T-LEVELS

IfATE Institute for Apprenticeships and Technical Education

T LEVEL

Technical Qualification in Media, Broadcast and Production

Specification

First teaching from September 2024

Version 1.0 – April 2024

Pearson

T-LEVELS | Institute for Apprenticeships & Technical Education

T Level Technical Qualification in Media, Broadcast and Production (Level 3)

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This specification is Version 1.0. We will inform providers of any changes to this version through bulletins and provider updates. The latest version can be found on our website.

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All information in this specification is correct at time of publication.

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Contents

1 Introducing the qualification

T Level programme

T Levels are two-year, Level 3 study programmes that follow the study of GCSEs and Technical Awards and offer an alternative to A Levels and Apprenticeships.

T Levels combine classroom theory, practical learning and a minimum 315 hours of industry placement with an employer. The work placement ensures students have real experience of the workplace.

T Level programmes are developed in collaboration with employers so that the content meets the needs of industry and prepares students for work. T Levels provide the knowledge and experience needed to progress to highly skilled employment, an Apprenticeship or higher-level study, including university.

What is the Technical Qualification (TQ)?

The *T Level Technical Qualification in Media, Broadcast and Production* is the main classroom-based element of the T Level. Students will learn using a curriculum that has been shaped by industry experts.

During the two-year programme, students will acquire the core knowledge that underpins each industry. They will develop occupationally specific skills that will allow them to enter skilled employment within a specific occupation.

Technical Qualification and Outline Content

The Outline Content for the *T Level Technical Qualification in Media, Broadcast and Production* has been produced by T Level panels of employers, professional bodies and Providers. It is based on the Apprenticeship Standards.

Pearson has used the Outline Content to form the basis of the Technical Qualification specification. This includes:

- elaboration of the Outline Content to produce a specification that gives Providers an accurate interpretation of what needs to be taught and assessed
- enabling students to achieve threshold competence in relation to the Occupational Specialist component(s)
- the integration of English, maths and digital competencies.

Employer and Provider panels

Pearson engaged with employer and Provider panels throughout the development of the Technical Qualification. This ensured:

- the content gives students quality preparation to help them progress
- assessments are realistic and assess the knowledge and skills that are important to employers
- the technical qualification meets the needs of Providers.

Pearson is grateful to all university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

Employers, professional bodies and Providers who contributed to the development of the Technical Qualification include:

- ITV studios
- Absolute Films Ltd
- We Are Impact CIC
- UK Screen Alliance
- NextGen Skills Academy
- Broardsword
- Racoon Madia Services Ltd
- Into Film
- Fionn Greger
- Cross point consultancy

Qualification purpose

This Technical Qualification is for T Level students who are undertaking the *T Level in Media, Broadcast and Production*. It is intended for students who want to progress to a career in the media sector.

The purpose of the *T Level Technical Qualification in Media, Broadcast and Production* (Level 3) is to ensure students have the knowledge and skills needed to progress into highly skilled employment, an Apprenticeship or higher-level study, including university, within the specialist area of Media, Broadcast and Production.

At the end of the Technical Qualification, students are expected to demonstrate threshold competence, meaning that they have gained the core knowledge and skills related to Media, Broadcast and Production and are well placed to develop full occupational competence with additional development and support once in employment in the Media, Broadcast and Production sector.

Student profile and progression

Students undertaking this Technical Qualification will be 16–19 years old and in full-time education.

The typical student has:

- a clear idea about the industry sector in which they wish to pursue a career
- an idea of the type of job role they would like to explore as a career.

This Technical Qualification aligns to the Level 3 Apprenticeships Creative Venue Technician and Live Event Technician (Events and Venues Technician), Broadcast Production Assistant and Junior Content Producer (content creation and production), Broadcast and Media System Technical Operator (creative media technician). The qualification therefore supports progression to entry-level job opportunities in Media, Broadcast and Production.

Job roles could include:

- operating broadcast systems in TV/radio
- outside broadcast operation and outdoor transmission
- audio production assistant
- broadcast assistant
- production management assistant
- programme assistant
- runner
- TV production assistant
- junior content assistant
- social media assistant/co-ordinator
- junior media executive
- junior events and venues technician
- live events production assistant.

Alternatively, students could progress to Level 3 apprenticeships such as those mentioned above to develop and gain certification of full occupational competence, or they could progress to higher-level Apprenticeships such as the Level 4 Postproduction Technical Operator, Assistant Technical Director (visual effects), Media Production Co-Ordinator and Assistant Recording Technician depending on their skills or experience.

Where students may not have access to an Apprenticeship or would prefer a more academic route, they could progress to relevant Higher National Certificate (HNC) or Higher National Diploma (HND) programmes or degree programmes.

Students must check the entry requirements for each degree programme with the relevant higher education provider.

2 Qualification summary and structure

Summary

Qualification title	T Level Technical Qualification in Media, Broadcast and Production (Level 3)
Qualification number (QN)	610/4092/7
First teaching	September 2024
Total Guided Learning Hours (GLH)	1200 hours (360 hours core)
Total Qualification Time (TQT)	1460 hours (420 hours core)
Occupational Specialism(s)	• Creative Media Technician (840 GLH, 1040 TQT) • Events and Venues Technician (840 GLH, 1040 TQT) • Content Creation Production (840 GLH, 1040 TQT)
Recommended age range	16–19
Grading information	Core and Employer Set Project (ESP) components are graded A*–E or unclassified. Occupational Specialism (OS) component(s) are graded Pass, Merit, Distinction or unclassified. The overall grading is on a scale of Pass, Merit, Distinction, Distinction* or Unclassified. The overall grade is awarded by the Institute for Apprenticeships & Technical Education (IfATE).
Entry requirements	There are no formal prior learning requirements. It is the Provider's responsibility to ensure students recruited have a reasonable expectation of success. Students are most likely to succeed if they have qualifications at Level 2 (for example, five GCSEs at grade 4 and above including English and maths or a vocational Tech Award pass at Level 2). Students may demonstrate the ability to succeed in various ways. For example, they may have relevant work experience or may have shown specific aptitude through diagnostic tests or other non-educational experience.

Qualification title	T Level Technical Qualification in Media, Broadcast and Production (Level 3)
Assessment	• All assessments are externally set and marked by Pearson. • The core and ESP components are externally set and marked by Pearson. • The OS components are set by Pearson. These are marked by the Provider and then moderated by Pearson.

Assessment Structure

The *T Level Technical Qualification in Media, Broadcast and Production* has two mandatory components.

1. Core component

This component covers the underpinning knowledge, concepts and skills that support threshold competence in the media industry.

The content for the Core component is provided in *Section 3*.

Assessment component	Assessment method	Duration	Marks	Weighting	Timetable	Availability
Core Paper	Written examination	2.5 hours	120	60%	Set date/ time	June November
Employer Set Project	Externally set project	16 hours 30 minutes	132	40%	Windowed	May November

2. Occupational Specialism component

There are three Occupational Specialist component(s) in this Technical Qualification.

These components cover the Occupational Specialist knowledge and skills required to demonstrate threshold competence for the specialism. The Occupational Specialism is assessed by a skills-related project that synoptically assesses the Performance Outcome skills and associated underpinning knowledge.

The content for the Occupational Specialist component is provided in *Section 4*.

Assessment component	Assessment method	Duration	Marks	Weighting	Timetable	Availability
Creative Media Technician	Externally set project	29 hours	210	100%	Set date/time and windowed	March to May
Events and Venues Technician	Externally set project	15 hours 30 minutes	186	100%	Set date/time and windowed	April/May
Content Creation Production	Externally set project	35 hours 30 minutes	240	100%	Set date/time and windowed	February to May

What does the qualification cover?

The Technical Qualification content has been designed from the Outline Content created by the Institute for Apprenticeships & Technical Education and the Media, Broadcast and Production T Level panel.

We have used the Outline Content to create the Technical Qualification specification and assessment, which has been validated by our own panel of employers and Providers to ensure it is appropriate for the progression routes identified.

Students learn about the following topics:

- The creative economy
- The individual in the creative industries
- Cultural context and vocabulary
- Audience
- Legislation/Regulation
- Professionalism and ethics
- Equality, diversity and inclusion
- Research skills
- Project methodology and administration
- Continued professional development.

3 Core Component

The content of the Core component has the core skills mapped to where there are opportunities to develop them. The competencies and skills are not expected to be developed at every point where they are mapped, but using this guidance tutors will embed them into teaching to prepare students for the assessments in the Core component.

The core skills are assessed through the Employer Set Project. The core skills for this Core component are as follows.

Core Skill 1 (CS1) – Undertaking research

The student must be able to:

- assess and analyse the brief to identify key requirements
- identify the scope of research based on the brief's requirements:
  - timeframes
  - breadth of research
  - format of research findings and outcomes
- identify and gather appropriate and diverse sources to support fulfilment of the brief's requirements
- ensure accuracy of sources by reviewing reliability and validity factors:
  - author expertise
  - bias
  - opinion
  - fact-based
  - evidence-based
  - subjectivity
  - context
  - intended audience
  - date of publication
  - corroboration across sources
  - citations
  - cultural context
- comply with appropriate regulations and standards when gathering and using sources of information
- draw conclusions from researched information to develop an idea:
  - review cultural contexts
  - review equality, diversity and inclusion factors
- evaluate research findings against the brief's requirements
- record and present findings in an appropriate format

(E2, E4, E5, D1, D5)

CS1: Core underpinning knowledge

Core element 3: Cultural context and vocabulary

Core element 4: Audience

Core element 5: Legislation/regulation

Core element 7: Equality, diversity and inclusion

Core element 8: Research skills

Core Skill 2 (CS2) – Generating ideas

The student must be able to:

- review scope and context of the brief to inform an idea relevant to a pathway, including content creation, media asset generation, event or production planning:
  - higher concepts
  - audience
  - deliverables
- research and create materials to support the creative ideas generation process:
  - mind map
  - mood board
  - storyboard
  - mock-up
  - concept sketch
  - outdoor floor plan
  - draft script
- review, refine and reject ideas:
  - review ideas against: brief, brand tone of voice
  - review budget and resources available
  - consider feedback
  - consider existing media practice, products and competition in the marketplace
  - assess diversity of ideas
  - review legal and regulatory compliance of materials used
  - assess influence of social, political, technological, ethical and economic factors on the ideas
  - consider environmental factors and sustainability best practice
- select proceedable ideas

(E2, M1, M2, M9, D1, D2, D5)

CS2: Core underpinning knowledge

Core element 1: The creative economy

Core element 2: The individual in the creative industries

Core element 3: Cultural context and vocabulary

Core element 5: Legislation/regulation

Core element 7: Equality, diversity and inclusion

Core element 8: Research skills

Core Skill 3 (CS3) – Communicating ideas

The student must be able to:

- identify the type of group to be communicated with:
  - audience/target market
  - peer group
  - specialists
- identify the composition of the group for the communication of initial ideas:
  - demographics
  - group size
  - level of technical understanding
- determine the purpose of the communication
- identify the requirements of the communication:
  - length
  - level of detail
  - delivery format
  - formal/informal
  - accessibility needs
- identify and justify an appropriate medium of communication based on the requirements
- apply the appropriate tools to support the delivery of the communication on the selected medium
- communicate and present initial ideas appropriately to meet the requirements of the group:
  - format of communication
  - accuracy of communication
  - clarity of communication

(E1, E2, E3, E4, E5, E6, D1, D3, D4, D5)

CS3: Core underpinning knowledge

Core element 2: The individual in the creative industries

Core element 4: Audience

Core element 7: Equality, diversity and inclusion

Core Skill 4 (CS4) − Developing ideas

The student must be able to:

- research and review the scope of creative requirements
- create planning documentation to support the development of ideas:
  - select appropriate project methodology
  - plan and schedule key activities
  - plan a critical path
  - allocate the budget
- research and select required resources to support the development of ideas:
  - consumables
  - equipment
  - personnel
- refine planning information:
  - budget
  - timeframes
  - documentation
- record and store planning documentation appropriate for the project

(E2, E3, E4, E5, M5, M6, M9, M10, D1, D3, D5)

CS4: Core underpinning knowledge

Core element 1: The creative economy

Core element 3: Cultural context and vocabulary

Core element 8: Research skills

Core element 9: Project methodology and administration

Core Skill 5 (CS5) − Working collaboratively with others

The student must be able to:

- identify the scope of the task
- identify personnel and skillset requirements
- establish collaborative working procedures
- adhere to workplace etiquette
- facilitate collaborative group working:
  - agree requirements of communication
  - make reasonable adjustments to support inclusion and accessibility
  - ensure conflict resolution where appropriate
  - record decisions
- analyse and respond to feedback from collaborators appropriately

(E4, E6, D1, D3, D4, D5)

CS5: Core underpinning knowledge

Core element 2: The individual in the creative industries

Core element 6: Professionalism and ethics

Core element 7: Equality, diversity and inclusion

Core Skill 6 (CS6) − Reflective practice

The student must be able to:

- assess their own performance within the task:
  - professional conduct
  - deliverables against targets
  - evaluate the success of tasks
  - identify areas of strength and weakness
  - propose alternative strategies for the future
- evaluate areas for personal and/or professional development
- evaluate the success of the approach to the brief
- conduct skills gap analysis to identify areas for personal development
- research areas for further personal and/or professional development:
  - record and store professional development data in line with requirements
- record outcomes of evaluation appropriately to support development of future tasks

(E2, E3, E4, E5, M5, M6, M10, D1, D4, D5)

CS6: Core underpinning knowledge

Core element 3: Cultural context and vocabulary

Core element 5: Legislation/regulation

Core element 6: Professionalism and ethics

Core element 9: Project methodology and administration

Core element 10: Continued professional development

Content

Content area 1: The creative economy	
CK1.1	**The different creative and non-creative industries that form part of the creative economy and the responsibilities of creative roles** Students should be able to recall the different creative and non-creative industries that form part of the creative economy and the responsibilities of roles within the creative industry. 1.1.1 creative industries that form part of the creative economy – film, television (TV), video, radio, audio, publishing, music and the performing arts, digital, crafts and design. 1.1.2 non-creative industries that form part of the creative economy – legal, financial, logistical, marketing and communications, human resources. 1.1.3 responsibilities of roles: • business – commissioning, fundraising, managing the workforce, budget and schedules, marketing, promotion and distribution • design – ideas generation, research, development of concepts, products and services • production – preparation for production, utilisation of resources, production and delivery of concepts, creating content, post-production • technical – ensuring that all materials, resources and equipment meet the required technical specifications for the commission, archiving.
CK1.2	**The characteristics of different types of organisations that operate within the creative economy** Students should be able to recall the characteristics of different types of organisations that operate within the creative economy. 1.2.1 public service broadcaster: • provides a broadcasting service for the public benefit • not solely commercially driven • provides impartial content. 1.2.2 sector skills councils: • comprised of key industry figures • not for profit or commercially driven • develop occupational standards • reduce skills gaps and increase performance in the sector. 1.2.3 creative bodies: • not for profit or commercially driven • invest, develop and support creativity in businesses and individuals • champion interest of members. 1.2.4 corporations: • legal entities separate from the owners • generally indicates a significant size of turnover and workforce.

	1.2.5 limited companies:
	• private organisations where the liability of owners is limited to debt to the amount invested or guaranteed
	• deliver goods or services for profit.
	1.2.6 small and medium-sized enterprises (SMEs):
	• organisations whose staff numbers fall below a certain threshold:
	  o microenterprise: fewer than 10 employees
	  o small enterprise: 10 to 49 employees
	  o medium enterprise: 50 to 249 employees.
	1.2.7 not-for-profits:
	• operational drivers do not financially benefit board of directors or any individual
	• surplus finance reinvested in line with corporate social responsibility (CSR)
	• not eligible for charity tax relief.
	1.2.8 charities:
	• established for a charitable purpose for public benefit
	• organisation is subject to charity law and legislation
	• eligible for charity tax relief.
	1.2.9 freelancer:
	• specialist self-employed individual contributing to and supporting a range of projects
	• not affiliated with a sole employer.
	1.2.10 sole trader:
	• individual who runs and owns a company
	• can employ people to support with operations.

CK1.3	**The creative supply chain**
	Students should be able to:
	• recall the supply chain of the creative economy, including the production process and factors that need to be considered for delivering a product, content or service
	• demonstrate understanding of the benefits of the creative supply chain to the economy, how the production process operates and factors that need to be considered for delivering a product, content or service.
	1.3.1 supply chain of the creative economy:
	• production:
	  o creative workspaces and studios
	  o industrial sites
	• consumption:
	  o live experience – places where creative work is experienced, showcased and exhibited
	  o platforms – broadcast, video-on-demand, radio-on-demand, video-sharing platforms, streaming platforms

	• economic impact:
	  ○ direct impact on the economy from producing and consuming the output from creative industries
	  ○ indirect impact on the wider economy through the supply chain.
	1.3.2 production process:
	• establishing the need for a product, content or service:
	  ○ commissioning process
	  ○ research and development stage
	• ideation of the creative vision:
	  ○ generation and development of ideas and concepts
	  ○ gathering, processing and responding to initial feedback
	  ○ presentation or pitching of ideas
	• execute:
	  ○ initial production planning
	  ○ sourcing of funding
	  ○ sourcing of materials, resources and services
	• pre-production stage:
	  ○ preparing materials and resources
	  ○ testing equipment and resources
	  ○ review of production schedule
	  ○ review of production planning
	  ○ planning human resources
	• production and post-production stage.
	1.3.3 factors that need to be considered for delivering a product, content or service:
	• compliance with standards and legislation:
	  ○ copyright clearances
	  ○ quality assurance
	  ○ contributor consent
	  ○ health and safety compliance
	• distribution of a product, content or service, including streaming, broadcasting, exhibition, installation, live performance
	• archival:
	  ○ media files, including unedited source material and finalised media content files
	  ○ paperwork
	• results tracking to determine the success of the project, including sales, audience feedback, reviews, ratings.

CK1.4	**The features of models used to monetise products and services in the creative industries** Students should be able to: • recall the features of models used to monetise products and services in the creative industries • demonstrate understanding of the benefits and challenges of different models used to monetise products and services in the creative industries • consider different aspects of the models used to monetise products and services in the creative industries and how they interrelate. 1.4.1 commissioned: • creation of a bespoke product, content or service on request of commissioner • commission may come from individuals, businesses or governments • financing may come from the commissioner, grants and match funding. 1.4.2 co-productions: • collaborations between different producers • financing is spread between producers, provides access to funding from different countries or regions and other benefits including tax concessions. 1.4.3 self-generated: • income that is solely generated from the actions of an individual or business • revenue comes from direct sales of a product, content or service or ownership of intellectual property rights (IPR). 1.4.4 subscription: • agreement to receive/use products or services at set increments • revenue comes from retention of paying subscribers for recurring consumption of products, services or content.

