information</b> on their role and responsibilities, including the dates, times and places when they are needed.  1.3 Assess and prepare for <b>contributors</b> and performers with special needs, where appropriate.  1.4 Explain clearly the intended outcomes and structure of the production to performers and <b>contributors</b> .
2. Check and clarify the understanding of contributors and performers in relation to production roles and responsibilities	2.1 Check and clarify performers' and <b>contributors'</b> understanding of the nature, requirements and implications for their part in the production.  2.2 Explain changes to the production running or recording order, time and content in sufficient time for individuals to adapt to the change.

- 2.3 Liaise, where appropriate, with **stunt personnel** to ensure that the cast and crew understand what is happening, and that the shot or sequence is achieved safely.
    - 2.4 Identify the strengths and weaknesses of performers and **contributors**.
  - 3. Offer support to contributors and performers
    - 3.1 Give clear and precise cues to performers and **contributors**.
    - 3.2 Offer appropriate support sensitively and courteously to enable effective contributions to be made.
    - 3.3 Alert the producer or production manager to any problems which may have serious implications to the schedule or budget.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Computer-based software used to:**

- (i) Produce schedules and timelines
- (ii) Break down shots, scores and elements required for shooting schedule

**B. Relevant people include:**

- (i) Talent
- (ii) Production personnel
  - administrative
  - crew
- (iii) Directors
- (iv) Producers
- (v) Support personnel (caterers, animal handlers, sign language interpreters, drivers, etc.)

**C. Type of communication methods may include:**

- (i) Verbal ( face-to-face, telephone)
- (ii) Written ( paper-based, electronic)

**D. Information may include:**

- (i) Scheduling changes
- (ii) Script changes

**E. Contributors: (Also applies to Elements 2 and 3):**

- (i) Financial contributors
- (ii) Creative contributors

**F. Stunt personnel:**

- (i) Stunt coordinator
- (ii) Stunt performers
- (iii) Special effects designer



**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to schedule the production.
2. The nature and scope of briefing information which should be provided to performers and contributors, and how this may vary with different productions.
3. Who needs to be informed of changes to the agreed nature and timing of performer's and contributors' input.
4. How to cue performers and contributors.
5. How to deal effectively and sensitively with performers and contributors of differing temperament and personality.
6. How to cater for contributors or performances with special needs.
7. Awareness of health and safety procedures.
8. Awareness of how scheduling changes affect budgets.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production schedules
  - Call sheets
  - Script changes
  - Other communication between you, contributors, performers and other relevant production personnel
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U38903: Select crew and suppliers to meet production requirements**

## Unit descriptor:

This unit is about producing specifications for the crew, the facilities and the technical services required for the production. It is about inviting suppliers to bid for contracts, and selecting crew and suppliers who can satisfy the production's requirements and meet deadlines.

This unit is suitable for Production Managers (FILM)/ Engineering Technicians (TV).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Identify and select production crew and suppliers	1.1 Select crew, as required for the production. 1.2 Interview the proposed crew, and confirm their availability and suitability. 1.3 Identify potential suppliers of facilities and technical services. 1.4 Select suppliers who can meet production requirements and deadlines.
2. Negotiate, arrange and monitor crew and supplier contracts	2.1 Negotiate contracts within established practices, company guidelines, or trade agreements, and within budgetary parameters. 2.2 Arrange contracts which meet legal requirements and which include full and accurate details of the individual's or supplier's contribution, ensuring that they are signed by all relevant parties. 2.3 <b>Monitor</b> crew and suppliers' performances to ensure that contract terms are being fulfilled. 2.4 Ensure that crew and suppliers have their own insurance, where appropriate.

- |    |   |     |   |
|----|---|-----|---|
| 3. | Ensure compliance to health and safety and operational regulations      | 3.1 | Arrange insurance where appropriate, to include cover for hazardous working.  |
|    |   | 3.2 | Confirm that crew and suppliers are aware of the relevant health and safety requirements, and that they are suitably experienced or qualified.      |
|    |   | 3.3 | Confirm that vehicle operators hold relevant operating licenses and comply with tachometer regulations.   |
| 4. | Convey accurate and timely information to relevant production personnel | 4.1 | Give production colleagues accurate and relevant information to enable them to contribute to supporting and motivating performers and contributors. |
|    |   | 4.2 | Give a clear explanation and realistic alternative, when performers' or contributors' requirements cannot be met fully or in part.                  |

**RANGE STATEMENT**

*You must cover the items below:*

**Element 2: Negotiate, arrange and monitor crew and supplier contracts****A. Monitoring techniques:**

- (i) Direct (observation)
- (ii) Indirect (review/examination of performance)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to access sources of information on potential suppliers.
2. How to access sources of information on potential crew members.
3. How to assess different styles and personalities of crew for differing types of production.
4. Health and safety requirements, including the relevant labour regulations and guidelines.
5. The available budget for crew and suppliers.
6. How to arrange contracts with crew and suppliers.
7. Knowledge of crew and equipment functions.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Interview schedule and notes
  - Supplier visits
  - Codes of contracts with crew and suppliers
  - Copies of insurance documents
  - Copies of relevant health and safety documentation
  - Copies of operating licenses for vehicle operators
  - Relevant communication between you and production personnel
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U39003: Identify and select supporting artistes and contributors**

## Unit descriptor:

This unit involves identifying the number and nature of supporting artistes and contributors needed for the production. It is about assessing and selecting supporting artistes and contributors, including giving auditions and checking that the cost and availability of preferred supporting artistes is within the production budget and timescales.

This unit is suitable for Production Managers/Line Managers (FILM) Producers (TV).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |   |
|----|---|-----|---|
| 1. | Identify suitable supporting artistes and contributors  | 1.1 | Estimate and agree the number and types of supporting artistes or contributors needed for the production.                                 |
|    |   | 1.2 | Identify the timing and duration of performances or contributions from the production schedule accurately.                                |
|    |   | 1.3 | Identify supporting artistes and contributors likely to meet requirements.  |
|    |   | 1.4 | <b>Check and confirm</b> the availability of supporting artistes to attend when auditions are planned.                                    |
|    |   | 1.5 | Find suitable alternatives when supporting artistes and contributors are unavailable.   |
| 2. | Select and confirm supporting artistes and contributors | 2.1 | Use a <b>method of selection</b> which is appropriate to the required role or contribution.   |
|    |   | 2.2 | Check the availability and cost of supporting artistes and contributors.  |
|    |   | 2.3 | <b>Select</b> those supporting artistes and contributors who offer the greatest potential for meeting the requirements of the production. |



- 2.4 **Confirm** fees with supporting artistes or their agents and arrange for contracts to be issued.
- 2.5 Keep records of contracts and store them securely.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Methods used to check and confirm:**

- (i) Direct contact with artistes/contributors
  - oral
  - written
- (ii) Indirect contact with artistes/contributor through agents
  - oral
  - written
  - demo reel