CK1.5	**The common sources of finance and funding opportunities available within the creative industries**
	Students should be able to:
	• recall the common sources of finance and funding opportunities available within the creative industries
	• demonstrate understanding of the benefits and challenges of common sources of finance and funding opportunities available within the creative industries
	• consider different aspects of the common sources of finance and funding opportunities available within the creative industries and how they interrelate.
	1.5.1 commercial – contractual financial support to help an organisation or individual:
	• funding opportunities:
	  o investments
	  o loans.
	1.5.2 sponsorship – supports, advises or helps fund another person, organisation or project:
	• funding opportunities:
	  o oroduct placement
	  o branded content

	○ corporate sponsorship ○ individual sponsorship ○ brand collaboration. 1.5.3 incentives – payment or concession to encourage a required output or investment: • funding opportunities: ○ product placement ○ branded content ○ public and private schemes ○ public and private partnerships ○ tax relief. 1.5.4 crowdfunding – money raised through a group of contributors: • funding opportunities: ○ online campaigns, including purpose-built crowdfunding platforms/websites and social media campaigns. 1.5.5 grants – sums of money awarded to support development and operations: • funding opportunities: ○ public ○ private ○ charities ○ foundations.
CK1.6	**The purpose of relevant bodies, trade associations and organisations that operate within them** Students should be able to: • recall the purpose of relevant bodies, trade associations and organisations that operate within them • demonstrate understanding of how different bodies undertake their purpose. 1.6.1 trade unions – organisations made up of members who are mainly workers or employees, designed to protect and support the best interests of their members: • Broadcasting, Entertainment, Communications and Theatre Union (Bectu) • Equity • Writers' Guild of Great Britain (WGGB) • National Union of Journalists (NUJ). 1.6.2 regulatory bodies – sector-specific bodies outlining compliance guidelines and standards: • Office of Communications (Ofcom) • Advertising Standards Authority (ASA) • Independent Press Standards Organisation (IPSO) • British Board of Film Classification (BBFC) • European Broadcasting Union (EBU). 1.6.3 governmental departments – deliver governmental policies and visions: • Department for Science, Innovation and Technology • Department for Culture, Media and Sport

Content area 2: The individual in the creative industries	

CK2.1	**The benefits of networking to individuals that operate within the creative industries**
	Students should be able to:
	• recall the benefits of networking to individuals that operate within the creative industries
	• demonstrate understanding of how networking benefits individuals that operate within the creative industries.
	2.1.1 benefits of networking to individuals:
	• professional:
	  o increased industry contacts
	  o enhanced personal and professional development
	  o increased industry knowledge, including market intelligence, competitor insight and sharing best practices
	  o gaining exposure and promoting a product, service or content
	  o enhanced reputation
	  o stimulating new opportunities
	• financial:
	  o increased work opportunities
	  o increased income.

CK2.2	**Strategies for self-marketing in the creative industries** Students should be able to: • recall the strategies for self-marketing in the creative industries • demonstrate understanding of the benefits and challenges of self-marketing to individuals that operate within the creative industries • consider different aspects of strategies for self-marketing in the creative industries and how they interrelate. 2.2.1 identify and highlight individual niche attributes: • interests, talents, passions • unique selling point (USP). 2.2.2 gain recognition and accreditation for expertise: • qualifications • awards • endorsements of skills and knowledge. 2.2.3 proactively share experiences and knowledge: • vlogs • blogs • contribute to articles • speaking at events. 2.2.4 create a network of like-minded individuals: • social media • attend specialist groups.

	2.2.5 support others in the industry: • offer advice and guidance • become a mentor • offer services to charity. 2.2.6 be diverse: • portfolio career approach • make own opportunities • market in a range of sectors.

CK2.3	**Different roles in the creative industry**
	Students should be able to recall the different roles in the creative industry and the types of activity performed in the role.
	2.3.1 research/development roles:
	• generating and developing ideas/creative vision
	• winning the contract, securing funding.
	2.3.2 production roles:
	• detailed planning for a production:
	  ○ putting together the production team
	  ○ managing logistics
	  ○ compiling a budget
	  ○ crafting the look, feel and story of a production.
	2.3.3 technical roles:
	• capturing the action, artwork, animation, VFX and/or audio
	• managing and co-ordinating activities in a studio or location setting
	• maintaining equipment and resources.
	2.3.4 editorial roles:
	• putting the production together
	• creating different versions.
	2.3.5 sales and distribution roles:
	• getting the content to the audience.
	2.3.6 quality assurance roles:
	• checking for consistency, bugs, glitches, errors
	• editorial standards clearance.

CK2.4	**The responsibilities and requirements of specific job roles within media, broadcast and production**
	Students should be able to:
	• recall the key responsibilities and requirements of specific job roles within media, broadcast and production
	• demonstrate understanding of how the responsibilities and requirements of specific job roles operate within media, broadcast and production.
	2.4.1 creative media technician:
	• key responsibilities:
	  ○ creating and editing media assets in areas including videography, motion graphics, photography, 3D modelling, animation
	  ○ sourcing media assets in line with copyright requirements

	○ assisting other members of a production team to meet specific project requirements ○ storing, managing and transferring media assets ○ maintaining equipment and resources ○ diagnosing faults with equipment or media assets • key requirements: ○ ability to use relevant equipment and software tools ○ working to the latest technical standards. 2.4.2 content creation and production: • key responsibilities: ○ developing and communicating creative concepts ○ leading and supporting the generation of content ○ ensuring content communicates the intended message ○ managing project workflows ○ distributing content • key requirements: ○ ability to use media content creation software tools for different types of content ○ ability to communicate ideas to others including target audiences. 2.4.3 events technician: • key responsibilities: ○ assembling and configuring systems to meet specified requirements for an event ○ reading technical documents ○ using digital and analogue equipment, tools and systems ○ preparing and packing systems for transportation ○ carrying out risk assessments for events • key requirements: ○ ability to plan and deliver the required systems for a live event or performance in different environments ○ working to relevant legislation and standards. 2.4.4 venues technician: • key responsibilities: ○ assembling, disassembling and storing technical equipment ○ carrying out risk assessments for venues ○ managing and reviewing the technical characteristics of venues and spaces ○ managing routine inspections of the building, equipment and facilities ○ producing and updating technical specifications for venues • key requirements: ○ ability to secure, inspect and maintain creative venue systems ○ working to relevant legislation and standards.

CK2.5	**Employment models and their features, used within the creative industries** Students should be able to: • recall the employment models and their features, used within the creative industries • demonstrate understanding of the benefits and drawbacks of different employment models used within the creative industries • consider different aspects of the employment models and their features and how they interrelate. 2.5.1 direct employment model: • permanent contract – non-expiring contractual agreement • fixed-term contract – contractual agreement with a determined end date • project-based – hired for a specific project only • zero-hours/casual contract – ad hoc working patterns based on employer need, with no obligation to be offered work. 2.5.2 self-employment model: • freelancer – undertakes pieces of work for different employers • sole trader – business is run as an individual • sub-contractor – a third party that completes work on behalf of an organisation.
CK2.6	**The importance of financial acumen in supporting operations within creative industries** Students should be able to: • recall the reasons why it is important for people working within the creative industries to have financial acumen • demonstrate understanding of how having good financial acumen helps support specific operations within creative industries. 2.6.1 enables accurate creation of budgets. 2.6.2 supports appropriate production volumes. 2.6.3 supports appropriate setting of financial goals and actions. 2.6.4 supports cost-effective decision making when allocating finances. 2.6.5 enables effective monitoring of the financial health of a business or project, including cash flow and operating costs. 2.6.6 supports accurate forecasting, including predicted sales and costs. 2.6.7 supports evaluation and decision making.

CK2.7	**The features of personal and business taxation**
	Students should be able to recall the features of personal and business taxation within the creative industries.
	2.7.1 income tax:
	• amount of tax paid dependent on personal income
	• different tax bands:
	  o personal allowance
	  o basic rate
	  o higher rate
	  o additional rate.
	2.7.2 tax year returns:
	• annual period for reporting expenses and income
	• self-assessment
	• tax-deductible expenses
	• capital allowance – claiming certain business development expenses against taxation:
	  o premises
	  o equipment
	  o machinery.
	2.7.3 corporation tax:
	• paid on profits from doing business as:
	  o a limited company
	  o any foreign company with a UK branch or office
	  o a club, co-operative or other unincorporated association
	• tax relief for creative industries
	• calculated and paid by filing company tax return.
	2.7.4 National Insurance (NI) contributions – tax on earnings and self-employed profits:
	• supports state benefits:
	  o state pensions
	  o jobseeker's allowance
	  o parental leave
	  o bereavement support payment.
	2.7.5 value-added tax (VAT) – consumption tax on goods and services:
	• varying categories and levels of VAT rates:
	  o standard rate
	  o reduced rate
	  o zero rate.

CK2.8	**Strategies for developing professional client relationships**
	Students should be able to:
	• recall the strategies for developing professional client relationships
	• demonstrate understanding of the benefits and challenges of different strategies for developing professional client relationships.
	2.8.1 researching the client or organisation:
	• their products and service range
	• their brand
	• their values
	• their USP.
	2.8.2 acquiring market knowledge and intelligence on:
	• competitors
	• comparable products, content or services
	• trends
	• potential areas for growth.
	2.8.3 providing creative and innovative options that meet the brief.
	2.8.4 being solution focused when issues arise by development of multiple approaches to problems.
	2.8.5 encouraging feedback and reacting in an appropriate manner, showing:
	• empathy
	• adaptability
	• problem solving
	• patience
	• feeding forward.
	2.8.6 providing effective customer service:
	• using appropriate communication:
	  ○ technical and non-technical terminology
	  ○ appropriate format
	• responding in an appropriate timeframe
	• showing dependability and reliability.
	2.8.7 delivering the product, content or service:
	• on time
	• within budget
	• meeting requirements of the brief.

Content area 3: Cultural context and vocabulary	
CK3.1	**The influence of external factors on the emergence and evolution of style, tastes and trends within the creative industries** Students should be able to: • recall the external factors that influence the emergence and evolution of style, tastes and trends within the creative industries • demonstrate understanding of why different external factors influence the emergence and evolution of style, tastes and trends within the creative industries • consider how the interrelationship between different external factors influences the emergence and evolution of style, tastes and trends within the creative industries. 3.1.1 economic factors: • disposable income – results in increased spending power of customer • cost of production – impacts affordability of products. 3.1.2 environmental factors: • sustainability – impacts the materials, products and processes available. 3.1.3 social behavioural factors: • equality, diversity and inclusion – contributes to freedom of expression and cultural expression • influencers and endorsement – encourage individuals to buy particular products or services • ethics – preferences and choices influenced by social acceptance and ethics • national and global events and celebrations – event-specific merchandise. 3.1.4 political factors: • changes in law and legislation – impacts on the use and control of prohibited materials and international trading • changes in political agendas and campaigns – impacts on variety of materials that can be used. 3.1.5 technological factors: • mass production – more choice and quantity of products • accessibility – products and services being more readily available and accessible • predicted algorithms – directs individuals to predicted choice patterns.
CK3.2	**Common risks and impacts of cultural appropriation within the creative industries** Students should be able to: • recall the risks and impacts of cultural appropriation within the creative industries • demonstrate understanding of the risks and impacts of cultural appropriation within the creative industries • apply knowledge and understanding of the risks and impacts of cultural appropriation within the creative industries to different contexts • consider different aspects of cultural appropriation within the creative industries, including how they interrelate.

	3.2.1 risks:
	• exploitation of non-dominant culture
	• reinforcing stereotypes
	• misrepresentation
	• misappropriation
	• marginalisation
	• profiteering
	• causing offence
	• racism.
	3.2.2 impacts:
	• financial:
	  o loss of sponsorship
	  o negative audience reaction
	  o loss of income
	  o fines from regulatory bodies
	• reputational damage.

CK3.3	**The contextual vocabularies used in the principles of storytelling**
	Students should be able to:
	• recall the contextual vocabularies and principles of storytelling
	• demonstrate understanding of the benefits and challenges of how contextual vocabularies are used in the principles of storytelling
	• apply knowledge and understanding of the contextual vocabularies used in the principles of storytelling to different contexts
	• consider different aspects of the contextual vocabularies used in the principles of storytelling, including how they interrelate, and make decisions about the use of the contextual vocabularies used in the principles of storytelling in different contexts.
	3.3.1 principles of storytelling:
	• scripted
	• unscripted
	• genre – a style or category of created content
	• tone – style of approach to storytelling
	• linear – sequential stages of the story
	• non-linear – story told out of sequence
	• point of view – who is telling or narrating the story:
	  o first person
	  o third person
	• types of narrative:
	  o traditional: fixed narrative
	  o interactive: virtual and augmented reality (AR), branching path narrative
	• editing – creative decisions that influence the direction of the narrative.

	3.3.2 contextual vocabularies:
	• sound:
	  ○ diegetic – sound that is heard by the characters and audience
	  ○ non-diegetic – music, voice or effects added to help tell the story that cannot be heard by the characters
	  ○ atmospherics – used to create the environment and dictate tone or mood
	  ○ ambient sound – sound used in immersive environments
	  ○ frequency – range of sound
	  ○ design: mono, stereo, surround sound
	• image:
	  ○ framing – composition of the image
	  ○ shutter speed/angle – speed at which the camera shutter opens and closes
	  ○ frame rate – number of frames captured per second
	  ○ depth of field – distance between the nearest and furthest objects at an acceptable focus
	  ○ perspective – angles and points of view
	  ○ setting positions – arrangement of the stage or scene
	  ○ movement – physical movement of the camera body
	  ○ aspect ratios – ratio of horizontal to vertical pixel count
	• light:
	  ○ sequencing – automated or manual adjustment of lighting plot
	  ○ exposure – levels of light used to enhance mood
	  ○ colour – choices to fit the narrative
	  ○ temperature – used to create the environment and dictate tone or mood
	• colour:
	  ○ correction – adjusting colour to better match a sequence
	  ○ grading – adding or changing the colour of the image
	  ○ palette – colour themes used to fit the story
	• shape:
	  ○ 2D – the creation of flat or two-dimensional images: basic animation, line drawings, graphic images
	  ○ the creation of images or models that have three-dimensional values showing depth: 3D modelling, visual effects (VFX).

Content area 4: Audience	
CK4.1	**Key factors and importance of audience and customer research** Students should be able to: • recall the key factors and importance of audience and customer research • demonstrate understanding of the ways in which audience and customer research can benefit projects in the creative industries • consider different aspects of the key factors and importance of audience and customer research and how they interrelate.

	4.1.1 key factors of audience and customer research:
	• identification of target audience:
	  ○ mass market/mainstream – appeals to a wide range of demographics and psychographics
	  ○ minority – underrepresented demographics
	  ○ specialised – niche social groups, groups with specialist or non-mainstream needs
	• identification of audience and customer needs and demand through a range of research methods.
	4.1.2 importance of audience and customer research:
	• influences the creative process of development
	• determines the commercial opportunities available
	• determines the commercial viability
	• generates feedback on initial ideas and proposals
	• highlights existing and emerging trends of consumption
	• provides insight into cultural sensitivities, including cultural appropriation, stereotypes, prejudice
	• allows correct identification of specific target market
	• supports efficient spending and budgeting.

CK4.2	**Demographic, geographic and psychographic considerations to support the diverse needs and interests of audiences** Students should be able to: • recall demographic, geographic and psychographic considerations to support the diverse needs and interests of audiences • demonstrate understanding of the benefits and drawbacks of using demographic, geographic and psychographic considerations to support the diverse needs and interests of audiences in the creative industries • consider different aspects of demographic, geographic and psychographic considerations to support the diverse needs and interests of audiences and how they interrelate. 4.2.1 demographics: • age • gender identity • sexual orientation • race • culture • career • religion • education level • family size • disposable income • interests and leisure time • disability and impairment • neurodivergence. 4.2.2 geographics: • country

	• area
	• location
	• population.
	4.2.3 psychographics:
	• motivations:
	• attitudes
	• lifestyle
	• previous consumer behaviour
	• beliefs
	• values
	• preferences:
	  ○ language
	  ○ device
	  ○ platform.

CK4.3	**Methods that may be used to measure the impact of products, services or content on an audience or customer** Students should be able to: • recall the methods used to measure the impact of products, services or content on an audience or customer • demonstrate understanding of the ways in which the methods used to measure the impact of products, services or content on an audience or customer are important in the creative industries • consider different aspects of the methods used to measure the impact of products, services or content on an audience or customer, their importance and how they interrelate. 4.3.1 methods: • achievement of a nomination and/or award – the product, content or service has received a form of recognition • critical response – levels of positive or negative responses to the product, content or service • ratings – to describe how well a product, content or service meets audience expectations • endorsements – from celebrities, influencers or companies • income – the total income generated from a product, content or service • sales – the quantity of a product, content or service sold • increased demand – from global markets, demand-driven longevity, franchising, licensing. 4.3.2 importance: • used to determine the success of a product, content or service • used to inform future creative developments • used to make improvements to an existing product, content or service • used to make a comparison to similar products • used to attract future endorsements, sponsorships and income generation.

Content area 5: Legislation/regulation	
CK5.1	**Key features of legal and regulatory requirements affecting the creative industries and implications of non-compliance** Students should be able to: • recall the key features of legal and regulatory requirements affecting the creative industries • demonstrate understanding of the benefits and challenges of adhering to legal and regulatory requirements and the implications of non-compliance with legal and regulatory requirements affecting the creative industries. 5.1.1 Health and Safety at Work etc Act. 1974 (including The Work at Height Regulations 2005, The Manual Handling Operations Regulations 1992, The Management of Health and Safety at Work Regulations 1999, The Health and Safety (Display Screen Equipment) Regulations 1992): • key features – employers are required to: o provide adequate training for staff o provide adequate welfare provision for staff at work o provide a safe working environment that is properly maintained o provide effective recording and reporting of health and safety issues o provide suitable provision of relevant information o provide instruction and supervision o consider individual needs o provide a duty of care to protect the health, safety and wellbeing of employees through what is reasonably practicable. 5.1.2 Copyright, Designs and Patents Act 1988: • key features: o protects intellectual property rights (IPR) o enables control over the ways in which material can be used o royalties or other sums may be payable to royalty collection societies for use of certain works, including Phonographic Performance Limited (PPL) o sets out requirements for licensing of products, media or content. 5.1.3 Digital Millennium Copyright Act 1998: • key features: o protects users from online theft of digital content o sets out the rights for digital management o criminalises creation of tools to circumvent copyright systems. 5.1.4 Data Protection Act 2018: • key features – governs use of data and information in line with data principles: o used fairly, lawfully and transparently o used for explicit purposes o kept for no longer than required

	○ accurate and up to date ○ handled in a secure way. 5.1.5 employment legislation ensures all employees are treated fairly including: • termination of employment, unfair dismissal and redundancy payments • protection of wages • working hours: zero-hour contracts, Sunday working, flexible working • trade union membership • Acts include: ○ Employment Rights Act 1996: key legislation sets out the rights of employees ○ Employment Relations Act 1999: prevents discrimination against trade union members ○ Directive 2003/88/EC or Working Time Directive 2003: restricts number of hours an employee can be made to work and protects holiday rights ○ National Minimum Wage Act 1998: ensures employers pay minimum wage ○ The Part-time Workers (Prevention of Less Favourable Treatment) Regulations 2000: ensures part-time employees are treated in the same way as full-time employees ○ Employers' Liability (Compulsory Insurance) Act 1969: ensures employers insure against liability for employees' personal injury, disease or death. 5.1.6 Environmental Protection Act 1990: • key features: ○ protects and improves environmental quality and reduces pollution ○ supports and promotes the management, protection and enhancement of the environment. 5.1.7 Safeguarding Vulnerable Groups Act 2006: • key features: ○ individuals working with vulnerable groups must undergo a screening process ○ prevents people who are deemed unsuitable to work with children and vulnerable adults. 5.1.8 Working Together to Safeguard Children 2018: • key features: ○ statutory guidance on inter-agency working ○ focuses on core legal requirements outlining what organisations should do to safeguard children. 5.1.9 Defamation Act 2013: • key features: ○ reforms the law of defamation ○ ensures a fair balance between the right to freedom of expression and reputational protection.

	5.1.10 implications of non-compliance: • prosecution • fines • injury or danger to life • reputational damage • damage to equipment • loss of business • loss of skilled workers • loss of sponsorship or external funding • intervention from regulatory bodies • damage to environment.