**B. Method of selection may include:**

- (i) Interviews/audition
- (ii) Internet search
- (iii) Via production houses
- (iv) Demo reel
- (v) Casting agency

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The requirements and characteristics for supporting artistes or contributors.
2. Sources of information about supporting artistes or contributors and how to access them.
3. The commercial and aesthetic criteria to use in selecting supporting artistes and contributors.
4. When and how to contact supporting artistes or their representatives.
5. Contractual arrangements and procedures, legal and ethical requirements, and obligations relating to the engagement of supporting artistes and contributors.
6. The role of casting directors and how to appoint them.
7. The legal and contractual requirements for engaging supporting artistes or contributors.
8. Factors which affect the eligibility of supporting artistes for employment in different countries.
9. Factors to be taken into consideration when employing minors and young people.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production schedules used to identify timing and duration of performance or contribution
  - Audition lists
  - Call sheets
  - Contracts
  - Quotations
  - Documentation showing how supporting artistes and contributors were identified and selected
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U39103: Record and account for income and expenditure**

Unit descriptor:

This unit involves being accountable for expenditure within given parameters and keeping accurate records of income and expenditure.

This unit is suitable for Assistant Programme Managers (TV)/Line Producers (FILM).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |  |
|----|---|-----|--|
| 1. | Account for expenditure within given parameters | 1.1 | Obtain authorisation for expenditure from people who can approve it, whenever it is required.                        |
|    |   | 1.2 | Maintain accurate and up-to-date information, including receipts, about authorised expenditure.                      |
|    |   | 1.3 | Report any significant variations promptly to the person who controls expenditure.                                   |
| 2. | Produce and share financial reports             | 2.1 | Produce accurate and up-to-date reconciliations.   |
|    |   | 2.2 | Present reconciliations and financial reports in the required format and at the required time.                       |
|    |   | 2.3 | Summarise and record agreements accurately and <b>communicate</b> them clearly to those who require the information. |

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Financial reports:
  - (i) Reconciliation statements
  - (ii) Expenditure statements
  
- B.** **Communication** methods:
  - (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How receipts should be kept and stored.
2. How information about expenditure should be recorded and stored.
3. How and when to inform people about variations from budget.
4. Why it is important to monitor actual expenditure against agreed expenditure.
5. When expenditure requires additional authorisation and who should provide this.
6. Who needs to know about variations.
7. How to reconcile expenditure.
8. How to summarise, record and communicate decisions.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Authorisation for expenditure from relevant people
  - Relevant information relating to authorised expenditure
  - Reconciliations and financial reports
  - Agreements related to income and expenditure
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.



**U39203: Brief contributors during shooting**

Unit descriptor:

This unit involves greeting and briefing contributors before a production is recorded, supporting them as necessary, and escorting them from the studio or location on completion. It is about preparing for interviews and monitoring their quality and checking their content against editorial policy and the production brief.

This unit is suitable for Production Assistants (TV)/Production Assistants/3<sup>rd</sup> Assistant Directors (FILM).

ELEMENT	PERFORMANCE CRITERIA
<i>To be competent you must achieve the following:</i>	
1. Greet and brief contributors prior to recording	1.1 Identify and greet contributors courteously, inform them of relevant security procedures and introduce them to production personnel.  1.2 <b>Inform</b> contributors clearly of any relevant studio or location practices or regulations.  1.3 Look after contributors whilst on location or in the studio, and <b>brief</b> them clearly about what is required from them.  1.4 Explain any changes to the planned running order, timing or content, in enough time to allow contributors to adapt to them.
2. Prepare for, and monitor contributor interviews	2.1 Put together an accurate interview plan where appropriate.  2.2 <b>Brief</b> the presenter or interviewer clearly on the contributor's performance, or on the thrust of the interview.  2.3 Make an accurate record of questions and answers, with timings where appropriate.

- 2.4 **Monitor** closely the quality of interviews and performances, checking content against editorial policy and the production brief and suggest changes or improvements.
    - 2.5 Obtain consent or release forms from contributors, where required.
  - 3. Escort contributor from studio or location on completion of work
    - 3.1 Oversee contributor's transport and payment arrangements, where necessary.
    - 3.2 Escort contributors from the studio or location when their work is completed.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **inform** may include the following:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B.** Methods used to **brief** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- C.** Methods used to **monitor** may include:
- (i) Direct (visual examination/review)
  - (ii) Indirect (verbal and written feedback)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Who the contributors are, and what arrangements have been made to receive them.
2. Which studio or location practices the contributors need to know.
3. The production brief and editorial policies.
4. The scope of briefing information to be given to contributors, and how this may vary with different productions.
5. How to deal effectively and sensitively with contributors of different temperament and morale.
6. How to monitor interviews and performances, and how to suggest changes and improvements sensitively to both the contributor and interviewer.
7. How and when to obtain consent of release forms and how to make payments to contributors.
8. Knowledge of established and appropriate protocols in dealing with contributors.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Correspondence related to studio or location practices or regulations and security procedures
  - Briefing materials for presenter, interviewer and contributors
  - Interview plan(s)
  - Interview questions and answers
  - Editorial policy
  - Production briefs
  - Suggested changes or improvements to interviews and performances
  - Consent or release forms from contributors
  - Correspondence relating to contributors transport and payment arrangements
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U39303: Co-ordinate production paperwork**

## Unit descriptor:

This unit involves producing relevant production paperwork, such as schedules, scripts, call sheets, technical requisitions, camera sheets, cast and crew lists etc.

It is about obtaining information on the progress with the production, collecting all the information needed for production support paperwork, and issuing it promptly in the required format to all those who need it. It involves ensuring that the information is accurate and up-to-date and informing people when there are changes.

It is about communicating the production plan and schedule to production colleagues, and giving any instructions needed.

This unit is suitable for Producers (TV)/1<sup>st</sup> Assistant Directors/Secretaries (FILM).

ELEMENT	PERFORMANCE CRITERIA
	<i>To be competent you must achieve the following:</i>
1. Obtain production progress information	1.1 Confirm what <b>information</b> is to be included in <b>support paperwork</b> , and the required format. 1.2 Obtain from <b>relevant sources</b> the information to be included. 1.3 Check that the <b>information</b> you have collected is accurate and up-to-date. 1.4 Check that any calculations in the information are correct. 1.5 Identify any changes from earlier versions of <b>support paperwork</b> from the <b>information</b> you have collected.
2. Produce and issue production progress information to relevant people	2.1 Produce clear and accurate support paperwork in the required format and which contains all the required <b>information</b> . 2.2 Circulate the <b>support paperwork</b> promptly to all those who require it, informing them about any changes from earlier versions.

- 
- 2.3 **Communicate** the requirements of the production plan, schedule and scripts to production team members in time for them to take appropriate action.
3. Maintain and coordinate accurate, up-to-date production progress information
- 3.1 Maintain up-to-date **information** on production progress.
- 3.2 Compare progress against plans and schedules on a regular basis.
- 3.3 Work closely with colleagues on shoots.
- 3.4 Compile accurate **information** for the daily progress reports.
- 3.5 Co-ordinate relevant **information** for the call sheet.
- 3.6 Maintain the confidentiality of sensitive information, including artistes' contact details.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Types of **information** may include:
- (i) Verbal (face-to-face, telephone, anecdotal)
  - (ii) Written (electronic, paper-based)
- B.** **Support paperwork** may include (but not limited to) the following types of information:
- (i) Planning
  - (ii) Scheduling
  - (iii) Technical
  - (iv) Financial
  - (v) Compliance
  - (vi) Internet
- C.** **Relevant sources** of information may include (but not limited to):
- (i) Production personnel
  - (ii) Local authorities
  - (iii) External agencies
  - (iv) Contributors
- D.** Methods used to **communicate** may include:
- (i) Verbal (face-to-face, telephone, electronic)
  - (ii) Written (paper-based, electronic)



**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The production requirements, including changes to previous plans.
2. Sources of relevant information on production progress.
3. Who needs the information contained in the support paperwork.
4. The different types of support paperwork which are required at different stages of a production.
5. Standard formats for presenting information and when they should be used.
6. The deadlines and procedures for circulating paperwork.
7. Who needs the information about the production plan and schedule, and when they need it.
8. Sources of relevant information on production progress.
9. The information required on a call sheet.
10. An awareness and familiarity with relevant emerging technologies.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - A minimum of three forms of clear and concise production support paperwork in required formation and containing all the relevant information (including call sheet, shooting schedule and contact information).
  - Documentation illustrating relevant sources used to gather information to be included and demonstrating the currency and accuracy of the information (including any calculations).
  - Information collected, earlier versions of support paperwork with any changes identified.
  - A minimum of three forms of clear and concise support paperwork in required format, containing all the relevant up-to-date information (including production plan, schedules and scripts).
  - Daily progress reports over a period of time.
  - Confidential documentation.
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U39403: Monitor and control the progress of productions**

## Unit descriptor:

This unit involves making sure that everyone knows what is expected of them, and that they are informed of any changes to the schedule.

It is about monitoring the progress of the schedule, and communicating with everyone concerned. It involves identifying any discrepancies between actual and planned progress, and suggesting realistic solutions to the problems.

It is about justifying any changes to the schedule in terms of costs and logistics, and ensuring that all employment, legal and contractual agreements are adhered to.

This unit is suitable for Producers/Assistant Programme Managers (TV).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Communicate and agree the production schedule with the relevant people | 1.1 | Facilitate regular production meetings to ensure that everyone knows what they have to do in all stages of the production.   |
|    |  | 1.2 | Establish <b>communication systems</b> which enable the efficient flow of <b>information</b> .   |
|    |  | 1.3 | Agree with all those involved that the planned schedule is realistic and achievable after the location recce.  |
|    |  | 1.4 | Identify any possible problems that may arise, and plan for contingencies.   |
| 2. | Monitor and communicate actual and planned progress                    | 2.1 | Confirm that all employment, legal health and safety, insurance and contractual agreements are adhered to and understood by everyone and taken into account, both within the planned schedule and during the production, especially if changes are made. |
|    |  | 2.2 | Gather sufficient information to prepare regular progress reports, and in order to make accurate checks of progress against the call sheet.  |

- 2.3 Identify any discrepancies between actual and planned progress, and the reasons for them, and suggest realistic solutions to the problem.
  - 3.1 Justify any changes to the schedule in terms of cost logistics, to the appropriate authorities.
  - 3.2 Notify colleagues promptly of changes to the production schedule.
- 3. Justify and communicate schedule cost logistics changes and where relevant

**RANGE STATEMENT**

*You must cover the items below:*

- A. Communication systems** may include:
- (i) Internal (production crew)
  - (ii) External (appropriate authorities)
- B. Types of information** may include:
- (i) Verbal (face-to-face, telephone anecdotal)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The ability to identify discrepancies between actual and planned progress.
2. Different types of communication systems, and how and when best to apply them.
3. When changes to the schedule or content may be necessary, and how to justify the changes in terms of cost, logistics and health and safety.
4. Who needs to know about changes to the schedule.
5. Employment, legal, insurance, contractual, and health and safety regulations, and how they can affect the schedule.
6. What factors could cause delays to productions, and the need for contingency planning.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production meeting – Agendas and Minutes
  - Evidence of the establishment of communication systems
  - Production schedule(s) and call sheet(s)
  - Evidence of contingency planning (activities and decisions)
  - Briefing documentation related to relevant insurance and contractual agreements
  - Relevant legal, employment and health and safety regulations adhere to
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U39503: Plan and schedule post-production activities**

## Unit descriptor:

This unit involves planning, budgeting and reporting on the progress of the post-production schedule. It is about liaising closely with the relevant people, and knowing when to refer upwards in case of difficulties, or when the schedule is in danger of slipping.

It involves ensuring that the post-production phase runs smoothly, delegating key activities as appropriate.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |  |
|----|---|-----|--|
| 1. | Plan and communicate post-production resources and requirements             | 1.1 | Plan and agree the post-production schedule, identifying the main activities to be completed.                                |
|    |   | 1.2 | Select, negotiate and agree post-production services and crew, including editors, equipment, soundtrack laying, and dubbing. |
|    |   | 1.3 | <b>Convey</b> the requirements of the original creative brief and script to those involved in the post-production process.   |
|    |   | 1.4 | Specify clear outcomes and criteria for editing.   |
|    |   | 1.5 | Ensure that the editing process follows stipulated requirements by monitoring the output regularly.                          |
| 2. | Review, monitor and report post-production budget, expenditure and schedule | 2.1 | Review the post production sections of the budget, and where necessary adjust accordingly.                                   |
|    |   | 2.2 | <b>Monitor</b> financial costs and, working with the production accountant, prepare estimates for costs reports.             |



- 2.3 Monitor progress with the correct level of involvement, but without antagonising the creative crew.
- 2.4 Refer upwards when progress is likely to compromise the schedule.
- 2.5 Maintain a network of contacts to use when faced with a problem.
- 2.6 Liaise and discuss details with all levels of crew, suppliers, creative talent and executives.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **convey** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B.** Methods used to **monitor** may include (Also applies to element 2)
- (i) Direct observation
  - (ii) Indirect (verbal and written feedback from others)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The critical path of the post-production process.
2. How to calculate the cost of post production facilities and crew in respect of previously calculated budget parameters.
3. How to budget the delivery items properly.
4. Any pre-existing decisions and discussions between producer or director and the prospective post production crew.
5. The uses of, and the need for, various items required and produced by the post production department.
6. Film laboratory methods and practices.
7. The processes in the production of titles and special effects.
8. The process of music recording.
9. The procedures of creating digital elements on film.
10. The final delivery elements and formats required.
11. Key details of contracts and agreements.
12. When and when not to refer upwards.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Post production schedule
  - Relevant post production lists and documentation pertaining to services, crew and other relevant contacts
  - Creative brief and script indicating adjustments made during editing process
  - Post production budget and expenditure documentation with necessary adjustments
  - Estimates for cost reports
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U39603: Prepare and confirm use of locations**

## Unit descriptor:

This unit involves checking what locations are needed for the production and identifying what is needed to prepare the locations for filming as well as calculating the cost of any changes that need to be made.