Content area 6: Professionalism and ethics	
CK6.1	**The principles of professional codes and standards and how they are applied within the creative industries** Students should be able to: • recall the principles of professional codes and standards • demonstrate understanding of the benefits and challenges of following the principles of professional codes and standards and how they are applied within the creative industries • apply knowledge and understanding of the principles of professional codes and standards and how they are applied within the creative industries to different contexts. 6.1.1 confidentiality: • compliance with policies related to privacy, confidential information and personal information • use of non-disclosure agreements (NDAs) • requirement for informed consent. 6.1.2 data management and protection: • compliance with the data protection principles • compliance with organisational security procedures, including appropriate use, storage and processing of data • use of appropriate access and permissions • appropriate sharing and archiving of assets. 6.1.3 work etiquette: • appropriate dress and personal protective equipment (PPE) • appropriate behaviours • appropriate communication, including when dealing with internal and external stakeholders: o use of technical and non-technical terms, when appropriate o use of appropriate communication method • appropriate attitude and compliance with risk management • appropriate training requirements to meet job specifications • compliance with health and safety protocols.

	6.1.4 ethical practice:
	• ethical sourcing of resources and materials
	• protection of vulnerable people
	• talent/contributors support available pre- and post-production
	• embedding ethical considerations in:
	  o decision making
	  o production operations
	  o meeting corporate social responsibility (CSR).

CK6.2	**Common ethical dilemmas individuals and organisations may face within the creative industries** Students should be able to: • recall common ethical dilemmas individuals and organisations may face within the creative industries • demonstrate understanding of the ways in which common ethical dilemmas can impact individuals and organisations within the creative industries • apply knowledge and understanding of common ethical dilemmas individuals and organisations may face within the creative industries to different contexts. 6.2.1 compromising on quality of a product, content or service. 6.2.2 misleading information regarding a product, content or service. 6.2.3 inclusion of bias within a product, content or service. 6.2.4 unethical market research. 6.2.5 plagiarism of others' works.

Content area 7: Equality, diversity and inclusion	
CK7.1	**The equality and diversity factors to consider when undertaking workplace operations** Students should be able to: • recall the equality and diversity factors media practitioners need to consider when undertaking workplace operations • demonstrate understanding of the equality and diversity factors and the ways in which factors affecting equality and diversity can impact workplace operations. 7.1.1 the protected characteristics of individuals defined by discrimination law: • age • disability • gender reassignment • marriage and civil partnership • pregnancy and maternity • race • religion or belief • sex • sexual orientation.

	7.1.2 the potential vulnerability of audience and customer types:
	• under-18s
	• under- and over-18s experiencing:
	  o mental illness
	  o disability
	  o neurodiversity
	  o learning impairment.
	7.1.3 the presence of unconscious bias – stereotyped judgements made without conscious awareness:
	• author/proprietary bias – unweighted opinions of the author
	• confirmation bias – evidence selected to support a predetermined assumption
	• selection bias – selection based on meeting specific criteria
	• cultural bias – inherent assumptions based on societal norms.

CK7.2	**Barriers to equality and diversity within the creative industry** Students should be able to: • recall barriers to equality and diversity within the creative industry • demonstrate understanding of barriers to equality and diversity within the creative industry and the ways in which barriers can affect equality and diversity in the creative industries. 7.2.1 lack of diverse representation in leadership. 7.2.2 inappropriate workplace culture: • non-inclusive views and behaviours • non-inclusive practices • lack of organisational policies and frameworks. 7.2.3 stereotypical beliefs. 7.2.4 socioeconomic status. 7.2.5 limited access to education or training. 7.2.6 lack of exposure to diverse environments. 7.2.7 discrimination: • positive • negative.
CK7.3	**The types of reasonable adjustments that may be applied within the creative industry and how they may enhance the accessibility of created content, products or services** Students should be able to: • recall the types of reasonable adjustments that may be applied within the creative industry • demonstrate understanding of reasonable adjustments that may be applied within the creative industry and how they may enhance the accessibility of created content, products or services. 7.3.1 reasonable adjustments to support users with auditory impairments, including loss of or impaired hearing: • subtitles for the deaf or hard of hearing (SDH) • closed captions (CC)

	• signed performances
	• captioned performances
	• induction loop systems
	• headset broadcast.
	7.3.2 reasonable adjustments to support users with visual impairments, including blindness, colour blindness or impaired vision:
	• audio-descriptions.
	7.3.3 reasonable adjustments to support deafblind users, including loss of or impaired hearing and vision:
	• audio-described closed captions communicated through the use of braille/braille readers.
	7.3.4 reasonable adjustments to support users with cognitive, learning, neurological and neurodiverse conditions, including impairment in communication skills, social skills or mental function:
	• adapted screenings
	• relaxed performances
	• restrictions on content for photosensitive customers.
	7.3.5 reasonable adjustments to support motor impairments, including limited or no motor function:
	• infrastructure of the space or venue:
	  ○ ramps
	  ○ lifts
	  ○ viewing platforms
	  ○ virtual attendance options.
	7.3.6 reasonable adjustments to support speech impairments, including impeded speech:
	• digital communication support applications.

CK7.4	**The value of a diverse and inclusive working environment** Students should be able to: • recall the reasons why a diverse and inclusive working environment is important • demonstrate understanding of the benefits of a diverse and inclusive working environment and ways in which these benefits can be achieved. 7.4.1 broader perspective in decision-making process. 7.4.2 diverse ideas and approaches embedded throughout the creative process. 7.4.3 opportunity for connections with underrepresented groups. 7.4.4 increased awareness and organisational culture of diversity and inclusion. 7.4.5 positive reputation for utilising inclusive approaches, including recruitment, promotion, training.

Content area 8: Research skills	
CK8.1	**Common sources of knowledge** Students should be able to: • recall the features of common sources of knowledge • demonstrate understanding of the ways in which common sources of knowledge can be used to support research in the creative industries. 8.1.1 common sources: • academic publications – provide information on previous research, theories, observations, methodologies • galleries and exhibitions – exhibits of visual displays and showcases • trade fairs – exhibits from a range of organisations within a specific industry demonstrating their product, content or service • libraries – offer a breadth of resources in one place • internet/websites/social media – digitally accessed repositories providing global data and information • museums – display artefacts and other objects of artistic, cultural, historical or scientific importance • manufacturers' websites/guides – provide information from manufacturers to support product, content or service • government documents – disseminate information from national and local government agencies • professional/peer networks – provide opportunities to share best practice • e-learning – online courses to support development.
CK8.2	**The purpose and application of research methods utilised within the creative industries** Students should be able to: • recall the research methods, techniques and purpose of the research methods utilised within the creative industries • demonstrate understanding of the ways in which the research methods are applied in the creative industries and the benefits and drawbacks of the research methods. 8.2.1 qualitative method – research relating to the collection and analysis of non-numerical information: • used to understand opinions and concepts. 8.2.2 quantitative method – research relating to the collection and analysis of numerical information: • used to find patterns, make predictions and generalise results. 8.2.3 primary method – information collected directly from the source: • field research, including interviews, surveys, observations, questionnaires. 8.2.4 secondary method – research drawing upon pre-existing sources: • desk-based research, including government documents, published academic papers, historical records.

CK8.3	**Key factors to consider when establishing the reliability and validity of sources** Students should be able to: • recall the key factors to consider when establishing the reliability and validity of sources of information • demonstrate understanding of the ways in which the reliability and validity of sources of information can be authenticated. 8.3.1 author expertise – author credentials, affiliation, use of citation, has other publications. 8.3.2 bias – is there presence of prejudice? 8.3.3 opinion – does it contain preconceived opinions? 8.3.4 fact- or evidence-based – is it based on true events or experiences? 8.3.5 subjectivity – are conclusions or judgements shaped by personal opinions? 8.3.6 context – is the content relevant? 8.3.7 intended audience – the demographic targeted by the source. 8.3.8 date of publication – is the source recent? 8.3.9 corroboration across sources – are key points confirmed across multiple sources? 8.3.10 citations – have citations been used?
CK8.4	**The appropriate use of information and sources when working in the creative industries** Students should be able to: • recall the common regulatory and legal requirements governing the use of information and sources in the creative industries • demonstrate understanding of the ways in which information and sources must be used to comply with common regulatory and legal requirements operating in the creative industries. 8.4.1 information must be used in line with common regulatory and legal requirements, including: • intellectual property (IP) – only using information and sources in the manner you are permitted to • citation – making it clear where the original information or source is from • copyright – complying with information regarding replication, communication and distribution of others' work • plagiarism: o direct plagiarism – avoidance of the exact copying or uncited use of another's work or content o self-plagiarism – avoiding the reuse of own published and copyrighted work o accidental plagiarism – avoidance of using another's work or content unknowingly.

Content area 9: Project methodology and administration	
CK9.1	**The stages and requirements within a project lifecycle** Students should be able to: • recall the requirements of each stage within the project lifecycle • demonstrate understanding of the benefits and challenges of meeting the requirements at each stage within the project lifecycle and how meeting and not meeting these requirements can impact a project in the creative industries • consider different aspects of the stages and requirements within the project lifecycle and how they interrelate. 9.1.1 initiation stage: • identification of client needs or brief requirements • identification of feasibility of project in relation to: o budget o timeframes o resources • identification of risks • identification of scope • identification of outcomes or deliverables, including key performance indicators (KPIs) • identification of stakeholders • creation of key documentation. 9.1.2 planning stage: • organisation of the project into smaller phases • identification of roles and responsibilities of project personnel • identification of task dependencies • creation of project plan • establishment of working procedures of the project • financial management, including forecasting and budgeting • establishment of resource requirements: o materials o personnel • scheduling: o allocation of duties o creation of workflows o collaboration with stakeholders • contingency planning. 9.1.3 execution stage: • create/produce • monitoring of quality outcomes and deliverables. 9.1.4 delivery stage: • completion of identified outcomes • supply of identified deliverables

	• project evaluation and reporting:
	  o reflective practice
	  o determining positive and negative outcomes of project.

CK9.2	**The common features and types of project tools applied to managing projects** Students should be able to: • recall the common features and types of project tools • demonstrate understanding of the benefits and challenges of using project tools and the ways in which project tools are applied when managing projects in the creative industries • consider different aspects of the common features and types of project tools and how they interrelate. 9.2.1 common features of project tools: • planning – organising and planning the scope, tasks, activities and timelines of a project • time management – enables project teams to log and measure time and effort • estimation and forecasting – allows for estimations of key project drivers • scheduling/tracking – schedule, delegate and track work with tasks, subtasks, folders, workflows and budgets • management of risks – identification and mitigation of risks • collaboration and communication – working with multiple people by assigning tasks, monitoring progress, approving changes and communicating via chat groups • file management – editing, versioning, sharing and storing files • reporting – provides an update on status and progress to stakeholders • evaluation – ability to track and assess productivity and progress through resource management. 9.2.2 types of project tools: • digital project management software – multi-feature software packages for tracking tasks and time • work breakdown structure (WBS) software – used to detail tasks within a project, the sequence, dependencies and timescales • spreadsheets – store, manipulate and analyse data • dashboards – a way of visually displaying data, such as KPIs • customer relationship management (CRM) software – used to manage and record interactions with stakeholders.
CK9.3	**The roles, responsibilities and interdependencies of key personnel within a project** Students should be able to: • recall the roles, responsibilities and interdependencies of key personnel within a project • demonstrate understanding of the benefits and challenges of key personnel meeting their responsibilities and the ways in which the roles, responsibilities and interdependencies of key personnel can impact a project in the creative industries

	• consider different aspects of the roles, responsibilities and interdependencies of key personnel within a project and how they interrelate. 9.3.1 commissioning roles: • responsibilities: o sets brief o sets scope o sets budget o requests changes o releases payment o accepts final deliverables • interdependencies: o provides direction to project leadership o oversees direction of creative decisions taken o receives progress updates from leadership team. 9.3.2 project leadership roles: • responsibilities: o manages the project from concept to close o communicates tasks to the wider production team o manages the budget o manages and plans resources o communicates with client or commissioner o initiates project evaluation and closure • interdependencies: o receives direction from commissioner or client o provides direction to project production team. 9.3.3 production roles: • responsibilities: o provides expertise for specific areas required by the project o generates design ideas and concepts o performs project tasks o provides status updates • interdependencies: o reliance on sequencing of tasks across departments o receives direction from project leadership o provides feedback concerning their specialism to appropriate stakeholders. 9.3.4 distribution roles: • responsibilities: o promotion and marketing of production content o monetising the content through sales o compliance with legal processes

	• interdependencies:
	  ○ provides distribution recommendations to commissioner in line with agreed targets
	  ○ liaises with project leadership on distribution model and material, based on creative decisions and directions.

CK9.4	**The key components of a project budget** Students should be able to: • recall the key components of a project budget • demonstrate understanding of the benefits and challenges of maintaining a project budget and the ways in which the components of a project budget can impact projects in the creative industries • consider different aspects of the key components of a project budget and how they interrelate. 9.4.1 forecast revenue – details the money that the project is expected to make. 9.4.2 fixed costs – details fixed regular expenditure during the project. 9.4.3 variable costs – details the costs for goods, services or materials that may fluctuate during the project. 9.4.4 one-time expenses – details one-off payments for products, goods or services during the project. 9.4.5 cash flow – details movement of money during the project. 9.4.6 profit – details the money remaining after all project deductions.

Content area 10: Continued professional development	
CK10.1	**The benefits of enhancing awareness of evolving developments within the creative industries** Students should be able to: • recall the benefits of enhancing awareness of evolving developments within the creative industries • demonstrate understanding of the benefits and challenges of enhancing awareness of evolving developments within the creative industries through different sources of information. 10.1.1 benefits: • staying up to date with industry knowledge • receiving information on new techniques and equipment used in the industry • raising awareness of new terminology used in the industry • visual instructions for how to use new technology and techniques ○ increasing awareness of networking and training opportunities in the industry.
CK10.2	**The application of evolving developments and the wider impact within the creative industries** Students should be able to: • recall the features of evolving developments within the creative industries • demonstrate understanding of the benefits and drawbacks of evolving developments within the creative industries

	• apply knowledge and understanding of evolving developments and their wider impact within the creative industries to different contexts • consider different aspects of evolving developments, including how they interrelate, and make decisions about the use of evolving developments within the creative industries in different contexts. 10.2.1 evolving developments: • artificial intelligence (AI) and its application within the creative industries: o assistive o generative o predictive analytics o legal and ethical considerations • extended reality – augmented and virtual and its application within the creative industries: o creating immersive environments, experiences and interactions o virtual production • cloud-based technology and its application within the creative industries: o online storage o distribution of content services over the internet • automation and its application within the creative industries: o streamlining of processing and production operations o self-service functions o customer communications • object-based media and its application within the creative industries: o tailoring media to audience • 5G and fibre optic and its application within the creative industries: o increased connectivity for distribution and consumption. 10.2.2 wider impact within the creative industries: • reliable connectivity • wider customer accessibility • increased customer choices and options • drives efficiency and cost savings • environmental sustainability.
CK10.3	The purpose of professional development for an individual within the creative industries Students should be able to: • recall the reasons why it is important for individuals in the creative industries to maintain their professional development. 10.3.1 • to maintain industry and sector relevance. 10.3.2 • to develop and share transferable skills. 10.3.3 • to broaden employment opportunities and work prospects. 10.3.4 • to meet professional body accreditation requirements.

	10.3.5 • to conform to industry standards. 10.3.6 • to meet legislative requirements. 10.3.7 • to comply with health and safety requirements.

Scheme of Assessment – Core Component

There are two assessments in the Core component of the *T Level Technical Qualification in Media, Broadcast and Production*:

- Core Examination Paper
- Employer Set Project.

The mapping, timings, scheduling and preparation for the assessments shown below are for the current specimen assessment material. The actual live assessments will have the same overarching number of tasks and overall focus. However, the order of tasks and the details within the task may change each series.

Core examination

Paper:
Written examination: 2.5 hours **60% of the core assessments** **120 marks**
Content overview Content area 1 – The creative economy Content area 2 – The individual in the creative industries Content area 3 – Cultural context and vocabulary Content area 4 – Audience Content area 5 – Legislation/regulation Content area 6 – Professionalism and ethics Content area 7 – Equality, diversity and inclusion Content area 8 – Research skills Content area 9 – Project methodology and administration Content area 10 – Continued professional development
Assessment overview A written examination comprising three sections, A and B and C. Each section will have the same grade targeting profile as other sections. Students answer all questions in each section. Each section of the examination will get more challenging as the student progresses by ramping up demand and difficulty in a manner broadly similar to the other sections. Each section will be assessed through a combination of: • MCQ/short open response items • medium open response items • extended open response questions. The examination is: • set and marked by Pearson • timetabled at a time and on a date specified by Pearson.

Core Examination Assessment Objectives

	AO1a	AO1b	AO2	AO3a	AO3b
Section A	6	28	0	6	0
Section B	5	18	8	6	3
Section C	5	16	10	6	3
Total 120 marks	16	62	18	18	6
	13%	52%	15%	15%	5%
	65%		15%	20%	

Employer Set Project

Employer Set Project
Externally assessed project: 16 hours 30 minutes **40% of the core assessments** **132 marks**
Content overview When responding to the Core Project students will need to draw upon knowledge and skills from across the Core content in a synoptic manner to effectively respond to a brief within a vocational context.
Assessment overview Students will be given an overarching scenario to set the scene and individual tasks stimulus to cover all the skills and AOs. These are: • Task 1: Carry out secondary research and create a research report • Task 2: Generating and developing ideas, creation of presentation (slides and speaker notes) and delivery of presentation • Task 3: Produce a pre-production planning pack • Task 4: Group collaboration and individual report • Task 5: Reflective review. Students undertake the assessed elements of the project tasks under supervised and controlled conditions. The assessment takes place over multiple sessions up to a combined duration of 16 hours and 30 minutes. The project outcomes consist of a portfolio of evidence submitted electronically. Students undertake a project in response to a realistic contextual challenge. The project is set and marked by Pearson.

Employer Set Project Assessment Objectives

Assessment Objective	
AO1	Plan their approach to meeting the brief
AO2	Apply core knowledge and skills as appropriate
AO3	Select relevant techniques and resources to meet the brief
AO4	Use maths, English, and digital skills as appropriate
AO5	Realise a project outcome and review how well the outcome meets the brief

The ESP has targeted weightings to AOs as shown in the table below:

AO1	AO2a	AO2b	AO3a	AO3b	AO4a	AO4b	AO4c	AO5a	AO5b	Total
24	42	18	0	12	9	0	0	15	12	132
24	60		12		9			27		132

Resources for the delivery of the Core component content

There is no specialist equipment required for the delivery of the Core component.

4 Occupational Specialisms

1. Creative Media Technician

Performance Outcome 1: Plan, prepare, source and generate media assets

What skills do students need to demonstrate?

CMS1.1 Identify the suitability of audio, graphics, still and moving image file formats throughout the content-making process:
• identify the formats being used from files retrieved from sources
• determine ideal formats and workflows
• compare file formats
• identify potential format/workflow issues:
  ○ determine transcoding requirements of the format
  ○ evaluate quality of the format
(M10, D1)

CMS1.2 Identify appropriate network or delivery service to meet requirements:
• determine the appropriate network or delivery service in line with requirements of brief, for example delivery parameters, budget, client/audience requirements
• assess relevant content restrictions:
  ○ service-specific restrictions on content
  ○ creative potential within parameters of the brief specification
  ○ age suitability
(E1, M2, M9)

CMS1.3 Use appropriate production and technical vocabulary:
• apply appropriate vocabulary to meet requirements of the brief:
  ○ verbal communication
  ○ written communication
  ○ digital communication
  ○ in documentation
• record and present information and ideas using appropriate production and technical vocabulary
• review written work for appropriate vocabulary after completion
(E1, E2, E3)

What underpinning knowledge do students need?	

CMK1.1	**Factors of the end-to-end production workflow across a range of networks or delivery services for images, videos, audio and graphics**
	1.1.1 Development stage:
	• breaking down the aims of the production and identifying the audience:
	  ○ organisational requirements will impact the workflow (for example, some organisations may change the order of the workflow or remove and change stages of the workflow)
	  ○ the proposed end product (for example, social media campaign, podcast, digital image, feature film) will impact the workflow
	• budget considerations:
	  ○ deadline schedule
	  ○ technical specification, for example size, quality, duration, format
	• working to a brief and a production plan for relevant stakeholders
	• detailing of potential problems and solutions throughout the development:
	  ○ contingency planning.
	1.1.2 pre-production stage:
	• sourcing requirements for the production:
	  ○ technical equipment
	  ○ materials
	  ○ permissions (for example, clearances, permits)
	  ○ locations (for example, recces for suitability, risk assessments)
	• determining and documenting the use of production techniques and sequencing of media assets to be used to technically and creatively fulfil a media brief, for example by means of storyboard, shooting script, shot list or sound script
	• generating with a storyboard, shooting script, sound script, call sheet, shot list and/or shooting plan as appropriate for the media project
	• communication of information to the relevant stakeholders and personnel
	• determination of special production requirements (for example, visual effects (VFX), special effects (SPFX), audio processes)
	• determination of media capture requirements (for example, delivery specifications to include all aspects of delivery, such as resolution, social media compatibility and audio specifications).
	1.1.3 production stage:
	• completed in line with the production schedule
	• adaptation to issues throughout the production:
	  ○ locations
	  ○ health and safety issues
	  ○ personnel absence and availability
	  ○ equipment failure
	  ○ falling behind schedule

	• retention of records throughout the production:
	  ○ equipment settings
	  ○ equipment inventory
	  ○ media asset number or metadata.
	1.1.4 post-production stage:
	• acquisition of assets
	• labelling and organisation of assets
	• import and ingestion of assets
	• removal of superfluous assets
	• editing of assets
	• mixing and mastering of audio
	• grading of images
	• addition of post-production effects:
	  ○ audio
	  ○ visual
	• addition of graphics and titles for video and image projects
	• exporting in line with stakeholder requirements
	• final stakeholder quality checks, feedback and sign-off
	• archival and back-up of assets.
	1.1.5 distribution stage – distribution of content via appropriate networks or delivery services for delivery on required platforms.

CMK1.2	**Common failure points and appropriate responses during the end-to-end production workflow**
	1.2.1 financial issues:
	• contingency planning (for example, cheaper locations available)
	• financial assurances from stakeholders prior to putting capital at risk
	• securing additional funds from stakeholders.
	1.2.2 equipment issues:
	• equipment checks prior to use:
	  ○ up-to-date in-service inspection and testing
	  ○ cables and other hardware functionality
	  ○ ensuring the compatibility of equipment parts (for example, correct cable with camera)
	  ○ ensuring access to spare batteries
	  ○ ensuring sufficient storage space on recording devices
	  ○ health check of storage media
	• creating file back-ups
	• access to back-up/alternative equipment.
	1.2.3 human resource issues:
	• access to back-up personnel
	• contingency planning (for example, rescheduling if personnel cannot attend production stage)
	• follow the contingency plan.

	1.2.4 health and safety concerns on set:
	• risk assessment:
	  ○ consult assessment for guidance
	  ○ follow the risk contingency plan
	• reporting and recording of concerns.
	1.2.5 stakeholder conflict:
	• mediation of discussions with the stakeholder:
	  ○ establish an agreement/compromise
	• review requirements of the brief.
	1.2.6 weather issues:
	• contingency planning for shooting indoors
	• protecting participants from weather conditions.

CMK1.3	**The types of job roles and their responsibilities within the media, broadcast and production sector**
	1.3.1 audio:
	• studio engineer:
	  ○ works with the producer and studio equipment to ensure that studio recording aims are met from a technical perspective
	• mastering engineer:
	  ○ takes the mix and prepares it for the required delivery format
	• producer:
	  ○ controls the recording process from an artistic perspective
	• sound recordist:
	  ○ uses the equipment on location to capture sounds which will be used in the later stages of production
	• Foley artist:
	  ○ recreates ambient sounds portrayed in film
	• sound designer:
	  ○ creates the sound concept for a project and creates, or finds, appropriate sounds to fit this vision
	• dialogue editor:
	  ○ assembles, synchronises and edits the dialogue in film and television (TV) productions
	• music editor:
	  ○ works in film and TV, edits and syncs music, and oversees the creative, technical and logistical aspects of composing and implementing music.
	1.3.2 still image:
	• photographer:
	  ○ captures image and controls the project from an artistic perspective
	• image-editing specialist:
	  ○ adjusts the captured image in post-production to achieve the photographer's artistic goal

	• studio technician:
	  ○ assists the photographer with lighting and camera set-up in a photography studio
	• software specialist:
	  ○ maintains the software systems that are necessary for photo editing.
	1.3.3 moving image:
	• producer:
	  ○ manages the entire project and ensures deadlines are met
	• director:
	  ○ controls the artistic vision of the project and selects the creative team for film
	• cinematographer:
	  ○ head of the camera and lighting team, ensures visuals meet the director's requirements
	• editor:
	  ○ takes all recorded assets and works with the director to assemble them into the final film
	• grip:
	  ○ provides camera support and creates lighting set-ups
	• videographer:
	  ○ captures audio and video, edits footage and maintains equipment used to shoot and edit
	• colourist:
	  ○ performs colour grading to match colours across multiple camera shoots
	  ○ sets the artistic style of the production
	• camera operator:
	  ○ uses camera equipment to capture images to meet the director's and cinematographer's requirements on location and in studio.

CMK1.4	**The importance of following pre-defined technical and systematic workflows and how these can be adapted and communicated** 1.4.1 importance: • ensures consistency between the stages of production • ensures compliance with regulatory requirements • supports management of resources • supports accurate forecasting and budgeting • everyone operates within the agreed parameters to minimise issues throughout workflow. 1.4.2 workflow adaptations in response to unforeseen circumstances in audio, graphics, still and moving image (for example, audio mix incompatible with video): • revision of work sequence based on requirements (for example, delays in receiving production materials lead to rescheduled shooting days) • reallocation and adaptations of roles and responsibilities to meet requirements (for example, increased workload for graphics designer due to sickness).

	1.4.3 workflow adaptations are communicated as required: • production documentation changes are distributed among necessary personnel • verbal debriefs.
CMK1.5	**The purpose of technical standards and customer specifications** 1.5.1 technical standards: • an established set of technical parameters used for exporting media to enable compatibility with platforms. 1.5.2 customer specifications: • technical and platform requirements of a production based on customer requirements.
CMK1.6	**The types of technical standards, specifications and parameters for generating and sourcing images, sounds and graphics to meet delivery requirements** 1.6.1 video: • orientation of output: o portrait or vertical o landscape or horizontal o square • aspect ratio • resolution – number of distinct pixels in each dimension which can be displayed: o standard definition (SD) o high definition (HD) o ultra high definition (UHD) • frame rates – the speed at which images are captured or displayed: o 24 frames per second (FPS) o 25 FPS o 30 FPS o 50 FPS • bit depth – number of bits used to indicate the colour of a pixel: o 8-bit – consumer standard o 10-bit – professional standard o 12-bit – professional standard. 1.6.2 sound: • broadcast WAV: o non-compressed • MP3: o compressed format o small file size o removes content from audio • advanced audio coding (AAC): o compressed format o designed to be better quality than MP3

	• proprietary formats:
	  ○ file format of an organisation that contains data which is ordered and stored to a particular encoding scheme.
	1.6.3 still image:
	• colour space, for example red, green, blue (RGB), cyan, magenta, yellow, key/black (CMYK)
	• resolution:
	  ○ measured in dots per inch (DPI)
	• file format, for example:
	  ○ RAW format
	  ○ JPEG
	  ○ PNG.

CMK1.7	**The impact of non-compliance with technical standards, specifications and parameters** 1.7.1 quality: • may not play back • assets will not meet sufficient quality standard. 1.7.2 workflow: • may not meet all requirements of the production brief: ○ may need transcoding or additional work to be carried out to rectify quality issues.

CMK1.8	**Fundamentals of audio and video data compression**
	1.8.1 purpose of compressing – reduces data size.
	1.8.2 lossless compression:
	• removal of parts of the file:
	  ○ does not affect quality
	  ○ reduces data size.
	1.8.3 lossy compression:
	• removal of parts of the file:
	  ○ affects quality
	  ○ reduces data size.

CMK1.9	**Fundamentals of audio and video data transcoding** 1.9.1 purpose of transcoding – converts one file format or codec to another. 1.9.2 dedicated software is used to transcode data. 1.9.3 increases compatibility across different software and platforms. 1.9.4 compression can take place throughout process: • makes the assets editable.
CMK1.10	**The types of file formats used for audio, graphics and video wrappers** 1.10.1 Purpose of wrapping – changes the file type without changing the data. 1.10.2 audio: • MP3 • WAV.

	1.10.3 graphics: • JPEG • PNG • bitmap • GIF. 1.10.4 video: • MP4 • MOV.

CMK1.11	**The fundamentals of digital imaging**
	1.11.1 pixels and representation of colour:
	• a pixel is the smallest part that makes up an image
	• the combination of colour levels is dependent upon the colour space being worked in (for example, RGB).
	1.11.2 image resolution and aspect ratio:
	• resolution defines the number of pixels it contains (for example, 1920 × 1080 HD format)
	• print resolution describes how many pixels fit into 1 inch on a page:
	  ○ measured in DPI
	• aspect ratio is the ratio of its sizes in different dimensions:
	  ○ commonly expressed as two numbers separated by a colon (for example, 16:9, 4:5).
	1.11.3 image scanning, frame rates and bit depths:
	• image scanning is the way images are drawn on a screen
	• frame rates are the frequency at which consecutive images are captured or displayed:
	  ○ recorded as FPS
	• bit depth refers to the colour information stored in an image:
	  ○ higher bit depths can store more colour:
	  – 1-bit depth can only store two colours – black and white
	  – 8-bit depths can store 256 colours.

CMK1.12	**Considerations of networks and delivery services when planning new content** 1.12.1 methods of distribution to networks/delivery services: • studio distributes to the required delivery platforms (for example, cinema, Spotify, print media, Netflix, broadcast network, retail advertising network) • independent release to the required delivery platforms (for example, YouTube, podcast service, Shutterstock, social networking platform). 1.12.2 content restrictions: • regulatory restrictions, for example Ofcom • political restrictions • age restrictions • technical restrictions.

What skills do students need to demonstrate?
CMS1.4 Identify the suitability of available equipment for content capture: • assess content capture requirements • assess the suitability of available equipment against the required outcomes • evaluate the overall suitability of the available equipment • determine which alternative equipment may be better suited to the project • identify locations where the alternative equipment could be sourced from (E5)

What underpinning knowledge do students need?	

CMK1.13	**Types of equipment and methods of sourcing and set-up**
	1.13.1 methods of sourcing equipment
	• dry hire:
	  ○ equipment hired from a company without additional support or guidance
	• self-owned equipment:
	  ○ collaborators supply their own equipment
	• wet hire:
	  ○ equipment hired from a company with additional support, guidance or services
	• facilities with in-house equipment and services.
	1.13.2 equipment types:
	• cameras:
	  ○ moving images/video:
	  – action camera
	  – mobile phones
	  – DSLR video
	  – camcorders
	  – digital cinema cameras
	  – drones
	  ○ still images:
	  – digital single-lens reflex camera (DSLR)
	  – large format – monorail or field-based
	  – 35mm – photographic film
	  – drones
	• lenses:
	  ○ wide angle – used in scenes to capture as much as possible
	  ○ telephoto (long lens) – used to make distant objects appear magnified
	  ○ zoom – provides range of focal length in one lens
	  ○ prime – fixed focal length
	  ○ macro (close-up) – used for focus and magnification
	• apparatus:
	  ○ stabilisation equipment – reduces shaking or jittering:
	  – steadicams
	  – gimbals

	○ sliders – bracketed tracks allow mounted cameras to move horizontally, forwards or backwards while remaining steady ○ dolly – platform for the camera to be mounted on, either on a tripod or on other associated equipment ○ track – rails to support operation of a dolly ○ tripod – also known as legs or sticks, to mount a camera ○ pedestal tripod – studio camera stand ○ cranes and jibs – used to support different filming angles • monitors: ○ studio ○ location ○ portable • microphones: ○ selecting type for how microphone will be supported or positioned: – boom microphone – mounted on the end of boom stands and typically used to position microphones close to the subject without being visible in a video shot – radio microphone – wireless microphones are not restricted by length of cable and so allow freedom of movement – lavalier – small microphone can be positioned discreetly or clipped onto clothing – handheld – easily mobile to quickly alter volume or change source of audio (for example between participants/contributors or interviewer/interviewee) – shotgun microphone – can be pointed at a specific subject to focus on their voice without picking up noise from other directions (unidirectional) ○ directional recording: – omnidirectional microphones pick up sound from all directions – best used in a recording studio setting where unwanted noise can be controlled – unidirectional microphones are designed to pick up on sound coming from one particular direction while excluding sounds from other directions – bi-directional microphones pick up on sounds coming from the front and rear of the microphone and are least sensitive to sounds coming from the sides ○ microphone windshields – reduce unwanted noise from wind or other elements • recorders and mixers (for example, Zoom, Tascam, Nagra tape recorder) • headphones • lighting equipment: ○ lights – key light – fill light – backlight studio lighting – top lights – LED lights

	– panel lights – ring lights – practical lights ○ lighting stands and fixings ○ filters/gels, diffusers, flags, cucoloris (cookies) and gobos ○ control systems • devices and software: ○ recording: – hard drives – data capture cards (for example, secure digital (SD), microSD) – cloud-based systems – satellite – sends back live material to base/headquarters ○ portable computing devices (for example, laptop, tablet) ○ editing software. 1.13.3 set-up: • follow manufacturers' guidelines • set up equipment in line with technical requirements (for example, detailed in production plan) • on-site and in studio environment • store equipment safely and securely • complete paperwork as required including risk assessment.

What skills do students need to demonstrate?

CMS1.5 Capture and source content to meet requirements:

- determine requirements:
  - technical specification
  - brief
  - accessibility
- determine the required standard and quality of content
- source the content in line with requirements:
  - identify technical information of the source file from metadata
  - ensure the source file matches technical specification requirements
  - determine the parameters for use of the licensed file
- capture content in line with requirements:
  - identify the capture settings required to provide high-quality assets that meet requirements
  - ensure the capture device is compatible with the technical requirements
- review captured/sourced material against the requirements

(M5, M6, D1, D4, D5)

What underpinning knowledge do students need?	

CMK1.14	**Production techniques for recording of images and sound**
	1.14.1 Camera techniques:
	• use of camera positions:
	  ○ single camera
	  ○ cross-shooting
	  ○ tripod height
	  ○ handheld
	  ○ different camera heights
	• camera settings:
	  ○ slow/fast shutter speed
	  ○ aperture and depth of field
	  ○ ISO
	  ○ exposure
	  ○ focal length
	  ○ artificial/natural light
	• camera shots and techniques:
	  ○ long shot
	  ○ extreme long shot
	  ○ close-up (CU)
	  ○ mid-shot (MS)
	  ○ extreme close-up (ECU)
	  ○ video camera movement:
	  – pan/crab – left to right, right to left
	  – tilt – up and down
	  – track – in and out
	  – handheld effect
	  ○ zoom – wide to CU, CU to wide
	  ○ use of composition and framing (for example, rule of thirds)
	  ○ filming in front of green screen for compositing in post-production.
	1.14.2 audio types and recording techniques:
	• types of audio:
	  ○ ambient noise
	  ○ music
	  ○ narration/voice over – spoken commentary, dialogue
	  ○ sound effects (SFX), for example Foley, digital sound effects
	• selection and positioning of microphone for optimal sound quality
	• soundproofing/minimising unwanted noise
	• using microphone wind shield as appropriate.

CMK1.15	**Regulatory and legal requirements in relation to intellectual property protection in the sourcing and use of media assets** 1.15.1 regulatory and legal requirements relating to asset use: • adherence to editorial guidelines • adherence to intellectual property constraints • adherence to laws governing content, for example Obscene Publications Act 1959. 1.15.2 types of intellectual property (IP) protection: • copyright – provides exclusive right to copy and distribute creative work • trademark – phrase, symbol, design, word or a combination, which identifies your goods and services • patents – protect the method, function or working of the item/process • designs – registering a design protects the appearance from theft and reproduction. 1.15.3 compliance in asset sourcing: • stock content: o content purchased from stock websites: – use of stock content must be compliant with the website instructions – may need to include attribution of creator/owner details alongside content o acquired royalty-free from stock websites • licence from an individual or organisation: o organisation or individuals determine the permissions for asset usage • original recording of the assets: o copyright is retained by the original creator.
CMK1.16	**Compliance with regulatory and legislative requirements in the capturing of media assets** 1.16.1 filming/recording/photography permissions: • on public property, there is no reasonable expectation of privacy: o if members of the public are used as subjects in the content being recorded, release forms are required • on private property, there is an expectation of privacy: o release forms may be required • child release form: o parental/guardian consent is required for the use of the likeness of a child • volunteer/model release form: o waiver of liability for services rendered and the usage of content.

CMK1.17	**Factors impacting legal support requirements in relation to distributing assets** 1.17.1 geographic/territory requirements: • copyright ownership can differ between territories: o different licensing requirements may be necessary in different territories. 1.17.2 length of time: • broadcast assets fall out of copyright after 50 years • print assets fall out of copyright after 25 years • written, dramatic, musical and artistic work, sound and recording, and films fall out of copyright 70 years following the death of the author • licensing may have limited use of assets (for example, one year).
CMK1.18	**Solutions that ensure the suitability of media assets for consumption by viewers and listeners with sensory impairments** 1.18.1 extreme dynamic range: • minimisation of dynamic range. 1.18.2 bright or flashing lights: • minimisation of bright or flashing lights • written and audio warnings are issued if bright and flashing lights are used. 1.18.3 inaccessible fonts when text is used: • use of safe fonts (for example, Arial, OpenDyslexic) • use of suitable background colour. 1.18.4 hearing impairment: • subtitles • signed programming • specific audio mixes. 1.18.5 visual impairment: • audio description • black and white printing.

CMK1.19	**The functions of recording devices when used to capture and store stills, moving images and sound**
	1.19.1 capture functionality of recording devices:
	• transport controls
	• display indicators:
	  o time indicator
	  o audio metering
	  o histogram
	  o current settings
	• input control:
	  o stills and video:
	  – ISO – sensor sensitivity
	  – shutter speed
	  – aperture
	  – white balance

	• audio and video:
	  ○ gain
	  ○ input level (for example, microphone level, line level)
	  ○ channel count
	  ○ phantom power
	• output control:
	  ○ stills and video:
	  – external display
	  – resolution
	  – LUTs
	  ○ audio and video:
	  – output level (for example, microphone level, line level)
	  – headphone level
	  – channel levels.
	1.19.2 storage media used to store assets:
	• storage functionality of recording devices:
	  ○ secure digital (SD) card
	  ○ hard drive
	  ○ solid state drive (SSD)
	  ○ compact flash
	• file management:
	  ○ codec/format/file type
	  ○ sample rates
	  ○ bit rate.

CMK1.20	**The impact of environmental constraints on the recording of images and sounds** 1.20.1 ambient noise (for example, traffic and weather masking sound sources). 1.20.2 lighting: • can impact the capturing of subject detail (for example, backlit subject may look dark) • can change dynamics and colour temperature of image (for example, time of day and weather affect aesthetics) • glare can interfere with the optics of cameras • maintaining consistent lighting under changing weather conditions. 1.20.3 access to power: • non-battery-operated equipment limited by access to power • battery-operated equipment requires sufficient number of charged batteries. 1.20.4 health and safety considerations: • excessive ambient noise may be damaging to hearing • weather conditions may cause health and safety risks leading to cancelled sessions.