It is about negotiating with location owners and local authorities, and ensuring that location details are made known to all relevant people. It is about providing appropriate signage for the location, making sure that the necessary equipment is available and putting security arrangements in place.

This unit is suitable for Producers/Outside Broadcasts (OB)/Coordinators (TV)/Local Managers/Unit Managers (FILM).

ELEMENT	PERFORMANCE CRITERIA
	<p><i>To be competent you must achieve the following:</i></p>
1. Check and clarify location requirements with relevant departments	<p>1.1 Discuss and identify the director and Head's of Department's (H.O.D.) requirements for each location.</p> <p>1.2 Arrange a technical recce for heads of department to visit each location.</p> <p>1.3 Clarify the specific <b>requirements</b> of each department and consider how these may impact on the location and its environment.</p>
2. Negotiate use of locations between location owners, local authorities and production company	<p>2.1 Agree the use of a location with its owner and confirm terms and conditions, including any changes that may be necessary to the location.</p> <p>2.2 Notify the relevant authorities and make initial applications, where specific permissions for parking permits and suspensions or road closures are required.</p> <p>2.3 Provide the <b>necessary information</b> for the preparation of a contract between the production company and the location owner, and ensure that the contract and relevant insurance cover are signed by all <b>parties</b>.</p>

- |    |   |     |  |
|----|---|-----|--|
|    |   | 2.4 | Ascertain unit size and the facilities required and prepare adequate parking arrangements.   |
|    |   | 2.5 | Confirm all arrangements with the relevant local authority, providing full details of planned filming and secure dispensations for parking where needed.                                     |
| 3. | Ensure location details are provided to all relevant people       | 3.1 | Consult with the police and relevant authorities keeping them fully informed of planned activities.  |
|    |   | 3.2 | <b>Inform</b> by appropriate means, potentially affected local residents and businesses, about the nature and schedule of the filming.   |
|    |   | 3.3 | Drive the proposed vehicular route and write the movement order, taking into account the height and width restrictions, the limitations for oversized vehicles and road conditions.          |
|    |   | 3.4 | Deliver the movement order and maps of the production office in adequate time for delivery to the unit.  |
|    |   | 3.5 | Arrange access to locations and where necessary obtain keys beforehand.  |
| 4. | Ensure location equipment, security and site requirements are met | 4.1 | Book equipment as needed, including signage and barriers.  |
|    |   | 4.2 | Decide on the levels of security required and make appropriate arrangements, ensuring that the necessary signage, if permitted, is in place.   |
|    |   | 4.3 | Find appropriate site for studio, offices and workshops for all departments in regions where there are no film studios, taking account of their specific needs and health and safety issues. |

- 5. Ensure final cleanup and handover of location to location owner
  - 5.1 Assess damage to location, if any.
  - 5.2 Arrange for cleaning crew to undertake thorough cleaning in contract.
  - 5.3 Ensure property is returned to condition in contract.
  - 5.4 Arrange for walk-through and sign-off with owner of property.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Location requirements:**

- (i) Special needs (e.g. disability, child actors, animal handlers, interpreters)
- (ii) On-set
- (iii) Off-set
- (iv) Indoor
- (v) Outdoor
- (vi) Production personnel

**B. Necessary information may include:**

- (i) Financial
- (ii) Facilities
- (iii) Production needs
- (iv) Local regulations and permissions
- (v) Environmental issues
- (vi) Health and Safety

**C. Parties may include:**

- (i) Heads of departments
- (ii) Local authorities
- (iii) Location owner(s)

**D. Informing may include the following methods:**

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)



**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The various permissions and permits which may be required, including parking suspensions or road closures.
2. How to contact and liaise with the relevant authorities.
3. The information required for the preparation of contracts with the location owner.
4. How to ascertain parking requirements.
5. Methods of contacting local residents and businesses.
6. How to contact location owners.
7. The height, width and weight for vehicles and equipment.
8. How to control access to locations.
9. How to clearly communicate the requirements of the production to the location owners and others likely to be affected by intended filming.
10. The requirements of setting up studio and office space, including health and safety aspects, in regions where there are no film studios.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Visit schedules
  - Applications for specific permissions, parking permits and suspensions or road closures, where required
  - Information provided for the preparation of a contract between the production company and location owner
  - Insurance cover documentation
  - Location/facility plans
  - Confirmation documentation between you and local authorities
  - Movement order and maps related to the vehicular route
  - Equipment booking forms
  - Signage
  - Correspondence showing security arrangements
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U39703: Manage locations for a production**

## Unit descriptor:

This unit involves dealing with all matters concerned with managing a location. It is about establishing systems for controlling access to locations, and monitoring access and visiting arrangements, including vehicle parking. It involves monitoring the security of the location and minimising disruption to the public.

It is about ensuring that the location is a safe place to work, and that the general public will not be endangered by any production activities. It involves organising contracts and payments, liaising with other departments as necessary. It is about managing split locations and unit moves.

It involves ensuring full reinstatement of the site when work at the location has ended, reconciling the budget, and returning contracts.

This unit is suitable for Producers/Outside Broadcasts (OB)/Coordinators (TV)/Location Managers/Unit Managers (FILM).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Establish and monitor security systems and procedures at locations | 1.1 | Ensure that systems and procedures for monitoring and controlling access to locations meet all production requirements for access and security and relevant legal and regulatory requirements. |
|    |  | 1.2 | Implement suitable procedures to authorise access and to identify authorised staff and visitors.   |
|    |  | 1.3 | <b>Authorise</b> and <b>monitor</b> arrangements for receiving and escorting visitors.   |
|    |  | 1.4 | Ensure that signs and notices explaining and specifying access requirements and restrictions are up-to-date, and that they are positioned to attract attention.                                |
|    |  | 1.5 | <b>Monitor</b> closely the procedures for dealing with breaches in security.   |