CMK1.21	**Adaptations to mitigate the impact of environmental constraints**
	1.21.1 ambient noise:
	• appropriate planning to avoid disturbances
	• microphone placement and type (for example, hidden lavalier microphones)
	• windshields to reduce ambient noise.
	1.21.2 lighting:
	• appropriate planning to find the place and time with optimal lighting
	• use of diffusion, reflectors and flags to control lighting
	• use of additional lighting.
	1.21.3 weather and time of day:
	• appropriate planning to find the time and place with optimal weather conditions
	• contingency planning if the weather is not optimal:
	  ○ ensuring that the plan factors in filming that may be missed due to inappropriate weather
	  ○ shoot with the sun behind recording device and use bounce boards to evenly light the subject when high levels of natural lighting.
	1.21.4 access to power:
	• appropriate planning to ensure the correct equipment and cabling are acquired (for example, generators)
	• ensure that there are enough charged batteries available.
	1.21.5 health and safety conditions:
	• appropriate water proofing for the equipment
	• risk assessing the situation and briefing the crew
	• access to appropriate personal protective equipment (PPE) (for example, ear plugs for excessive ambient sound).

What skills do students need to demonstrate?

CMS1.6 Apply measures to ensure safe working practices:
• review the requirements of the relevant legislation and regulations:
  ○ data protection
  ○ safeguarding
  ○ health and safety
  ○ privacy:
  – release forms
  – asset recording permissions:
  ▪ site permissions
• apply the relevant legislative and regulatory requirements:
  ○ complete relevant legislative and regulatory paperwork (for example, risk assessment)
  ○ store in compliance with legislation and regulations
• adhere to safe working practices:
  ○ in line with relevant legislation and regulations
(E5, M10)

What underpinning knowledge do students need?	
CMK1.22	**Causes of hazards and risks that apply to venue spaces** 1.22.1 slips, trips and falls: • cables • slippery surfaces • steps • equipment stands. 1.22.2 electrocution: • damaged equipment • water build-up. 1.22.3 working at height: • working on ladders • working on stages. 1.22.4 manual handling: • carrying equipment. 1.22.5 falling equipment: • overhead equipment falling • stands falling over • unsecured equipment. 1.22.6 heat and burns: • lighting with increased temperature • equipment in use for long duration. 1.22.7 bright lighting: • acute visual impairment leading to slips and trips.

	1.22.8 loud noises: • ambient noise • loud equipment and speakers.
CMK1.23	**The increased probability of hazards and risks for different roles** 1.23.1 sound technician: • loud noises and equipment • increased time in loud environments. 1.23.2 lighting technician: • burns from lighting equipment • bright lighting. 1.23.3 camera person: • lessened level of hazard and risk awareness due to a lack of peripheral vision when using camera.
CMK1.24	**The types of occurrences of health and safety issues that need to be reported to appropriate personnel** 1.24.1 proactive reporting of hazards and risks: • report broken or damaged equipment • report hazards when they are identified • report even if the hazard can be corrected • report near misses • report all injuries. 1.24.2 hazards and risks should be reported to appropriate personnel in line with requirements (for example, legislative, organisational).

What skills do students need to demonstrate?

CMS1.7 Apply methods to ensure media content and internet protocol security and confidentiality:
• store data on secure networks
• back up data appropriately
• use appropriate passwords
• apply physical security measures:
  ○ create air gaps
  ○ use physically secure storage for external hard drive and laptops
  ○ log off computers when not in use
  ○ apply access and edit permissions to media assets
(M5, D1, D4, D5)

What underpinning knowledge do students need?	
CMK1.25	**The processes of secure data management** 1.25.1 securely transfer data from source (for example, SD card): • transfer to a computer – file transfer checksum • manually check assets (for example, ensure files will open)

	• transfer to secure storage (for example, encrypted external hard drive). 1.25.2 data encryption. 1.25.3 security is maintained on servers by a trained professional. 1.25.4 appropriate back-ups exist, preferably in different locations. 1.25.5 different and complex passwords are used. 1.25.6 passwords are changed regularly. 1.25.7 multi-factor authentication (MFA) is used. 1.25.8 use of software to scan for viruses. 1.25.9 air gaps are utilised to prevent remote access. 1.25.10 access permissions allocated appropriately.

What skills do students need to demonstrate?
CMS1.8 Transfer data securely between sources and storage/editing systems: • use software to run virus scans • manually check media to verify data integrity • transfer data to secure storage (for example, encrypted external hard drive) (M5, D1, D4, D5)

What underpinning knowledge do students need?	

CMK1.26	**The capabilities of connection standards for portable storage devices**
	1.26.1 universal serial bus (USB):
	• USB versions are backwards compatible
	• version 1:
	  ○ 1.5 megabit per second (Mbps) data speed
	• version 2:
	  ○ 480 Mbps data speed
	• version 3:
	  ○ 5 gigabytes per second (Gbps) data speed
	  ○ can make edits directly from drive
	  ○ includes USB-C
	• version 3.1:
	  ○ 10 Gbps data speed
	  ○ can make edits directly from drive
	  ○ includes USB-C
	• version 4:
	  ○ 40 Gbps data speed
	  ○ can make edits directly from drive
	  ○ includes USB-C.
	1.26.2 Thunderbolt:
	• also works over USB connectors
	• version 1:
	  ○ 10 Gbps data speed

	• version 2:
	  ○ 20 Gbps data speed
	• version 3:
	  ○ 40 Gbps data speed
	  ○ USB 3.1 and Thunderbolt 3 are similar and go through USB-C connector.

CMK1.27	**The constraints of transferring media assets across local area networks (LANs) and the internet**
	1.27.1 LAN:
	• fixed speed over Ethernet:
	  ○ 100 Mbps
	  ○ 1 Gbps
	  ○ 10 Gbps
	• WiFi speed and reliability issues.
	1.27.2 internet/cloud:
	• variable speed
	• related to internet speed
	• data can be compressed to reduce size and transfer assets more efficiently.

What skills do students need to demonstrate?

CMS1.9 Monitor and troubleshoot signals during and after recording:

- monitor signals for presence and quality of:
  - volume
  - noise
  - tonality
  - clarity
  - intelligibility
- troubleshoot and resolve issues with signals
- manually check media to ensure data integrity
- perform post-recording verification:
  - spot check the quality of recorded material

(E5, M5, D1)

What underpinning knowledge do students need?	

CMK1.28	**The fundamentals of audio**
	1.28.1 audio levels:
	• relative signal strengths produced by different devices
	• different audio levels – allows for specificity in adjustment:
	  ○ mic level
	  ○ line level
	  ○ speaker level
	  ○ instrument level
	• gain settings measured in decibels (dB).
	1.28.2 frequency – the number of times per second a sound wave undergoes compression and rarefaction:
	• measured in hertz (Hz) cycles per second.
	1.28.3 amplitude – measures the strength of a sound wave:
	• measured in dB.
	1.28.4 distortion – occurs when the amplitude of a signal exceeds the constraints of a system:
	• distorted signals can sound poor
	• distorted signal may compromise a recording.
	1.28.5 electric systems noise – noise may be present on a recording due to damaged equipment or poor gain structure:
	• all electrical systems have an inherent amount of noise.
	1.28.6 conversion of analogue signal to digital:
	• sampling rates/frequency – frequency in which a signal's amplitude is measured when being converted into the digital domain:
	  ○ measurement of the amplitude of an analogue signal at regular intervals
	  ○ supports accurate wave reconstruction:
	  – sampling frequency must be at least double the maximum frequency of the wave being reconstructed
	• common sample rates:
	  ○ 44.1 kHz – CD quality
	  ○ 48 kHz – DVD quality
	  ○ 96 kHz
	  ○ 128 kHz
	  ○ 196 kHz.
	1.28.7 signal processing – changes made to an audio signal by software or hardware to alter or improve its characteristics:
	• corrective:
	  ○ equaliser (EQ)
	  ○ compression
	  ○ noise reduction

	• creative:
	  ○ reverb
	  ○ chorus
	  ○ delay.
	1.28.8 equipment:
	• microphones:
	  ○ convert sound waves into electrical signals to be amplified, transmitted or recorded
	• loudspeakers and headphones:
	  ○ transducers that take electric audio signals and convert them into sound for monitoring
	• audio interfaces:
	  ○ devices that allow the input and output of analogue signals to a computer by providing connections for necessary input/output devices (for example, loudspeakers, instruments, microphones)
	• mixing consoles:
	  ○ combine and manipulate audio signals from different sources for listening and recording.

What skills do students need to demonstrate?

CMS1.10 Use technical and descriptive metadata for all media types:
• apply appropriate copyright data/notice or public domain information
• determine and embed appropriate metadata conventions documenting:
  ○ description/subject
  ○ author/creator/ownership
(D1, D4, D5)

CMS1.11 Assign keywords to catalogue content:
• determine industry and project-specific protocols in line with requirements
• assign keywords to the catalogue content to aid retrieval:
  ○ apply relevant protocols
  ○ ensure the files follow a clear naming convention
(M5, M6, D4, D5)

What underpinning knowledge do students need?	
CMK1.29	**The use of recognised naming conventions in the description of metadata** 1.29.1 metadata: • a title that mirrors the on-page document title • includes the author, creator or ownership

	• includes a description/subject outlining:
	  ○ the basic content of the document
	  ○ revision requirements
	  ○ the document's intended portrayal.
	1.29.2 keywords.
	1.29.3 files should have appropriate copyright data/notice.
	1.29.4 files should indicate if they have copyright status or if they are public domain.

CMK1.30	**The importance of using keywords and recognised naming conventions in the description of metadata** 1.30.1 long-term asset information retention. 1.30.2 used in stock libraries to retain copyright and other identifiable information. 1.30.3 used to recover production information. 1.30.4 can be used to review media asset settings. 1.30.5 allows for search, retrieval and cataloguing.

What skills do students need to demonstrate?

CMS1.12 Connect and set up production equipment safely:

- review requirements of the task and set up equipment in line with these requirements
- complete safety checks and set up production equipment including cameras, audio and lighting, for example stability
- identify and remove trip hazards
- identify and remove fire hazards, for example from hot lighting or electrics
- check the cables and connectors:
  - compatibility with equipment and suitability of size/length
  - for damage and to ensure cables are not tangled
  - to avoid overloading
  - include strain relief in cables
  - ensure and verify connection strength

(M1, D1)

What underpinning knowledge do students need?

CMK1.31	**Factors that impact recorded sound in interior locations** 1.31.1 reverberation – the propagation of sound waves within a space and the tonal and temporal characteristics imparted by the surface position and material they interact with. 1.31.2 resonance – the amplification of sound waves at certain frequencies by a structure or object (often responsible for ringing frequencies and standing waves). 1.31.3 low-hum items can impact recorded sound (for example, air conditioning, fridges).

	1.31.4 material of surfaces and objects in the room will provide different absorption and reflection characteristics:
	• soft furnishings and acoustic treatments absorb sounds (for example, rockwool)
	• hard surfaces reflect sound around the space (for example, concrete, wood, metal)
	• diffusion:
	  ○ uneven surfaces scatter soundwaves in different directions (for example, bookcase).
	1.31.5 impact of room shape on the recorded sound:
	• parallel surfaces reflect sound waves back at each other, causing standing waves/room resonance
	• irregular room shapes diffuse sound
	• low-frequency content can resonate in the corners of rooms.
	1.31.6 sound management:
	• acoustic treatment – to tame acoustic imperfections in the construction of the room:
	  ○ absorption
	  ○ diffusers
	  ○ bass traps
	• acoustic isolation – to isolate a recording space from the noise of the outside world and vice versa:
	  ○ acoustic wall cavity insulation
	  ○ floating room.

CMK1.32	**Factors that impact recorded sound in exterior locations** 1.32.1 reflection of sound: • distant surfaces may reflect sound with significant delay • open spaces: ○ sound is not reflected to the microphone. 1.32.2 ambient noise may impact recordings.
CMK1.33	**The properties of microphone types** 1.33.1 dynamic: • the diaphragm is attached to a coil of wire inducting the current by passing over a magnet. 1.33.2 condenser: • the diaphragm is one plate of a capacitor • the diaphragm movement changes the capacitance and becomes the audio signal • condenser microphone requires phantom power. 1.33.3 ribbon: • the ribbon is a thin strip of metal vibrated by sound waves and suspended within a magnetic field • movement through the field inducts currents into the metal strip (ribbon), producing a signal • ribbon microphones are not compatible with phantom power.

CMK1.34	**The identification of cables and connectors**
	1.34.1 analogue:
	• balanced:
	  ○ XLR
	  ○ TRS jack
	  ○ TT – bantam jack
	• unbalanced:
	  ○ TS jack
	  ○ TRS jack
	  ○ RCA – phono.
	1.34.2 digital:
	• MIDI DIN
	• USB
	• ADAT
	• AES/EBU (XLR)
	• Ethernet:
	  ○ Dante
	  ○ CobraNet
	  ○ dSNAKE
	  ○ AES50
	  ○ AVB.

CMK1.35	**The fundamentals of camera optics**
	1.35.1 focal plane:
	• the distance between the camera lens and the perfect point of focus in an image
	• the convergence of light refracted by the lens.
	1.35.2 circle of confusion:
	• the measurement of the diameter of a point of light on the focal plane of a camera
	• change in the depth of focus enlarges the point of light:
	  ○ appears as a larger circle of light in an image (for example, blurred car headlights at night).
	1.35.3 focal distance:
	• the distance between the subject in focus and the camera sensor.
	1.35.4 hyperfocal distance:
	• the distance to be focused to reach the maximum depth of field.
	1.35.5 spherical:
	• lenses using circular curved glass elements
	• produces a regular image without distortion:
	  ○ no requirement for post-processing of distortion.
	1.35.6 anamorphic:
	• lenses using an oval element shape

	• produces a distorted image:
	  ○ requires post-processing of the distortion.
	1.35.7 lens diffraction:
	• the result of the wavelength of light and the aperture of the lens being similar in size
	• waves overlap, interfere and cancel each other out
	• lack of sharpness in the image.
	1.35.8 prime and zoom lenses:
	• zoom lenses offer versatility; prime lenses offer superior optics
	• prime lenses – fixed focal length:
	  ○ the operator cannot obtain a closer image without altering the distance between the subject and the camera or without changing the lens
	• zoom lenses – change the focal length:
	  ○ a narrower or wider view of the subject can be captured from the same distance.
	1.35.9 lens flare:
	• occurs when light (for example, from a bright light source in the subject image) is reflected internally between lens elements
	• shapes of intense brightness and rays of light appear in the image.

CMK1.36	**The fundamentals of lenses**
	1.36.1 focal length/zoom:
	• the distance between the centre of a lens and the camera sensor
	• determines the angle of view
	• determines the magnification of the subject.
	1.36.2 aperture:
	• an opening in the lens through which light enters the camera
	• aperture size can be modified to control the amount of light that reaches the sensor or negative film
	• f-stop – mathematical calculation based on the size of the aperture and the focal length:
	  ○ affects the exposure and depth of field.
	1.36.3 lens types:
	• wide angle – used in scenes to capture as much as possible
	• telephoto (long lens) – used to make distant objects appear magnified
	• zoom – provides range of focal length in one lens
	• prime – fixed focal length
	• macro (close-up) – used for focus and magnification
	• cinema lenses:
	  ○ specifically designed for the demands of film making
	  ○ heavier and more expensive than photography lenses
	  ○ regularly rented
	  ○ superior output quality and consistency

	○ typically fully manual: – ability to link to external equipment (for example, follow focuses) • photography lenses: ○ more automatic features than cinema lenses ○ less expensive than cinema lenses ○ increased suitability for the rapidly changing lighting conditions in photography. 1.36.4 broadcast lenses: • motorised lenses – can be operated electronically • extreme zoom ranges • utilise image stabilisation • more expensive than cinema and photography lenses • usually large and stand mounted. 1.36.5 lens mount: • the physical and electrical interface between a camera body and a lens • can differ by manufacturer (for example, B4 lens mount, PL lens mount, EF lens mount, M4/3 lens mount) • lens adaptors allow the use of non-compatible lenses on other cameras. 1.36.6 focus: • the part of a lens that controls the focus of the image • the parameter affecting the sharpness of the intended subject: ○ achieved by moving the distance between lenses inside the camera, resulting in a sharp image. 1.36.7 filters: • transparent or translucent glass or gelatine elements • attach to the front of a lens or slot into box at the front of the lens • protect the camera lens • alter the characteristics of light passing through the lens • add special effects and colours to an image • neutral density (ND) filters are used to: ○ avoid overexposed footage ○ allow access to wider apertures and longer shutter speeds.
CMK1.37	**The fundamentals of sensors** 1.37.1 sensor size: • sensor size determines the level of light, quality and detail that can be captured • sensors do not capture the full frame of light coming through a lens assembly • size category: ○ full frame – the sensor is the size of a 35mm film camera ○ medium format – the sensor measures 48mm by 36mm ○ crop – the sensor is smaller than the standard 35mm size (for example, super 35, super 16). 1.37.2 pixel density: • the number of pixels in a set area (for example, pixels per inch)

	• higher pixel density means images reflect greater accuracy of the subject in low-light conditions. 1.37.3 colour array (for example, Bayer pattern array): • coloured filters placed over an image sensor overlayed on each pixel • the intensity data for colour combinations at pixel level is interpreted as a colour value. 1.37.4 native/base ISO: • baseline sensitivity of camera to light • fluctuation of the baseline setting will impact the sensor's sensitivity to the light it is capturing.
CMK1.38	**The fundamentals of lighting** 1.38.1 hard and soft light: • hard light – focused and creates defined and sharp shadows • soft light – diffuses over the subject and creates soft-edged shadows • characteristics impacting hardness or softness of light: o the size of the light source's surface o the distance of the light source from the subject o the thickness/type of diffusion material o the location and its surfaces. 1.38.2 lighting set-ups: • three-point lighting – a method using three lighting positions to illuminate the subject with key light, fill light and backlight • high key lighting – used to create low contrast between brighter and darker areas • low key lighting – used to enhance shadows within a scene. 1.38.3 diffusion: • material used to spread light from a light source evenly to reduce glare and shadows. 1.38.4 primary light types: • key light: o used to highlight the dimension and form of the subject o usually the brightest light in the shot • fill light: o used to fill in shadows caused by key light and to adjust contrast • backlight: o used for separation, which is only pointed at the back of the subject's head to create depth • background light: o used to illuminate the back of a set and provide separation between the subject and the background

	• panel lights:
	  o an array of LEDs arranged into a panel
	  o options to adapt colour and colour temperature
	  o diffusion material can be applied to create even light sources
	• spotlights:
	  o used to direct light onto a subject or area to highlight features
	  o hard lighting
	• Fresnel:
	  o a lighting fixture with a lens array allowing for the beam to be varied from floodlight to spotlight by changing the distance between the lamp/reflector unit and the lens
	• tungsten lights:
	  o provide a colour temperature resulting in a warm look
	• daylight balanced lights:
	  o provide a colour temperature similar to that of an average day
	• strobe – constant flashing light.
	1.38.5 lighting equipment:
	• lighting stands:
	  o supporting framework for lighting equipment
	• filters/gels:
	  o coloured sheets applied to alter colour
	  o diffusion – used to soften light and reduce shadows
	• control systems:
	  o system supporting interconnectivity between lighting equipment
	• flags:
	  o placed in front of lights to shape how the light falls onto a scene
	• cucoloris (cookies) and gobos – cast shaped shadows (for example, tree branches, jail bars)
	• clamps used for affixing pieces of miscellaneous non-electrical lighting equipment
	• gaffer tape: used to tape down wires to prevent tripping and mark out spaces/positions for filming/shooting
	• sandbags: used to anchor lights and equipment.

CMK1.39	**The fundamentals of colour science** 1.39.1 RGB: • the mixture of red, green and blue to produce a broad array of colours • RGB is used on digital screens. 1.39.2 CMYK: • cyan, magenta, yellow and key/black are the colours used by a printer to reproduce colours • editing media for print is worked in CMYK colour space: o ensures printed colours match those seen on screen.