- 1.6 Ensure that complete and accurate records of security breaches and incidents are maintained and acted upon.
- 2. Manage split locations and unit moves
  - 2.1 Manage split locations, controlling and allocating resources as required.
  - 2.2 Organise moves by the production unit to other locations, where necessary.
  - 2.3 Ensure that the site is reinstated to its former condition upon completion of all work.
  - 2.4 Send letters of thanks or apology, as appropriate, to relevant individuals and organisations.
  - 2.5 Reconcile the budget for work undertaken at a location at the earliest opportunity.
  - 2.6 Return contracts promptly to individuals and organisations for sign off.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **authorise** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B.** Methods used to **monitor** may include:
- (i) Direct (visual examination/review)
  - (ii) Indirect (verbal and written feedback)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. Methods of controlling access to locations.
2. How to identify and organise special security arrangements.
3. Methods of liaising about access with the police, private security firms and other agencies.
4. How to access and meet the requirements for signage.
5. The legal and insurance requirements affecting access to locations.
6. How to monitor security, including contract compliance.
7. How to prevent or respond to breaches in security.
8. The legal and contractual implications of security arrangements.
9. Potential dangers to the general public caused by working on location.
10. The problems associated with working at split locations.
11. The implications of moving the production unit to a different location.
12. The importance of reinstating the location to its original condition.
13. How to reconcile the budget.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Production requirements for access and security
  - Legal and regulatory requirements relating to production
  - Procedures implemented to authorise access and to identify authorised staff and visitors
  - Documentation specifying up-to-date access requirements and restrictions
  - Procedures for dealing with breaches in security
  - Complete and accurate records of breaches and incidents
  - Documentation relating to split locations and unit moves, where appropriate
  - Letters of thanks or apologies, as appropriate, to relevant individuals and organisations
  - Reconciled budget
  - Signed contracts returned to individuals and organizations
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U39803: Produce a shoot for a programme insert**

Unit descriptor:

This unit involves being responsible for programme inserts shoots. It is about planning the shots, structuring the story, and working with the camera crew.

This unit is suitable for Production Assistants (TV ONLY).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Plan and structure programme insert shots and story            | 1.1 | <b>Decide</b> how to tell the story in terms of both content and style, and select suitable interviewees and contributors.   |
|    |  | 1.2 | <b>Plan</b> the content and structure of the interviews, deciding what backgrounds and shot sizes to use.  |
|    |  | 1.3 | <b>Plan the shots whilst recognising the</b> need to be flexible and to respond to unfolding events.   |
|    |  | 1.4 | Ascertain the required duration, duration aspect ratio and the required format.  |
|    |  | 1.5 | <b>Brief</b> crew or presenter before the shoot and be fully open to their suggestions.  |
|    |  | 1.6 | <b>Decide</b> on the equipment and materials needed, ordering and checking them before the filming day.  |
| 2. | Work with crew and presenter to produce programme insert shots | 2.1 | Give clear directions to contributors and to any crew or presenter in a way that recognizes their specialist expertise.  |
|    |  | 2.2 | Make decisions that enable the schedule to be maintained without compromising the finished item, if delays occur.  |
|    |  | 2.3 | Choreograph presenter pieces to camera. If working with a presenter, <b>decide</b> which supplementary questions are needed, and which questions need to be repeated as reversals. |



- 3. Follow and maintain correct programme procedures and paperwork
  - 3.1 Confirm that correct procedures are followed to produce footage which is of broadcast standard.
  - 3.2 Ensure that contributors sign consent and release forms at the appropriate times.
  - 3.3 Maintain the confidentiality of sensitive information, including artistes' contact details and call sheets.
  
- 4. Wrap up location shoot
  - 4.1 Ensure that all equipment and materials are safely packed, and that the studio is left as you found it.
  - 4.2 Return equipment and materials promptly, giving footage to appropriate personnel.

**RANGE STATEMENT**

*You must cover the items below:*

- A.** Methods used to **decide** may include: (also applies to Element 2)
- (i) Individually
  - (ii) Group-based
- B.** Methods used to **plan** may include:
- (i) Individually
  - (ii) Group-based
- C.** Methods used to **brief** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How, when and why a video camera should be colour-balanced.
2. How to identify and organise special security arrangements.
3. The need to be flexible and to respond to unfolding events.
4. What shots you need to make a sequence which will cut together and which will have no continuity problems.
5. Framing, composition, depth of field, and the capability of different lenses and cameras.
6. When it is appropriate to use radio microphones, and when lights are needed.
7. How to get the best performance out of presenters and interviewees.
8. How to interview contributors on camera.
9. How to disguise the identity of an interviewee when necessary.
10. The dangers of flashing images and how to edit such sequences to ensure compliance with industry standards.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Planning and decision making documentation
  - Documentation demonstrating use of the required duration, aspect ratio and format for the insert shot
  - Briefing documentation
  - Equipment and material check lists and order forms
  - Correspondence to crew or presenter while on location, showing recognition of their specialist expertise
  - Supplementary questions and questions required to be repeated as reversals
  - Relevant procedures and guidelines related to the production of broadcast standard footage
  - Confidentiality documentation
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U39903: Produce a location shoot for a complete programme**

## Unit descriptor:

This unit involves being responsible for a complete programme shot on location. It is about planning the shots, structuring the story, compiling a paper edit, selecting music and working with the crew on location.

This unit is suitable for Producers.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |   |
|----|---|-----|---|
| 1. | Plan and structure programme shots and story              | 1.1 | <b>Decide</b> how to tell the story in terms of both content and style, and select suitable interviewees and contributors.                            |
|    |   | 1.2 | <b>Plan</b> the content and structure of the interviews, deciding what backgrounds and shot sizes to use.   |
|    |   | 1.3 | <b>Plan</b> the shots whilst recognising, once on location, powerful images and appropriate details.  |
|    |   | 1.4 | <b>Approve</b> the choice of locations and <b>check</b> that relevant permissions have been secured, and that risk assessments have been carried out. |
|    |   | 1.5 | Ascertain the required duration, what aspect ratio is required, and on what format the insert is to be shot   |
|    |   | 1.6 | Maintain complete and accurate records of security breaches and incidents and act upon breaches and incidents where required.                         |
|    |   | 1.7 | Decide on the equipment and materials needed and order and check them before the filming day.   |
| 2. | Work with crew and presenter to produce programme footage | 2.1 | Give clear directions to contributors and to any crew member or presenter in a way that recognizes their specialist expertise.                        |

- |    |   |     |  |
|----|---|-----|--|
|    |   | 2.2 | Make decisions that enable the schedule to be maintained without compromising the finished item, if delays occur on location.  |
|    |   | 2.3 | <b>Decide</b> which supplementary questions are needed, and which questions need to be repeated as reversals, if working with a presenter                                  |
|    |   | 3.1 | View the rushes daily and select and log interviews and actuality and B roll.  |
| 3. | Organise the compilation of a paper edit and select music | 3.2 | <b>Compile</b> an accurate paper edit of the insert with the appropriate directions for the editor.  |
|    |   | 3.3 | Work closely with the off-line and on-line editors and dubbing mixers.   |
|    |   | 3.4 | Oversee the voice-over recording session, ensuring that the selected voice over take fits the picture in both duration and tone, without deviating from the agreed script. |
|    |   | 3.5 | Check content for compliance with legal, ethical and regulatory codes and with the broadcaster's requirements.   |
| 4. | Wrap up location shoot                                    | 4.1 | Ensure that all equipment and materials are safely packed, and that the location is left as you found it.  |
|    |   | 4.2 | Return equipment and materials promptly, giving footages to appropriate personnel.   |

**RANGE STATEMENT**

*You must cover the items below:*

**A** Methods used to **decide** may include: (Also applies to Element 2)

- (i) Individually
- (ii) Group-based

**B.** Methods used to **plan** may include:

- (i) Individual
- (ii) Group-based

**C.** Methods used to **approve** may include:

- (i) Direct (face-to-face, telephone)
- (ii) Indirect (paper-based, electronic)

**D.** Methods used to **check** may include:

- (i) Direct (practical)
- (ii) Indirect (verbal and written feedback)

**E.** Methods used to **brief** may include:

- (i) Verbal (face-to-face)
- (ii) Written (paper-based, electronic)

**F.** Methods used to **compile** may include:

- (i) Visual assessment
- (ii) Aural assessment
- (iii) Written

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How, when and why a video camera should be colour-balanced.
2. How to identify and organise special security arrangements.
3. Methods of liaising about access with the police, private security firms and other agencies.
4. How to ensure that you comply with privacy and trespass laws when approving and using locations.
5. The need to be flexible and to respond to unfolding events on location.
6. What shots you need to make a sequence which will cut together and which will have no continuity problems.
7. When non-standard equipment is required, and how to obtain a similar effect with the equipment available.
8. When extra crew is needed, and why it is more cost-effective to increase the size of the crew under certain circumstances.
9. Framing, composition, depth of field, and the capability of different lenses and cameras.
10. When it is appropriate to use radio microphones, and when lights are needed.
11. How to get the best performance out of presenters and interviewees.
12. How to interview contributors on camera.
13. How to structure the item in a way that best tells the story.
14. The need for a paper edit and the financial implications of starting an off-line edit without proper preparation.
15. The principles of how the pictures should compliment the script.
16. The use and importance of music in the sound track and the logistical and financial implications of using different music sources.
17. The legal and ethical issues that affect broadcast material and how to seek advice about potentially sensitive material.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Planning and decision-making documentation
  - Approval documentation
  - Relevant checklists
  - Documentation demonstrating use of the required format and aspect ratio
  - Briefing documentation
  - Relevant equipment and materials documentation
  - Correspondence to crew or presenter while on location, showing recognition of their specialist expertise
  - Supplementary questions and questions required to be repeated at reversals
  - Relevant permissions
  - Risks assessments
  - Confidential documentation
  - Interview documentation
  - Paper edit
  - Documentation indicating relevant legal, ethical and regulatory codes
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U40003: Monitor documentary productions**

## Unit descriptor:

This unit involves checking and confirming the plan and schedule for the shoot and monitoring progress in shooting against the schedule.

It is about checking the availability of contributors, facilities and services to maximise the time spent filming and informing relevant people when there are changes to the schedule during the shoot.

It involves accurately noting the appropriate reference for each take, its identity, content and timing and checking the shoot's log for completeness as well as distributing the appropriate notes to the people who need them.

You will be required to monitor the appearance, positioning and actions of the presenters and contributors for continuity and check what the presenter and contributors say against the script.

This unit is suitable for Producers (TV and FILM or a similar role).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

1. Check, confirm and monitor programme plan and schedule

- 1.1 Check and confirm the plan and schedule for the shoot, and **communicate** them clearly to members of the production team.
- 1.2 **Inform** the relevant people promptly during the shoot when there are changes to previously agreed plans or schedules.
- 1.3 Confirm that contributors and location owners have signed consent and release forms, where appropriate.
- 1.4 **Monitor** shooting progress against the schedule closely.
- 1.5 Note the implications of shoots which proceed faster or slower than scheduled, and take appropriate action to maximise the time spent filming.
- 1.6 Check the availability of contributors, facilities and services continually, in order to maximise the time spent filming.

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|----|---|-----|--|
|    |   | 1.7 | Note accurately and report to the production team, any decisions made during the shoot which affect the shoot's output, or the schedule for future shoots. |
| 2. | Record programme details and distribute to appropriate people | 2.1 | Note accurately and legibly the appropriate reference, identity, content and timing for each take or re-take.  |
|    |   | 2.2 | Keep accurate notes of the interviewer's questions during recording.   |
|    |   | 2.3 | <b>Brief</b> the interviewer when necessary during the recording of reversal questions.  |
| 3. | Supervise shoot ensuring compliance to relevant procedures    | 3.1 | Ensure that correct procedures are followed to produce footage which is of broadcast standard.   |
|    |   | 3.2 | <b>Identify</b> situations where the crew should be as unobtrusive as possible and plan in advance how to accomplish this.                                 |
|    |   | 3.3 | Ensure that contributors and location owners sign consent and release forms at the appropriate times.  |
| 4. | Wrap up programme shoot                                       | 4.1 | Wrap up, ensuring that all equipment and materials are safely packed, and that the location is left as you found it.                                       |
|    |   | 4.2 | Return equipment and materials promptly, giving footage to appropriate personnel.  |

**RANGE STATEMENT**

*You must cover the items below:*

**A.** Methods used to **communicate** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**B.** Methods used to **inform** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**C.** Methods used to **monitor** may include:

- (i) Visual examinations
- (ii) Indirect (verbal and written feedback from others)

**D.** Methods used to **brief** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based) electronic

**E.** Methods used to **identify** may include:

- (i) Direct observation
- (ii) Indirect (verbal and written feedback from others)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to assess the impact of changes on the schedule for current and future shoots.
2. The ongoing availability of contributors, facilities and services.
3. Sources of information to clarify the shoot requirements.
4. What information to record and how to record it.
5. What the continuity requirements are.
6. How to identify undesirable discrepancies in continuity.
7. Methods of recording continuity and which terminology to use.
8. How to disguise the identity of an interviewee when necessary.
9. The dangers of flashing images and how to edit such sequences to ensure compliance with industry standards.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Complete programme plan for location shoot
  - Programme schedule for complete programme
  - Correspondence used to brief and inform production team, contributors and other relevant people about agreed programme plan and schedule changes and decisions made during shoot
  - Recorded programme details specifically including appropriate take reference, identity, content and timing
  - Notes of interviewer questions
  - Documentation used when briefing interviewer during the recording of reversal questions
  - Contributor and local owners signed and dated consent and release forms
  - Correspondence relating to transportation and packaging of equipment and materials
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U40103: Monitor production activities during recording sessions**

## Unit descriptor:

This unit involves monitoring production activities during recording sessions, and calling the correct shot number from the script, in the correct sequence and on time. It is about previewing the next or upcoming shot on source monitors and comparing it with the script.

It involves confirming and implementing the director's instructions for changes to shots, and communicating these clearly to the appropriate people.

It is about calculating the duration of each sequence and of the whole programme, counting in and out of pre-recorded sequences, monitoring timings, identifying any over-or under- runs, and re-calculating timings when there are changes.

It also involves logging takes and producing accurate edit notes.

This unit is for Producers (TV ONLY).