	1.39.3 colour space:
	• Rec. 709:
	  ○ 8- or 10-bit colour depth
	  ○ standard encoding colour space for HDTV
	• Rec. 2020:
	  ○ 10- or 12-bit colour depth
	  ○ standard encoding colour space for UHDTV with standard dynamic range
	• Rec. 2100:
	  ○ 10- or 12-bit colour depth
	  ○ standard encoding colour space for UHDTV with high dynamic range
	• logarithmic (log) recording:
	  ○ uses camera's full dynamic range to preserve detail to enable high precision
	  ○ raw image in this colour space gives scope to control colour in the post-production stage.
	1.39.4 hue:
	• colour, tone or shade.
	1.39.5 saturation:
	• the intensity or purity of the colour
	• the amount of grey that is mixed into the colour.
	1.39.6 lightness:
	• the amount of black or white mixed in with the hue.
	1.39.7 contrast:
	• the tonal difference between two colours
	• the difference between the lightest lights and the darkest darks in an image.
	1.39.8 levels:
	• the comparative intensity of each colour making up an image.
	1.39.9 bit depth:
	• the memory space available for storing the colour information of an individual pixel:
	  ○ 8-bit
	  ○ 10-bit
	  ○ 12-bit raw.
	1.39.10 lookup tables (LUTs):
	• used as a starting point for colour grading in photo and video editing
	• a pre-set applied to change the colour grade efficiently and maintain consistency between shots
	• can be used to emulate analogue film stock.
	1.39.11 picture profiles:
	• used to adjust colours and gamma of an image during recording

	• can produce a flatter image for more dynamic range dependent upon media requirements • can be manufacturer- or camera-specific (for example, Sony S-Log, Canon C-Log).
CMK1.40	**The fundamentals of colour temperature** 1.40.1 colour temperature: • colour of white light emitted by a light source • measured in kelvin (K): o cool – colour temperature has a blue tint o warm – colour temperature has an orange tint. 1.40.2 white balance: • corrects colours to match the colour of the light source: o ensures that white objects appear white • balanced at the start of a shoot by correcting the white balance of the camera in reference to a white object or test card. 1.40.3 colour rendering index (CRI): • quantitative measure of the ability of a light source to show objects true to an ideal or natural light source. 1.40.4 corrective gels: • flexible sheets applied to change the colour of a lighting fixture: o colour temperature blue (CTB) – cools warm lights so they appear closer to white light o colour temperature orange (CTO) – warms cool lights so they appear closer to white light.
CMK1.41	**The fundamentals of cables and connectors** 1.41.1 primary video cables: • HDMI: o a common and cheap connector type o newer versions are compatible with high resolution, high frame rate content o unreliable at over 15m in length. 1.41.2 BNC/SDI: • newer versions are compatible with high resolution, high frame rate content • reliable at both shorter and longer length cable runs. 1.41.3 Ethernet: • carries internet protocol communication protocol via a wire using RJ45 terminators to connect equipment and to the internet. 1.41.4 wireless: • carries internet protocol communication protocol wirelessly via a radio signal to connect equipment and to the internet. 1.41.5 cable safety precautions: • tangled cables can lead to slips and trips • overloading can cause the circuit breaker to trip.

Performance Outcome 2: Assemble, edit and finalise media assets

What skills do students need to demonstrate?
CMS2.1 Interpret and prepare content for editing: • import assets from source to the editing storage/network location and back up storage • ingest the original media to the appropriate file format for the software • use appropriate production tools, applications and systems • rename files incorporating suitable metadata • organise files into bins or libraries • set in and out points • add the media to timelines • synchronise audio and video that has been recorded separately if necessary (M5, M6, D1, D4, D5)
CMS2.2 Collaborate with the production team to create the finished media product: • collaborate with the production team to interpret the key priorities of the brief • identify the key priorities of the brief • create the project plan to support the editing of assets in line with the brief • edit assets in line with the brief • apply the editorial craft process for the appropriate media: ○ use relevant tools (E1, E2, E3, E4, E5, M5, D1, D2, D5)

What underpinning knowledge do students need?	
CMK2.1	**The editorial craft process for moving image** 2.1.1 importing of assets – footage is ingested into editing software. 2.1.2 organising into bins – individual folders are created to order media assets. 2.1.3 setting of in and out points – required start and end times for assets are defined. 2.1.4 creation of editing timelines – sequences set up with the required attributes for the project. 2.1.5 sequencing clips/assets for creation of rough cut – editing tools used to develop a first draft of edits. 2.1.6 adding cuts and transitions: • cuts, for example match cut, cut on action, L and J cuts, smash • transitions, for example cross-dissolve, fade. 2.1.7 audio processing and mixing – audio tools used to adjust and level the sound in the project. 2.1.8 additional audio editing – voice over, audio laybacks and automated dialogue replacement (ADR). 2.1.9 final cut – editing decisions are finalised.

	2.1.10 titling – the addition of text overlays and title cards as required by the project. 2.1.11 compositing and effects – integration of any visual effects (VFX), line ups, graphics and idents. 2.1.12 colour grading – adjustment of the colour of individual clips in order to smooth out transitions and create an overall look in the film. 2.1.13 exporting of final assets – output format is defined and the final video is rendered. 2.1.14 quality check, patching and quality control (QC) fixes of the exported media. 2.1.15 review and approval – final sign-off of asset.
CMK2.2	**The editorial craft process for still image** 2.2.1 importing of assets – movement of raw images into editing software. 2.2.2 asset editing: • crop – resizing of image to selected area • levels – adjustment of the values of lightest and darkest areas in image • colour correction – adjustment of colour balance in image • retouching – removal of marks and blemishes • compositing layers and chroma keying of green screen footage • creative effects – application of filters for special effects (SPFX) in image. 2.2.3 exporting of final assets – definition of output format and rendering of final image. 2.2.4 review and approval – final sign-off of asset. 2.2.5 assembling (for example combining individual elements of content into finished media product for print or digital platforms).
CMK2.3	**The editorial craft process for sound production** 2.3.1 importing of assets – movement of raw recordings into digital audio workstation (DAW). 2.3.2 organising into bins – individual folders are created to order media assets. 2.3.3 setting of in and out points – required start and end times for assets are defined. 2.3.4 asset editing: • synchronisation – time-aligning imported recordings • trimming – removal of unnecessary parts of the audio • fades – automation of increases or decreases in volume over time • creation of rough mix – use of DAW to develop first mix of audio • corrective processing: o noise reduction – removal of extraneous hum and hiss from audio o adjustment and balance of volume/audio levels o equalisation – adjustment of tonality of audio recordings to improve balance o dynamic range compression – reduction of volume difference between the loudest and quietest sounds

	• creative processing:
	  ○ reverb – digital simulation of acoustic space
	  ○ time effects – audio effects involving delayed sound
	  ○ modulation effects – time effect with constant variable values (for example, chorus, flanger, phaser).
	2.3.5 sequencing – placing audio clips in sequence.
	2.3.6 editing/layering sounds (for example, ambient noise, sound effects) to create an audio soundscape.
	2.3.7 final mix – finalised mixing decisions.
	2.3.8 mastering – the process of adjusting mixed audio, dynamic range and equalisation for specified delivery format.
	2.3.9 creation of audio stems – dialogue, voice over, Foley and sound effects, music.
	2.3.10 review and approval – final sign-off of asset.
	2.3.11 delivery of final product.

CMK2.4	**Adaptation of the editorial craft process for live events (including livestreamed online events)** 2.4.1 media is edited to fit live cues. 2.4.2 playback delays in video file or livestream are removed. 2.4.3 media is edited to ensure seamless video loops. 2.4.4 media is appropriately encoded to meet requirements of the playback device (for example, resolution, file format).

What skills do students need to demonstrate?
CMS2.3 Maintain a flexible workflow process to facilitate feedback and self-reflection: • communicate with stakeholders during the workflow process to respond to changing production requirements • create and maintain version histories of assets to facilitate reversioning • work iteratively by considering feedback and self-reflection • manage expectations of stakeholders to communicate what is possible or reasonable • continuously reflect on the requirements of the final product throughout the development process (E1, E6, M10, D3)
CMS2.4 Maintain data integrity when moving media between storage and systems: • check for corruption by opening moved files • systematically check file functionality • check the connectivity of drives prior to commencing the data transfer process (M5, M6, D4)

CMS2.5 Manage media, sequences and metadata:

- create back-ups of media, sequences and metadata to secure storage media to create redundancy for the project:
  - media
  - sequences
  - metadata
- archive media sequences and metadata for retrieval using long-term storage solutions
- securely delete local copies of media, sequences and metadata
- restore media, sequences and metadata from a back-up or archive

(M5, M6)

What underpinning knowledge do students need?	

CMK2.5	**The process of the data lifecycle within the creative industry**
	2.5.1 compliance with data governance policies and regulatory requirements throughout the lifecycle.
	2.5.2 creation:
	• sourcing of existing media assets
	• original creation/capturing of media assets.
	2.5.3 storage:
	• location:
	  ○ on premises
	  ○ cloud storage
	• production storage:
	  ○ media initially held by production team
	• shared storage:
	  ○ storage that supports simultaneous, multi-user access
	  ○ used throughout the production process
	• nearline storage:
	  ○ intermediate storage used to store media before archival
	  ○ combination of offline and online storage
	• version control:
	  ○ tracking and managing changes to assets.
	2.5.4 usage:
	• manipulation of media to meet requirements.
	2.5.5 archival:
	• long-term storage
	• undertaken following post-production
	• security and access controls:
	  ○ storage of data is accessible for repeats and reversioning
	  ○ post-production teams are permitted access to archived data.
	2.5.6 destruction:
	• unnecessary content is digitally destroyed
	• compliant with data governance policies and regulatory requirements.

CMK2.6	**The principles and limitations of computer systems, internet protocol networks and shared digital storage systems that are used within the creative media industry**
	2.6.1 computer system for editing media assets – hardware and software components:
	• requires high specification of components for performance
	• requires appropriate display screen:
	  ○ resolution.
	2.6.2 internet protocol network – devices connected by unique internet protocol addresses:
	• requires appropriate bandwidth for media transferral (for example, editing 4K footage requires a 10 gigabit Ethernet (GbE) connection)
	• related components used at the same bandwidth to avoid network bottlenecks:
	  ○ Ethernet cards
	  ○ switches
	  ○ cabling.
	2.6.3 shared digital storage – securely stored and shared digital media assets:
	• adequate bandwidth required to support user demand
	• hard drive transfer speeds must meet the minimum requirements of data rates
	• redundancy measures in place to support potential hard drive failure (for example, redundant array of independent disks (RAID)):
	  ○ regular off-site back-ups.

What skills do students need to demonstrate?

CMS2.6 Preserve key metadata throughout the workflow process:

- appropriately catalogue metadata throughout the workflow process
- apply and maintain the correct metadata naming conventions
- check the compliance of recognised naming conventions throughout the workflow process

(M5, M6, D4, D5)

What underpinning knowledge do students need?

CMK2.7	**The purpose of cataloguing descriptive metadata in a recognised industry format** 2.7.1 cataloguing descriptive metadata: • ensures efficiency and ease of access by using recognised formats • ensures that stored media assets can be searched and retrieved efficiently by media library managers • ensures that stored media assets are operable between workstations and workflows • allows for proper identification of stored media assets.

What skills do students need to demonstrate?
CMS2.7 Transcode and manage file formats: • import the original file into transcoding software from source • configure the output settings to meet requirements (for example, preferred file type and quality of editing software) • select the output folder or location in line with requirements • queue additional files in transcoding software where necessary • commence the transcoding operation (M3, M5, M6, D1, D4, D5)

What underpinning knowledge do students need?	

CMK2.8	**The purposes of transcoding audio and video**
	2.8.1 transcoding:
	• ensures data compatibility in:
	  ○ file format
	  ○ file size (for example, high-quality large-size file transcoded to a low-quality smaller file)
	• prepares file for editing software and cues software for live events
	• ensures playability/transport of footage on required network or delivery services.

CMK2.9	**The factors that drive transcoding of digital audio and video files** 2.9.1 non-compatibility with media file types: • computer specification • computer functionality. 2.9.2 requirement to transfer and move files (for example, file size). 2.9.3 use of proxy files to relink to high-quality files.

What skills do students need to demonstrate?

MS2.8 Maintain content security measures:
• electronic:
  ○ encrypt data when removed from a device:
  – check firewall settings of network-connected systems
  – apply secure passwords unique to each service
• physical:
  ○ remove unused portable storage devices from systems
  ○ switch off or lock devices when not in use
  ○ set access permissions for shared storage
  ○ securely store portable devices when not in use
(M5, M6, D4)

What underpinning knowledge do students need?	
CMK2.10	**The types and applications of security measures in the workspace** 2.10.1 data encryption: • encryption of data after transferring media from the recording device. 2.10.2 physical media management: • removal of unused portable storage devices from computer systems • computers turned off or locked when not in use • portable devices kept secure when not in use. 2.10.3 network management: • shared storage should only be accessible to necessary personnel • network-connected systems are firewalled.

What skills do students need to demonstrate?

CMS2.9 Prepare post-production editing equipment:
• identify the suitability of cables and connectors:
  ○ size/length
  ○ compatibility with equipment
• connect post-production equipment in line with health and safety requirements
• set up equipment:
  ○ test functionality ready for editing
(M1)

What underpinning knowledge do students need?	

CMK2.11	**The features of image display devices**
	2.11.1 built-in display devices used for capturing content:
	• display information:
	  ○ camera settings
	  ○ audio metering
	• small-sized display screen for image preview.
	2.11.2 external display devices used for capturing content:
	• advanced monitoring
	• higher quality than a built-in display
	• larger than a built-in display.
	2.11.3 displays and monitors used for post-production:
	• display dedicated colour calibration tools and displays
	• representation of consumer image display devices:
	  ○ tests how media assets are displayed on commercial equipment
	• colour spaces
	• standard red, green, blue (sRGB) colour space
	• Adobe RGB
	• DCI-P3

	• high dynamic range (HDR):
	  ○ HDR10
	  ○ HDR10+
	  ○ Dolby Vision
	  ○ hybrid log-gamma (HLG).

CMK2.12	**The role and operating capabilities of non-linear editing system software**
	2.12.1 role:
	• editorial finishing
	• picture finishing
	• audio finishing.
	2.12.2 operating capabilities:
	• limited by the specification of hardware (for example, graphics processing power)
	• the functionality of software and hardware supports editorial, picture and audio finishing
	• software is unable to perform some hardware processes
	• limited by compatibility of media types:
	  ○ sample rates
	  ○ frame rates
	  ○ bit depth
	  ○ incompatibility of file types with specific editing software.

Performance Outcome 3: Prepare, package and deliver edited media assets

What skills do students need to demonstrate?
CMS3.1 Perform finalise functions for the preparation of media and sequences for video: • create sequence with required format settings • add audio laybacks/synchronise audio and video (M1, M3, D1, D2, D5)
CMS3.2 Perform finalise functions for the preparation of media and sequences for audio: • normalise audio levels • create sequence with required format settings (M1, M3, D1, D2, D5)

CMS3.3 Perform editing functions for the preparation of media and sequences for the mastering of finished content for delivery:
• identify the final delivery platform for the content
• confirm the technical requirements for delivery
• adjust the edit to align with technical requirements for:
  ○ audio levels
  ○ video colour levels/space
• add line ups, idents and graphics
• patch in quality control (QC) fixes
(M3)

What underpinning knowledge do students need?	

CMK3.1	**Components of an optimal environment for quality control and assessment**
	3.1.1 audio:
	• appropriate acoustic treatment to avoid colouring the sound
	• appropriate size and shape of the room to avoid sound reflections
	• soundproofing of the room to achieve minimal background noise
	• appropriate equipment for quality control and assessment:
	  ○ reference quality loudspeakers, placed approximately at the height of the listener's ears
	  ○ reference quality audio interface.
	3.1.2 video and image:
	• no external lighting
	• appropriate interior illumination levels
	• colour-calibrated screens and monitors
	• appropriate screen size for delivery format.

CMK3.2	**The purpose of preserving raw media assets**
	3.2.1 to save costs and time:
	• repurposing of content:
	  ○ reuse of media assets for new projects (for example, reuse photograph background)
	• reversion content:
	  ○ editing of a current composition of media assets (for example, editing details of an existing poster such as the release date).
	3.2.2 to preserve content that cannot be recaptured (for example, a one-off, unrepeatable event).

What skills do students need to demonstrate?

CMS3.4 Use audio monitoring, metering and measuring to analyse and interpret quality:
• use a volume unit (VU) meter to assess the audio levels and change the level where appropriate
• use a LUFS meter to assess the volume level and dynamic range:
  ○ change the volume level and dynamic range where appropriate
• use headphones to interpret and analyse audio quality:
  ○ determine any adjustments required
• use audio output devices to interpret and analyse the audio quality:
  ○ determine sounds that need to be rebalanced
• assess the audio quality using subjective parameters as defined in EBU Tech 3286
(M1, M3, D1, D2, D5)

CMS3.5 Use video monitoring, metering and measuring to analyse and interpret quality:
• use video level meters (for example, parade, waveform, histogram, vectorscope) to ensure levels are within the appropriate parameters:
  ○ adjust levels as necessary
• use multiple display devices to view clips and the overall project to ensure consistency:
  ○ adjust colour correction where appropriate
(M1, M3, D1, D5)

What underpinning knowledge do students need?	

CMK3.3	**Functions of audio and video monitoring, metering and measuring equipment**
	3.3.1 audio:
	• volume unit:
	  ○ represents the amplitude of the signal
	  ○ indicates when a signal is slipping
	  ○ identifies if there is a strong signal to noise ratio
	• LUFS meter:
	  ○ calculates the overall loudness over time

	• spectrogram:
	  ○ measures the frequency power of the entire frequency spectrum
	  ○ real-time analysis spectrogram displays frequency power in real time and for the entire file.
	3.3.2 video:
	• parade:
	  ○ displays the digital levels of each colour separately
	  ○ checks white balance
	  ○ checks colour levels are within legal parameters
	• waveform:
	  ○ colour graphs overlaid on top of each other
	  ○ displays the luminance values of the image
	• histogram:
	  ○ used for checking exposure of the image:
	  – still image
	  – moving image
	• vectorscope:
	  ○ used to display the colour of a specific area of the image
	  ○ used to check skin tones and colour distribution.

What skills do students need to demonstrate?
CMS3.6 Consistently assess and identify faults in content: • test the content to highlight faults • identify the impact of the fault • diagnose and assess the fault • record information about the fault: ○ describe the fault using accurate terminology (E1)

What underpinning knowledge do students need?	
CMK3.4	**The types of faults in video capturing** 3.4.1 clipping: • the image exceeds the possible values for colour level. 3.4.2 levels/exposure: • too much or too little light hitting the sensor causes the image to be under- or overexposed. 3.4.3 saturation: • the colour profile of the captured image is too vibrant or too dull. 3.4.4 colour/white balance: • the colour temperature of the recording is incorrect for the light source.

	3.4.5 noise: • the sensor gain is turned up too high, introducing artefacts in the recorded footage
CMK3.5	**Techniques to diagnose and assess faults in video capturing** 3.5.1 playback on a variety of screens to test how consumers will view content. 3.5.2 playback on a large screen to improve visibility of image noise issues. 3.5.3 colour correction: • calibrating screen using test patterns to ensure accurate colour representation • assess image colours to ensure they match the intended outcome • identification of white objects in the scene and assessing whether they are the correct colour.
CMK3.6	**Importance of and factors impacting dialogue intelligibility** 3.6.1 importance: • the intelligibility of dialogue ensures that consumers can hear the dialogue over other sounds. 3.6.2 impacting factors: • production factors: o frequency masking: – if there are other sounds in a similar frequency to the dialogue at a similar or greater volume, dialogue can become unintelligible • mastering techniques: o reduction of the dynamic range of audio to a similar level to that of background sounds: – results in limited intelligibility of dialogue • consumer hearing impairment: o frequency range: – hearing loss, including age-related hearing loss, reduces the frequency range accessed by consumers o cocktail party effect – the ability to isolate sounds among a range of other sounds: – those with hearing loss, including age-related hearing loss, are unable to access the cocktail party effect.