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |   |     |   |
|----|---|-----|---|
| 1. | Supervise and communicate recording activities with appropriate persons | 1.1 | Call the correct shot number from the script accurately and audibly, in the correct sequence, and on time.                    |
|    |   | 1.2 | Preview the next or upcoming shot on source monitors, comparing it with the script, and announce it accurately and audibly.   |
|    |   | 1.3 | Give standby warnings to VT/media operators, cueing them, if required.  |
|    |   | 1.4 | Inform the director promptly, if there is any discrepancy between the agreed script and the next upcoming source.             |
|    |   | 1.5 | Confirm and implement the director's instructions for changes to shots, communicating them clearly to the appropriate people. |
|    |   | 1.6 | Count down pre-recorded inserts IN and OUT accurately.  |



- 2. Calculate and monitor sequence and programme timings
  - 2.1 Calculate the duration of the programme and of each sequence accurately.
  - 2.2 Monitor sequence timings throughout the programme.
  - 2.3 Count pre-recorded inserts in and out accurately.
  - 2.4 Count accurately and clearly to fixed points within the programme, so that you are audible to both the production and technical teams.
  - 2.5 Compare actual timings to estimates accurately.
  - 2.6 Report rehearsal timings and any significant discrepancies.
  - 2.7 Recalculate timings when changes are made to programme content and running order.

**RANGE STATEMENT**

No range items

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to identify shots in sequence.
2. Which shot calling methods to use, and how to use them.
3. How to calculate timings and monitor sequences.
4. How to count accurately.
5. Who to inform of any discrepancies.
6. Methods of communicating with programme personnel, and how to use them.
7. Why and how changes affect the programme running time.
8. Which technical terms to use.
9. How to reference takes.
10. What information to record.
11. How to produce and distribute edit notes.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Scripts and shot lists
  - Production notes (taken or received)
  - Programme schedules and timings (actuals, estimates and revised)
  - Rehearsal timings
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

### (3) Context of Assessment

Evidence from simulations **is not** acceptable for this unit.

**U40203: Support music productions**

## Unit descriptor:

This unit involves previewing the music and splitting it into lyrics and instrumental bars and beats. It is about producing script breakdowns of lyrics and instrumentals, and correctly counting the bars and beats for each element.

It involves calculating correctly and noting on the associated paperwork the number of bars and beats covered by each shot, counting bars and beats accurately in time with the music, and giving the breakdowns to the relevant people. It is about calling shots in the correct sequence, and in time for camera operators to complete their shot sequences, and identifying the next or upcoming shot.

This unit is suitable for Sound Engineers.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Produce and distribute script breakdowns of lyrics and instrumentals for relevant people | 1.1 | Preview the music accurately, and split it into lyrics and instrumental bars and beats.                                  |
|    |  | 1.2 | Preview the music before rehearsals to identify the required segments when it is available.                              |
|    |  | 1.3 | Use <b>relevant sources</b> to produce script breakdowns of lyrics and instrumentals.                                    |
|    |  | 1.4 | Count the bars and beats for each element correctly.   |
|    |  | 1.5 | Note, accurately in rehearsal the director's decisions and instructions about camera use and shot sequence and duration. |
|    |  | 1.6 | Calculate and note on the associated paperwork the number of bars and beats covered by each shot.                        |
|    |  | 1.7 | Communicate the breakdowns promptly to the relevant people.  |

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- |    |  |     |   |
|----|--|-----|---|
| 2. | Identify and call appropriate shots  | 2.1 | Note changes to the shots decided in rehearsal, work out new breakdowns, and <b>communicate</b> them promptly and clearly to the relevant people.     |
|    |  | 2.2 | Call shots clearly and unambiguously in the correct sequence, identifying the next or upcoming shot.  |
|    |  | 2.3 | Call shots in time for camera operators to complete their shot sequences at the time and position required.   |
| 3. | Identify and communicate unplanned programme variations to relevant people | 3.1 | Note unplanned variations in the timing and duration of the performance, and their consequences for programme running time.                           |
|    |  | 3.2 | <b>Communicate</b> unplanned variations clearly to the relevant people.   |
|    |  | 3.3 | Relay clearly programme opening and closing visual or audio links to network control or to presentation/master control, to ensure smooth transitions. |
|    |  | 3.4 | Report programme over-or under-runs to network control or to presentation/master control promptly and precisely.                                      |
|    |  | 3.5 | Identify programme content that needs to be reported, and advise network control or the duty officer.   |

**RANGE STATEMENT**

*You must cover the items below:*

- A. Relevant sources** may include:
- (i) Design and staging department
  - (ii) Sound department
  - (iii) Composers and musicians
- B. Methods used to **communicate**** may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. How to read music at a level appropriate to production content.
2. How to count bars and beats from written and performed music.
3. How to identify the implications for shot calling of directors' decisions about cameras, and shot sequences and durations.
4. Which sources of information for scripting lyrics and instrumentals to use.
5. How to identify shots in sequence.
6. What terminology to use.
7. Which slot calling methods to use, and how to use them.
8. Who to inform of any unplanned variations and programme changes.
9. Identify and distinguish the sound of each musical instrument.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Relevant music production scheduling and breakdown lists
  - Communication with relevant sources used to produce script breakdowns
  - Rehearsal and performance notes (showing unplanned variations)
  - Associated production paperwork
  - Reports indicating over- or under-runs
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Where it is not possible to gain evidence of dealing with all of the activities, questioning and/or simulations may be used to gather evidence of your competence in this area. Simulations must reflect the requirements of the real working environment.

**U40303: Maintain continuity during the production**

Unit descriptor:

This unit involves constructing an accurate script breakdown, checking continuity between takes, checking words and actions to make sure that they are consistent with the script, and identifying and dealing with any discrepancies or unplanned departures from the script. It is about checking that all parts of the script and all scenes are covered, and keeping accurate continuity records and distributing them to the relevant people.

This unit is suitable for Script Supervisors/Continuity (FILM)/Production Assistants.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |   |
|----|--|-----|---|
| 1. | Construct script breakdown and monitor visual and aural elements | 1.1 | Construct a correct script breakdown, and distribute it.  |
|    |  | 1.2 | <b>Monitor</b> visual and aural elements for continuity between shots and takes, including taking reference photographs.  |
|    |  | 1.3 | Identify undesirable discrepancies in the nature, appearance, positioning or functioning of elements.   |
|    |  | 1.4 | <b>Inform</b> the director if the conventions of single camera shooting are likely to be transgressed.  |
| 2. | Maintain continuity records                                      | 2.1 | Check actions and spoken words against the script, noting clearly any unscripted words and actions.   |
|    |  | 2.2 | Provide accurate notes of slates, takes, times and changes to the scripts to facilitate the editing process, ensuring that these are distributed to the appropriate people. |
|    |  | 2.3 | <b>Monitor</b> the script to confirm that all scenes and all parts of each scene and shots are covered.   |

3. Communicate and distribute relevant information to the relevant people
  - 3.1 Treat performers and crew with tact and diplomacy when informing them of any continuity errors.
  - 3.2 Notify the relevant people about any discrepancies, and the implications for programme integrity, and about any agreed changes to the script.
  - 3.3 Exchange relevant information with camera and sound crew, make-up, costume and props.
  - 3.4 Produce and distribute production reports and short-listed scripts to relevant people.
  - 3.5 Time the script, and keep accurate records of estimated screen times with over-and/under-runs, from pre-production to the end of filming, and inform the relevant people.
  - 3.6 Note any programme changes which affect the musical performance, and communicate them clearly and promptly to the relevant people.