What skills do students need to demonstrate?

CMS3.7 Compare media product to accepted quality parameters:
• review the quality parameters set out within the original brief
• assess the material against accepted quality parameters:
  ○ context of material
  ○ intended use
  ○ technical specifications
  ○ timescales
  ○ brief
(E5)

What underpinning knowledge do students need?	
CMK3.7	**Components of European Broadcasting Union (EBU) regulations for loudness (EBU R 128)** 3.7.1 target of −23.0 LUFS for programme loudness. 3.7.2 tolerance of +1.0 LU. 3.7.3 true peak of the programme should not exceed −1 decibel true peak (tolerance of +0.3 dB).

CMK3.8	**The application of the EBU Tech parameter grading system**
	3.8.1 six parameters are graded on a scale of 1 to 6 (bad is 1, excellent is 6):
	• bad:
	  ○ unsuitable for transmission
	• poor:
	  ○ should be used for transmission only in exceptional cases – only of documentary value
	  ○ fair
	  ○ good
	  ○ very good
	  ○ excellent.
	3.8.2 appropriate personnel develop the main impression of a piece of content:
	• main impression – the weighted average of the six parameters that takes into account the integrity of the total sound image and parameter interaction.

CMK3.9	**The International Telecommunication Union (ITU) five-point quality and impairment assessment scales**
	3.9.1 used for grading and assessing material in critical listening environments.
	3.9.2 ITU-R BS.1284:
	• quality scale:
	  ○ bad
	  ○ poor
	  ○ fair
	  ○ good
	  ○ excellent
	• impairment scale:
	  ○ very annoying
	  ○ annoying
	  ○ slightly annoying
	  ○ perceptible but not annoying
	  ○ imperceptible.

CMK3.10	**The types of responses to meet the requirements of the EBU Tech 3286 parameters** 3.10.1 spatial impression: • alteration of spatial impression in post-production using reverb or reverb removal tools. 3.10.2 stereo impression: • use of stereo widening techniques or panning to correct the impression of the stereo image. 3.10.3 transparency: • use of equalisation to rebalance spectral content. 3.10.4 sound balance: • use of compression to avoid inconsistent levels • use of faders to balance. 3.10.5 timbre: • use of equalisation to balance spectral content. 3.10.6 freedom of noise and distortions: • use of noise-reduction software • ensuring correct gain structure. 3.10.7 overarching responses to meet the requirements: • mixing of audio programme material to −23 LUFS • responding to structured feedback to audio/video problems by correcting issues in post-production • identification of problems in audio/video in production and correcting the cause.

CMK3.11	**The Office of Communications (Ofcom) guidance regulating flashing images and stimuli**
	3.11.1 flashes:
	• flashes that are potentially harmful:
	  ○ an increase or decrease in luminance
	  ○ transitions to or from fully saturated red
	  ○ sequences of more than three flashes in one second, occupying more than a quarter of the display area
	• acceptable flashes:
	  ○ single flash
	  ○ double flash
	  ○ triple flash
	  ○ flashes separated by at least nine frames.
	3.11.2 rapidly changing images:
	• fast cuts resulting in areas of the screen flashing are subject to the same guidance as flashes.
	3.11.3 regular patterns:
	• regular patterns that are potentially harmful:
	  ○ when the pattern contains more than five light–dark pairs of clearly discernible stripes in any orientation
	  ○ further increased potential for harm when the pattern:
	  – changes direction
	  – oscillates
	  – flashes
	  – reverses in contrast
	• acceptable regular patterns:
	  ○ patterns flowing across, into or out of the screen in one direction.

What skills do students need to demonstrate?

CMS3.8 Export edited content with metadata from production systems:

- establish the required specifications
- set up an export system for the required specifications:
  - file format
  - data rate
  - resolution
  - frame rate
  - audio and video format
- export the project and render the output using the required naming conventions
- review the exported content to confirm its integrity

(M5)

What underpinning knowledge do students need?	

CMK3.12	**The application of render/export settings to meet technical standards or customer specifications for delivery**
	3.12.1 selecting settings to export audio for specified purpose:
	• dynamic range of audio:
	  ○ measured in loudness units relative to full scale (LUFS)
	• decibels relative to full scale (dBFS)
	• file sample rate
	• bit rate
	• file format
	• multi-channel encoding standard (for example, Dolby Atmos).
	3.12.2 selecting render settings to export video for specified purpose:
	• resolution
	• frame rate
	• dynamic range of video:
	  ○ measured in bit depth
	• dynamic range of audio:
	  ○ measured in LUFS
	• file format
	• alternative renders
	• subtitled files.
	3.12.3 selecting settings to export image for specified purpose:
	• resolution
	• colour space
	• file format
	• alternative renders (for example, to meet accessibility requirements)
	• background transparency.
	3.12.4 selecting settings to export images, video and projections for live/staged events:
	• resolution
	• file format
	• file size
	• mapping
	• looping
	• background transparency.

What skills do students need to demonstrate?
CMS3.9 Deliver edited content using agreed, secure, evidenced and efficient methods: • assess stakeholder requirements for the delivery method • determine the appropriate delivery method • assess the delivery method against requirements • deliver the edited content usinghe appropriate delivery method • facilitate live/staged events using the appropriate delivery method (E1, E2, D4)

What underpinning knowledge do students need?	
CMK3.13	**The principles of Web Content Accessibility Guidelines (WCAG) for the accessibility of onscreen graphics** 3.13.1 perceivable: • all users should be able to read all website content (for example, alt text for images to describe their meaning, sufficient colour contrast) • websites should be responsive to screen size and visual user style preferences (for example, changes in text size or spacing) • unique, visible, text-based labels for links and buttons should be used.

CMK3.14	**Factors that support the accessibility of onscreen graphics**
	3.14.1 size of text:
	• height – the number of onscreen horizontal lines occupied by the text
	• standard definition (SD) – the recommended minimum text height on a 16:9 image is 16 lines
	• high definition (HD) – the recommended minimum text height on a 16:9 image is 30 lines.
	3.14.2 duration of hold:
	• text should be held onscreen for a minimum duration of five words per second
	• ten words or more:
	  ○ there is a requirement for an additional recognition period of three seconds
	• numbers and words are treated equally.
	3.14.3 position of text:
	• EBU R95-1: all text must be within 5% of the edge of a 16:9 image.
	3.14.4 legibility:
	• there must be sufficient contrast between text and background to ensure legibility of text:
	  ○ colour contrast
	  ○ thickness of fonts – the thicker the font, the higher the contrast with the background
	  ○ text size – the smaller the text size, the higher the contrast with the background
	• the use of legible fonts (for example, avoid cursive fonts).

	3.14.5 subtitles: • the positioning of subtitles should not obscure key onscreen visuals (for example, other text) • screen size will affect the accessibility of text (for example, phone videos may require larger text).
CMK3.15	**The types of technical constraints and considerations when delivering to different platforms** 3.15.1 upload sizes, speeds and file transfer methods. 3.15.2 the use of physical media for content delivery (for example, DVDs, hard drives): • time taken for delivery of physical media. 3.15.3 requirements for different platforms: • streaming service requirements: o metadata information o file naming o audio rendering o language versions. 3.15.4 the misalignment between delivery standard and source material (for example, source material recorded in 720/60p when the delivery standard is 4K24p).

Performance Outcome 4: Preserve media assets for future use/reversioning

What skills do students need to demonstrate?

CMS4.1 Enter and retrieve structured data from databases:
• record the file name, location and copyright
• store assets on a non-volatile storage media:
  ○ cloud storage
  ○ physical archival storage media
• search file names
• retrieve assets from the database
(M5, M6, D1, D5)

What underpinning knowledge do students need?	
CMK4.1	**The factors that impact the security of information stored in databases** 4.1.1 permissions and access rights allocation. 4.1.2 data security, for example encryption, password protection, multi-factor authentication (MFA). 4.1.3 compliance with regulatory and legal requirements.

What skills do students need to demonstrate?
CMS4.2 Prepare assets for use across other media platforms: • import the original file into transcoding software • ensure that the source settings (such as resolution and sample rate) match those of the original file • set the output settings as desired (for example, appropriate file type for delivery platform) • select an output folder or location • queue additional files in transcoding software where necessary • commence transcoding processing (M5, M6, D1, D5)
CMS4.3 Perform catalogue, back-up and archive processes: • apply file versioning (for example, saving and retaining updated versions of files) • copy the data to multiple locations/devices (for example, hard drive, local server, cloud services) • create and follow a back-up schedule (for example, daily local back-up, weekly external back-up) • archive data in line with requirements: to accurately record information • check for accuracy throughout the process (E1, M5, M6, D1, D5)

What underpinning knowledge do students need?	
CMK4.2	**The purposes of back-up and archive protocols** 4.2.1 provides security for the content against deletion and corruption. 4.2.2 ensures consistency in processes throughout the team. 4.2.3 retains the relevant content for future projects. 4.2.4 allows for efficient retrieval from the archive for future projects
CMK4.3	**The legal requirements for retaining original material** 4.3.1 data protection – organisations must outline how they meet the requirements: • data cannot be held after the organisation has no further requirements for the data • an organisation must be able to make it clear why it is retaining the content and for how long it plans to retain the content • a contract specifies the ownership/copyright of any created or original media assets or media products • the use of data needs to be compliant with the deadline dates outlined in the contract. 4.3.2 intellectual property (IP) regulations.

What skills do students need to demonstrate?
CMS4.4 Identify assets for archiving according to their value: • assess the factors that impact the value of assets • identify the value of assets using the EBU Tech 3286 scale • record the suitability of assets for archiving (E5, M5, M6, D1, D5)

What underpinning knowledge do students need?	
CMK4.4	**Factors that determine the value of archive content for repurposing and reversioning/remixing** 4.4.1 whether the piece of content is technically usable. 4.4.2 the presence of technical errors. 4.4.3 the level of extraneous content. 4.4.4 the estimated cost in the use of content. 4.4.5 the potential usefulness of the content for future productions. 4.4.6 the quality rating outcome on the European Broadcasting Union (EBU) Tech 3286 scale: • 1 – bad • 2 – poor • 3 – fair • 4 – good • 5 – very good • 6 – excellent.

Scheme of Assessment

There is a single synoptic assessment for this Occupational Specialism, which is an extended project. The synoptic element of the project is important to ensure students can demonstrate threshold competence and are able to evidence all the skills required by the Performance Outcomes.

The project consists of several activities grouped into four substantive tasks.

Each task is completed during a window set by Pearson, during which Providers schedule supervised assessment sessions. In some cases, tasks also include opportunities for unsupervised activities, where the requirements of the skills being assessed make this necessary.

Occupational Specialism project – Creative Media Technician
Internally assessed project: 29 hours **210 marks**
Performance Outcomes In this project students will: **PO1** – Plan, prepare, source and generate media assets **PO2** – Assemble, edit and finalise media assets **PO3** – Prepare, package and deliver edited media assets **PO4** – Preserve media assets for future use/reversioning
Assessment overview There are four parts to the assessment. • Task 1: Production planning • Task 2: Generate and source media assets • Task 3: First edit • Task 4: Finalise and deliver a media product Students respond to a given scenario to complete a substantial project. They are assessed on their application of the skills listed for the Performance Outcomes. Students are not assessed against specific 'knowledge' outcomes but are expected to draw on and apply related knowledge to ensure appropriate outcomes when applying the skills in response to an assessment scenario. Students undertake the project under a combination of supervised and controlled conditions. The assessment takes place over multiple sessions, up to a combined duration of 29 supervised hours. The project outcomes consist of a portfolio of evidence submitted electronically. This project is internally assessed and moderated by Pearson.

Performance Outcome		Weighting	
		Raw marks	% of total marks
PO1	Plan, prepare, source and generate media assets	90	43%
PO2	Assemble, edit and finalise media assets	48	23%
PO3	Prepare, package and deliver edited media assets	60	28%
PO4	Preserve media assets for future use/reversioning	12	6%

Resources for the delivery of Occupational Specialism: Creative Media Technician

Providers are required to have the following resources to deliver this OS:

- IT suite with access to up-to-date PC or Mac with a specification that meets (or exceeds) the recommended requirements to run both the digital audio workstation (DAW) and editing software chosen
- equipment to capture or generate media assets
- teachers with qualifications and/or experience in the creative media sector
- a curriculum team with experience and knowledge that span the breadth of the qualification content.

Assessment Task	Resource required
1	• word processing and spreadsheet software (such as MS Office) • data back-up solutions (for example, external hard drives, network storage, cloud file stores) • data encryption software (for example, MS BitLocker) • internet access • printer

2	• digital cameras capable of (a) recording video and (b) taking stills in RAW format, with features including:
	  ○ the ability to change/remove lens
	  ○ independent control of white balance, shutter speed, aperture and ISO
	  ○ at least one compatible lens (preferably zoom and prime lens)
	  ○ the ability to record at multiple resolutions, frame rates and data rates
	• suitable tripod for the weight of the camera (for example, Manfrotto 190X)
	• storage/transport bags
	• three-point lighting kit:
	  ○ 3× adjustable lights (panel or point source) with stands
	  ○ modifiers such as diffusers and deflectors
	  ○ sandbags
	  ○ gaffer tape
	• external audio recorder capable of taking input from XLR microphone (for example, Zoom H6)
	• headphones suitable for critical listening (for example, Beyerdynamic DT 770)
	• suitable cables in various lengths (for example, XLR, mini-jack extension, jack)
	• range of microphones, incorporating:
	  ○ handheld
	  ○ lavalier
	  ○ shotgun
	  ○ dynamic

Assessment Task	Resource required
	○ condenser ○ wireless for voice and location recording • boom pole • microphone windshields (for example, Rycote) • projector or large flat-screen monitor • HDMI cables compatible with camera • access to portable appliance testing (PAT) facilities • suitable room for audio listening (no echo) • multiple 10m power extensions • secure digital card/media readers compatible with storage media of devices used • up-to-date virus protection software • word processing and spreadsheet software (such as MS Office) • data back-up solutions (for example, external hard drives, network storage, cloud file stores) • data encryption software (for example, MS BitLocker) • modern, up-to-date PC or Mac with a specification that meets (or exceeds) the recommended requirements to run both the digital audio workstation (DAW) and editing software chosen
3	• modern, up-to-date PC or Mac with a specification that meets (or exceeds) the recommended requirements to run both the digital audio workstation (DAW) and editing software chosen • DAW capable of multichannel mixing, effects processing and loudness units relative to full-scale (LUFS) measurement (for example, Pro Tools, Cubase) • monitor with good colour reproduction and at least 1920 × 1080 resolution • audio interface capable of 48 kHz, 24-bit recording/playback (for example, Focusrite Scarlett series) • monitoring speakers suitable for critical listening (for example, Yamaha HS series) • non-linear video editing software capable of supporting metadata (for example, Adobe Premiere Pro, Final Cut Pro, Resolve) • image editing software capable of processing in RAW format (for example, Adobe Photoshop) • secure digital card/media readers compatible with storage media of devices used • up-to-date virus protection software • word processing and spreadsheet software (such as MS Office) • data back-up solutions (for example, external hard drives, network storage, cloud file stores) • data encryption software (for example, MS BitLocker)

Assessment Task	Resource required
4	• modern, up-to-date PC or Mac with a specification that meets (or exceeds) the recommended requirements to run both the digital audio workstation (DAW) and editing software chosen • DAW capable of multichannel mixing, effects processing and loudness units relative to full scale (LUFS) measurement (for example, Pro Tools, Cubase) • monitor with good colour reproduction and at least 1920 × 1080 resolution • audio interface capable of 48 kHz, 24-bit recording/playback (for example, Focusrite Scarlett series) • monitoring speakers suitable for critical listening (for example, Yamaha HS series) • non-linear video editing software capable of supporting metadata (for example, Adobe Premiere Pro, Final Cut Pro, Resolve) • image editing software capable of processing in RAW format (for example, Adobe Photoshop) • secure digital card/media readers compatible with storage media of devices used • up-to-date virus protection software • word processing and spreadsheet software (such as MS Office) • data back-up solutions (for example, external hard drives, network storage, cloud file stores) • data encryption software (for example, MS BitLocker)

2. Events and Venues Technician

Performance Outcome 1: Interpret and assess internal and external client requirements for varied events/productions

What skills do students need to demonstrate?

EVS1.1 Assess the suitability of a venue/space to stage a proposed event/production:
• review the requirements of an event/production
• assess the requirements of an event/production against a venue/space in relation to:
  ○ scale
  ○ technical facilities/resources
  ○ financial factors
  ○ practical constraints and logistics
  ○ legislation/regulation
  ○ commercial factors
• summarise findings in an appropriate format
(M3, M6)

EVS1.2 Assess the suitability of an event/production against a proposed venue/space:
• review the features of a venue/space
• assess features against an event/production in relation to:
  ○ scale
  ○ aims/purpose
  ○ audience
  ○ timings/frequencies
  ○ financial factors
  ○ commercial factors
  ○ legislation/regulation
  ○ practical constraints and logistics
• summarise findings in an appropriate format
(M6)

EVS1.3 Interpret event/production documentation:

- interpret the appropriate documentation for the task:
  - riders
  - technical specifications
  - health and safety plans
- assess documentation against the venue/space features and facilities
- identify adaptations to the event/production to meet the venue/space features and facilities (for example, altering lighting and sound plans, changing prop locations, additional licensing requirements)
- identify key priorities of adaptation
- communicate adaptations to identified stakeholders

(E1, M6, M7)

What underpinning knowledge do students need?	