**RANGE STATEMENT**

*You must cover the items below:*

**A.** Methods used to **monitor** may include:

- (i) Direct observation
- (ii) Indirect (verbal and written feedback from others)

**B.** Methods used to **inform** may include:

- (i) Verbal (face-to-face, telephone)
- (ii) Written (paper-based, electronic)

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. What the continuity requirements are.
2. How to identify undesirable discrepancies in continuity.
3. Different methods of recording continuity.
4. The needs of the artistes in relation to continuity, and how to discuss continuity points in a constructive and sensitive fashion.
5. The conventions of single camera shooting, including 'crossing the line'.
6. The requirements of post production editors, and of the post production process.
7. The technical specifications of the shot.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Correct script breakdown
  - Reference photographs
  - Notes indicating undesirable discrepancies in the nature, appearance, positioning or functioning of visual and aural elements and implications for programme
  - Notes clearly indicating unscripted words and actions
  - Records indicating estimated screen times with over and under-runs
  - Accurate notes of slates, takes, times and changes to the scripts related to editing process
  - Relevant production reports and shot-listed scripts.
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.



**U40403: Prepare production materials for external use**

## Unit descriptor:

This unit involves preparing information for the public and press, in the form of publications such as fact sheets, pamphlets and booklets to accompany productions, and publicity material such as production billings, press releases, related websites, text pages and fact sheets.

It is about writing, editing and preparing material for publication and knowing what information to issue and how best to present it according to the nature of the audience. Such material may be produced during production.

It involves demonstrating an awareness of the legal and ethical considerations surrounding the release of information to the press and public, especially where sensitive or contentious issues are involved.

This unit is suitable for Publicists/Public Relation Officers (TV/FILM).

ELEMENT	PERFORMANCE CRITERIA
1. Write, edit and prepare material for publication	<p><i>To be competent you must achieve the following:</i></p> <p>1.1 Identify and agree the need for and requirements of production publications.</p> <p>1.2 Identify with decision makers the resources and timescales needed to produce the material.</p> <p>1.3 Discuss and agree the style, intended audience, content, length and quality of the material required.</p> <p>1.4 Collate factual and graphic material and assess it for its relevance and accuracy.</p> <p>1.5 Prepare draft copies and discuss them with decision makers.</p> <p>1.6 Agree the final material, which balances the needs and interests of the audience with time, costs and legal constraints.</p>

2. Issue and present publications to the relevant people
  - 2.1 Maintain effective **communication** with designers, printers and (where used) publishers, in order to produce and deliver the material on time and within budget
  - 2.2 Check the material against research findings, agreed content and style, editorial policy and the print or website specifications.
  - 2.3 Identify and remedy any errors or omissions in the proof promptly.
  - 2.4 Ensure delivery and distribution as agreed.
  - 2.5 Inform the **relevant people** about how the material will be disseminated to the general public.

**RANGE STATEMENT**

*You must cover the items below:*

- A. Communication** methods may include:
- (i) Verbal (face-to-face, telephone)
  - (ii) Written (paper-based, electronic)
- B. Relevant people** may include:
- (i) Internal personnel
  - (ii) External partners

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The editorial policy of the production, and how it affects the use of material.
2. The intended audience and the implications for selecting material.
3. The timescales and resources needed to produce the material.
4. The purpose, scope, style and format of the material.
5. The legal and ethical constraints associated with publications.
6. How to identify and remedy errors and omissions in the proof(s).
7. The process of publishing on the web.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

### (2) Methods of Assessment

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - A minimum of three (3) different publications
  - Factual and graphic publicity material (Drafts and final copies)
  - Meeting notes (including agendas, etc.)
  - Communication with internal and external parties used to produce and deliver the material on time and within budget
  - Identified errors or omissions in the proof(s) A minimum of three (3)
  - Delivery and distribution documentation
  - Correspondence to relevant people about how the material will be obtained by the general public.
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.

**U40503: Support the delivery and promotion of the production**

## Unit descriptor:

This unit involves ensuring that all contributions have been received, and that the master material is available for use.

It is about preparing all the necessary paperwork, keeping copies of delivery materials, delivering them as required and keeping accurate records. It involves collecting duly-signed contracts and relevant legal documents.

This unit is suitable for Post Production Supervisors (TV and FILM)/Production Managers (FILM) Administrative Officers (TV).

ELEMENT	PERFORMANCE CRITERIA
<i>To be competent you must achieve the following:</i>	
1. Collate and prepare necessary paperwork	1.1 Assemble all relevant master material in acceptable formats to enable a post-production script to be produced. 1.2 Create and complete the <b>relevant paperwork</b> in formats that are acceptable to all co-funders. 1.3 Collect copies of duly-signed contracts and relevant legal documents.
2. Ensure all elements are received and distributed	2.1 Log elements as they are received, and copy materials as required. 2.2 Refer upwards if anything is unclear, or if any elements are still missing. 2.3 When all elements have been received, distribute them to those who require them, as specified in the contract. 2.4 Assist as required with general promotional and marketing activities, such as screenings and launch parties.

**RANGE STATEMENT**

*You must cover the items below:*

**A. Relevant paperwork** may include:

- (i) Financial
- (ii) Legal
- (iii) Publicity
- (iv) Administrative



**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to understand:*

1. The content and requirements of the post-production script, and the delivery schedule.
2. What master material and associated paperwork is required and how to locate it.
3. When to refer upwards.
4. Those who require delivery materials, including broadcasters, distributors, exhibitors and funders.
5. How to maintain contact.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Assessment should involve observation of work processes and an evaluation of your work products and supplementary evidence where appropriate.

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

**(2) Methods of Assessment**

- i. Observation by your assessor of you in the workplace.
- ii. Review of products of work may include (but not limited to) copies of:
  - Master material in acceptable formats
  - Relevant paperwork in formats acceptable to co-funders
  - Relevant legal documents
  - Log all relevant production elements
  - Lists of relevant people.
- iii. Supplementary and indirect evidence may include:
  - Photographic evidence
  - Witness testimonies from your supervisor
  - Oral and written questioning from your assessor
  - Personal statements
  - Certification of Assessed Prior Learning (APL)

**EVIDENCE GUIDE**

*For assessment purposes:*

**(3) Context of Assessment**

Evidence from simulations **is not** acceptable for this unit.