EVK1.1	**The vocabulary utilised in industry to articulate the features of venues/spaces and events/productions**
	1.1.1 technical facilities – the audio-visual (AV) facilities and equipment that a venue/production has access to or requires:
	• sound – the audio elements for a production/performance:
	  ○ microphones – used to capture the sound of performers/performance:
	  – wired
	  – wireless
	  ○ mixing consoles – used to mix audio signals including microphones and playback: For example:
	  – digital
	  – analogue
	  – front of house (FOH) desk
	  – monitoring desk
	  – multi-core (stage box)
	• video – the capture and/or display of static or moving images:
	  ○ projection – a projector projects a static or moving image onto a surface
	  ○ camera – captures content to be recorded, streamed or live projected
	  ○ vision mixing – software/hardware-based vision mixing used to mix video signals and output
	  ○ video wall – a large screen used to display visuals, formed using LCD or LED, made up of smaller panels/screens
	  ○ playback – a device used to store, organise and trigger video content to be displayed or projected
	• public address (PA) system – the sound system which delivers audio to an audience:
	  ○ line array
	  ○ subwoofer
	  ○ mains/high frequency
	  ○ fill speaker
	  ○ point source

	○ tweeter ○ monitor – a device used to assist performers in the monitoring of their performance (for example, to hear themselves or to see a visual cue): – a monitor speaker – in-ear monitors – video monitors • amplifier – an electronic device that increases the power of a signal: ○ power amplifiers ○ backline equipment (instrument amplifiers) • lighting (LX) – the lighting elements for an event/production: ○ generic fixtures (for example, Fresnel, parabolic aluminized reflector) ○ intelligent fixtures (for example, moving heads, automated lighting) ○ lasers – light amplification by the stimulated emission of radiation ○ house lighting (for example, the venue working lights) ○ lighting control (for example, lighting console, dimmer packs) • power distribution – the distribution of power from a supply to a network of power outlets: ○ mains supply ○ generator power ○ distro ○ wall outlets • staging – static or automated elements of staging platforms: ○ temporary and permanent staging elements: – proscenium – thrust – in the round – platform – stage deck (modular) – risers • rigging – a system of ropes, steel wires, chains, hoists and pulleys used to support the overhead hanging of equipment or materials; the term can also be used in the context of performing a task. 1.1.2 communications – systems to allow production cast and crew to communicate with each other and to cue one another: • cans – headphones, used in a communication system • communication systems – two-way communication system (for example, belt pack, headset) used for general communication between crew members and during a performance to help cue events/productions • cue light – used to produce visual cues for cast and crew. 1.1.3 purposes: • event/production purpose – the primary motivations for an event/production: ○ social and cultural (for example, to celebrate community history and culture) ○ economic (for example, income generation) ○ corporate (for example, a conference for employees)

	○ commercial (for example, presentation of a new product such as a fashion show) ○ entertainment (for example, to enjoy music, dance, theatre) ○ educational (for example, to educate students in social concerns) ○ religious (for example, to observe a specific religion or culture) • venue/space purpose – the design of a venue/space and how this accommodates the requirements of an event/production. 1.1.4 styles/aesthetics – the relationship between a venue/space and the creative and technical elements of an event/production: • acoustics – the effect of the architectural features of a venue/space on sound projection and reverberation • architecture – the building design, materials and construction and how they relate to the aesthetic of the venue/space • layout – the positioning of fixed and movable objects within the environment • the versatility of the set-up of a venue/space to accommodate different events/productions. 1.1.5 scale – the size of a venue/space or event/production. 1.1.6 commercial factors – a company's ethics, brand values and internal policies. 1.1.7 audience – the attendees of an event/production: • a target audience is defined by set criteria (for example, age, gender) • audience can attend virtually or physically.
EVK1.2	**The types of technical documentation that are used to communicate the requirements of different venues/spaces and events/productions** 1.2.1 venues/spaces documentation: • scaled drawings, plans and virtual tours of a venue/space – used to communicate the dimensions and capacity of a venue/space • in-house technical plans (for example, backline) – used to communicate the technical facilities available at a venue/space • health and safety plans – used to communicate the safe working practices for a venue/space and includes any risk assessments. 1.2.2 events/productions documentation: • riders – used to communicate a list of technical and production requirements in venue or on site and can also include expectations and requirements from performers (for example, hospitality needs) • event/production technical specifications, used to communicate, for example: ○ lighting plan ○ audio plan ○ filming/streaming plan ○ staging plan ○ hanging plot ○ video and display plan ○ file formats

	• health and safety plans:
	  ○ health and safety obligations for an event/production
	  ○ roles and responsibilities for health and safety management
	  ○ risk assessment for an event/production
	  ○ method statements to communicate the sequence of exactly how a job is to be carried out
	• model boxes – sometimes used as a visualisation/model of the set/stage.

EVK1.3	**The impact of event features on the planning and preparation of events/productions** 1.3.1 scale: • proportionate resources to the event/production (for example, staffing, technical resources) • proportionate health and safety requirements to the event/production (for example, the level of detail involved in the planning of health and safety will need to be proportionate to the scale and the degree of risk). 1.3.2 aims/purpose: • choice of venue (for example, entertainment and corporate events will have different requirements). 1.3.3 audience: • timings/frequencies of event/production (for example, morning, noon, night, runs, tours) • the accessibility and participation requirements (for example, what amendments are required to the event/production) • the physical access requirements and needs of an audience (for example, additional evacuation procedures) • remote access to event (for example, digital streaming and recording of event/production). 1.3.4 practical constraints and logistics: • timing and scheduling plans • resource and equipment requirements (for example, technical equipment hire, media storage capacity) • logistics. 1.3.5 financial factors and considerations: • the available budget (for example, inclusion of complex technical effects). 1.3.6 commercial: • behaviours, policies and procedures that need to be adhered to (for example, ethical, brand values). 1.3.7 legislation/regulation: • insurances • health and safety protocols • licensing • permits • local authority restrictions • copyright requirements (for example, for protection of written, theatrical, musical and artistic content).

EVK1.4	**The features that influence the choice of venue/space** 1.4.1 Consideration of scale: • maximum capacity limits • multi-room availability • dimensions of space • audience position • stage size. 1.4.2 Consideration of technical facilities/resources: • availability of in-house staff/resources • on-site catering and convenience facilities • power and connectivity availability • availability of technical facilities (for example, lighting, sound, staging) • roof/rigging restrictions. 1.4.3 financial considerations: • cost of venue • cost of permits and licences • cost of logistics (for example, get in, get out). 1.4.4 practical constraints and logistics: • health and safety parameters • access into the venue/space (for example, accessibility for audience, access for crew) • storage facilities • transport links. 1.4.5 Legal and regulatory considerations: • licensing (for example, alcohol) • insurances • permits • local authority restrictions. 1.4.6 commercial considerations: • venue procedures (for example, restrictions on alcohol) • contractual obligations (for example, curfew times for end of performances) • collective agreements (for example, recharge rates for house crew) • faith or religious factors (for example, facilities to prepare own food) • geographical factors (for example, transport links, audience).
EVK1.5	**The key stakeholders required during the pre-production stage of an event/production** 1.5.1 performers (for example actors, dancers, musicians). 1.5.2 production management (for example, directors, producers, department heads, stage managers, technical and production managers). 1.5.3 creative teams and designers (for example, choreographers, set designers, costume designers, lighting and sound designers). 1.5.4 craft makers and fabricators (for example, scenic construction, carpentry, metalwork, scenic art, props, costume/make-up).

	1.5.5 marketing and merchandising teams (for example, sales teams, public relations)
EVK1.6	**The interactions and intersections between key stakeholders during the pre-production stage of an event/production** 1.6.1 pre-production planning – production management, creative teams and designers interact to plan the conceptual stages of an event/production. 1.6.2 rehearsals – performers, technical and production management interact to develop and refine the event/production. 1.6.3 production build/make/fabrication/pre-rig – creative teams, designers, craft makers and fabricators interact to realise the overall design brief; this will be overseen by technical and production management. 1.6.4 production meetings – production management, marketing and merchandising teams interact to determine details and scope of event (for example, budget, dates, marketing, ticket sales), cascading planning information to technical team members.
EVK1.7	**A common organisational structure of technical and production roles and responsibilities within the events and venues industry** 1.7.1 Common roles: • directors/managers/head of production company. • creative lead roles: o sound designer o lighting designer o scenic designer o video/projection designer o costume designer • technical roles: o head of sound; sound no. 2 o head of lighting: follow spot operator; lighting operator o head of automation; deputy head of automation; automation technician o other specialist technical roles; video operator; installers and programmers • production roles: o production manager; stage manager and deputy/assistant stage managers; touring, hired and local crew; backstage staff o front of house manager; ushers; security staff. 1.7.2 Organisational structure for technical responsibilities – including planning, logistics, installation, programming and operation of technical equipment for events. 1.7.3 Organisational structure for production responsibilities – including technological and creative execution of an event using sound, lighting, video and design to control the atmosphere, mood and emotion of attendees.

EVK1.8	**The interdependencies and responsibilities of work between technical and production staff when working on events/productions** 1.8.1 creative leads/designers: • oversee the design of elements relating to their department and specialism (for example, sound designer creates a soundscape and a system design and works with installers/programmers/technical teams to implement sound capture and playback) • instruct technical heads of departments on the application of their respective specialisms. 1.8.2 installers/programmers: • work alongside creative leads/designers to oversee the installation and plotting of equipment • utilise appropriate technology (for example, lighting console) to program cues in readiness for show playback. 1.8.3 heads of department (for example, head of sound, automation, lighting): • oversee the rigging and operation of their respective specialism • respond to the instruction of creative directors/designers • ensure that creative elements are realised through the application of appropriate technology • direct deputy/assistant crew members within their respective specialism. 1.8.4 operators: • operate the equipment (for example, cameras, follow spotlights) during events/productions based on the direction from heads of department and stage management. 1.8.5 technical crew: • respond to direction from the heads of department regarding the rigging/operation of equipment within their respective specialism • undertake manual handling of equipment during get in/get out. 1.8.6 stage management: • manage the backstage team, ensuring the smooth running of the production and the co-ordination of team members and crew • oversee safe working practices across all departments • oversee technical rehearsals and communicate any changes to the event/production to relevant teams, including the performers • give cues to crew and team members during events/productions. 1.8.7 electrical: • responsible for the installation and management of the distribution of power • liaise with heads of departments to ensure that power requirements for departments are met • ensure that relevant legislation and safety guidelines are followed.

EVK1.9	**The impact of the scale of an event/production on the roles and responsibilities of individuals** 1.9.1 different hierarchical structures (for example, reduced management roles in smaller events/venues). 1.9.2 shared roles (for example, technical manager and stage manager role being combined). 1.9.3 interdependencies (for example, changes in number and schedule of tasks to be completed). 1.9.4 additional responsibilities (for example, road manager checking the box office receipts). 1.9.5 different-sized teams (for example, larger events such as festivals will have larger teams/more staff in place).
EVK1.10	**Key features of the sector landscape relevant to an events and venues technician's role** 1.10.1 producers and managers: • responsible for creative and operational aspects of the event/venue • ensure the smooth operation of the event/production • provide direction to staff and crew. 1.10.2 venues (for example, indoor, outdoor, purpose built, temporary installation): • influence operational tasks (for example, logistics of getting equipment in and out of the venue) • availability of in-house equipment and facilities will impact resource requirements. 1.10.3 suppliers: • provide equipment hire (for example, dry and wet hire) • support with the logistics (for example, transport, shipping) • provide hired crew • provide specialist services (for example, automation engineer). 1.10.4 legislative and regulatory bodies: • provide legal and regulatory parameters • provide licensing (for example, for alcohol) • monitor legislative compliance (for example, through licensing). 1.10.5 trade unions: • protect the interests of members in the workplace • carry out collective bargaining with employers on behalf of employees in relation to pay and conditions • provide guidance to employers • discuss major changes to the workplace, such as large-scale redundancy • discuss members' concerns with employers • accompany members in disciplinary and grievance meetings • provide members with legal and financial advice • provide education facilities and resources, and certain consumer benefits (for example, discounted insurance).

	1.10.6 local authorities: • support with planning and management of events/productions • provide safety advice and co-ordination with emergency services (for example, via the Safety Advisory Group (SAG)) • monitor environmental impact of events/productions.

What skills do students need to demonstrate?
EVS1.4 Identify potential hazards and risks in events and venues and appropriate mitigations: • assess the event/production and venue/space • identify potential hazards/risks • determine appropriate mitigations to meet identified hazards/risks

What underpinning knowledge do students need?	

EVK1.11	**Key features of health and safety regulations, as detailed in the Health and Safety at Work etc. Act 1974**
	1.11.1 The Working Time Regulations 1998:
	• enforcement of working time limits:
	  ○ weekly limits
	  ○ night work limits
	  ○ employee health assessments for night work
	  ○ rest breaks.
	1.11.2 The Work at Height Regulations 2005:
	• to prevent death and injury caused by a fall from height
	• require employers to ensure work is properly planned, supervised and carried out by competent people.
	1.11.3 The Lifting Operations and Lifting Equipment Regulations 1998:
	• place duties on people and companies that own, operate or have control over lifting equipment:
	  ○ lifting equipment is classed as work equipment and so the Provision and Use of Work Equipment Regulations 1998 will also apply
	  ○ require all operations involving lifting equipment to be properly planned by a competent person, appropriately supervised and carried out in a safe manner
	  ○ all lifting equipment must be frequently checked, tested and operated in line with manufacturer guidelines.
	1.11.4 he Provision and Use of Work Equipment Regulations 1998:
	• place duties on people and companies that own, operate or have control over work equipment
	• work equipment may require additional training and qualifications to operate
	• require all work equipment to be:
	  ○ suitable for intended use
	  ○ safe for use

	○ used by competent people ○ accompanied by health and safety measures ○ used in accordance with specific requirements for mobile work equipment and power presses. 1.11.5 The Control of Noise at Work Regulations 2005: to ensure that workers' hearing is protected from excessive noise at their place of work: • details the level at which employers must provide hearing protection and hearing protection zones • outlines exposure limit value. 1.11.6 The Construction (Design and Management) Regulations 2015: • aims to improve health and safety in the industry by supporting individuals to: ○ plan the work so the risks involved are managed from start to finish ○ have the right people for the right job at the right time ○ co-operate and co-ordinate work with others ○ have the right information about the risks and how they are being managed ○ communicate this information effectively to those who need to know ○ consult and engage with workers about the risks and how they are being managed ○ assign accountability and responsibility to the relevant parties. 1.11.7 The Manual Handling Operations Regulations 1992: • places duties on employers to protect their employees from manual handling operations • provides guidance on how to avoid, assess and reduce the risk of injury from manual handling • places specific duties on workers. 1.11.8 The Electricity at Work Regulations 1989: • requires precautions to be taken against the risk of death or personal injury from electricity in work activities • applies to all electrical systems and equipment whenever manufactured, purchased, installed or taken into use, even if manufacture or installation pre-dates the regulations • duties are imposed on people in respect of systems, electrical equipment and conductors, and in respect of work activities on or near electrical equipment • In-Service Inspection and Testing of Electrical Equipment (ISITEE) to be carried out on all movable or non-stationary equipment on a regular basis. 1.11.9 The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 2013: • requires the responsible person to report serious incidents within a workplace, usually when outside agencies are required, such as the fire brigade or ambulance services, or when an incident or illness causes an employee to be absent for more than seven days. 1.11.10 The Control of Substances Hazardous to Health Regulations 2002: • requires employers to control substances that are hazardous to health • details the containment, use and disposal of hazardous materials (for example, paints and chemicals) within a workplace.

EVK1.12	**The purpose of industry-led technical standards and codes of conduct relevant to the events and venues industry** 1.12.1 Association of British Theatre Technicians (ABTT): • provides training, advice and safety information relevant to backstage and theatre buildings • publishes technical information outlining construction and design information for theatre-specific applications (for example, collating building regulations for venues or best practices for set construction). 1.12.2 Institution of Occupational Safety and Health (IOSH): • offers professional qualifications to raise standards of health and safety in the workplace. 1.12.3 Institute of Engineering and Technology (IET): • inspires, influences and informs the global engineering and technology community. 1.12.4 British Standards Institution (BSI): • produces standards, codes of practice and specifications to support the industry. 1.12.5 The Purple Guide: • a guide written by the industry to help event organisers manage health and safety, particularly at large-scale music and similar events. 1.12.6 International Code of Practice for Entertainment Rigging (ICOPER): • promotes awareness and safety worldwide by providing a model code of practice, with a focus on arena rigging. 1.12.7 Professional Lighting and Sound Association (PLASA): • highlights best practice and safe working conditions across the sound and lighting industries, providing advice and support services to businesses and individuals.
EVK1.13	**Employers' responsibilities and accountabilities to comply with health and safety requirements** 1.13.1 to appoint a competent person to be responsible for health and safety. 1.13.2 to create a health and safety policy. 1.13.3 to control risks. 1.13.4 to consult with employees on: • the work they do • how risks are controlled • how to provide information and training to employees. 1.13.5 to provide training and information. 1.13.6 to provide the right workplace facilities and equipment, where necessary. 1.13.7 to plan for first aid, accidents and ill health. 1.13.8 to display health and safety law poster. 1.13.9 to hold relevant insurance.

EVK1.14	**Employees' responsibilities and accountabilities to comply with health and safety requirements** 1.14.1 to carry out tasks assigned safely. 1.14.2 to follow processes and procedures. 1.14.3 to raise concerns as appropriate. 1.14.4 to follow reporting procedures (for example, report accidents, incidents and near misses, label equipment as out of use). 1.14.5 to use equipment appropriate to the task. 1.14.6 to use personal protective equipment (PPE). 1.14.7 to only undertake work they are competent to do.
EVK1.15	**Types of potential hazards and risks within the events and venues industry and appropriate mitigations** 1.15.1 event/production hazards and risks: • slips/trips/falls: o wiring/cabling must be covered and organised safely and out of main thoroughfares o ground-level wiring/cabling must run exclusively along the floor o equipment and cases must be removed from thoroughfares and stored correctly o steps and stairs must be highlighted o spillages and water ingress must be managed immediately • falls from height: o use of suitable access equipment o completion of all working at height training o access equipment must be used by trained operators only o access equipment must be maintained in line with manufacturers' requirements o stages and steps must be fitted with appropriate railings • electricity: o use of electrical protection devices o undertaking inspection, testing and maintenance of all electrical equipment o ensuring broken equipment is taken out of use and labelled until repaired o ensuring circuits are not overloaded o equipment must be installed, operated and maintained by competent people o isolating or disconnecting equipment as appropriate • heat and ignition: o isolating and ensuring amps and lighting fixtures cool down before handling o use of suitable heat protection for all materials (for example, fabric, wooden structures, costumes) o managing sources of heat through appropriate operational procedures (for example, returning heated tools to holder)

	• noise:
	  ○ use of adequate hearing protection
	  ○ use of barriers to limit audience exposure
	  ○ use of signage to notify people of exposure to loud noise
	  ○ monitoring sound pressure levels to prevent exceeding defined audience exposure levels
	• lighting effects:
	  ○ use of warning notifications (for example, strobing or flashing effects)
	  ○ implementation of operational procedures to manage emergency situations (for example, in the case of a blackout)
	  ○ use of suitable emergency lighting
	• falling objects:
	  ○ ensuring all flown and suspended equipment and set pieces are properly secured and have secondary support equal to, or greater than, the original
	  ○ ensuring tools used at height are connected to lanyards to avoid dropping
	  ○ use of signs and cordoning off areas when overhead work is in progress
	  ○ availability and use of appropriate PPE (for example, hard hats).
	1.15.2 venue/space hazards and risks:
	• exceeding venue capacity:
	  ○ use of security to avoid exceeding capacity
	  ○ use of allocated tickets
	  ○ occupancy monitoring
	• crowd control and safety:
	  ○ evacuation procedures are in place (for example, ensuring show stop procedures are in place)
	  ○ use of trained security personnel
	  ○ use of barriers
	  ○ use of CCTV
	  ○ use of body cameras
	• fire:
	  ○ ensuring fire prevention/firefighting equipment is available
	  ○ ensuring responsible parties are trained in fire procedures (for example, fire drills, fire marshals)
	  ○ ensuring emergency exits and routes are clear from obstructions.

What skills do students need to demonstrate?

EVS1.5 Assess the requirements of an event/production in relation to accessibility and participation requirements:
• review the accessibility and participation requirements for a target audience:
  ○ auditory
  ○ visual
  ○ motor
  ○ cognitive, learning, neurological and neurodiverse
  ○ speech
• identify and evaluate potential solutions to accessibility and participation:
  ○ auditory
  ○ visual
  ○ motor
  ○ cognitive, learning, neurological and neurodiverse
  ○ speech

What underpinning knowledge do students need?	
EVK1.16	**The types of accessibility and participation measures that can be implemented dependent on the needs of the audience** 1.16.1 auditory: • signed performance • assistive hearing systems (for example, induction loop) • adjusted lighting to allow audience members to lip read. 1.16.2 visual: • audio description • multi-sensory. 1.16.3 motor: • use of access equipment into venue/space • appropriate seating/space. 1.16.4 cognitive, learning, neurological and neurodiverse: • relaxed performances • content warnings. 1.16.5 speech: • use of speech-to-text devices.

What skills do students need to demonstrate?
EVS1.6 Review the potential environmental impact of an event/venue: • review the technical and production requirements of the event/venue (for example, sound, lighting, pyrotechnics, materials) • analyse the impact of the event/venue on the environment • record and recommend options to mitigate the environmental impact (M3, M6)

What underpinning knowledge do students need?	
EVK1.17	**The consideration factors of events/venues that impact the environment** 1.17.1 emissions. 1.17.2 energy usage. 1.17.3 pollution: • noise • light • transport. 1.17.4 carbon footprint. 1.17.5 waste. 1.17.6 construction.

Performance Outcome 2: Work in a team to plan an event/production in response to client requirements

What skills do students need to demonstrate?
EVS2.1 Identify the key aims/purpose of an event/production: • review the event/production requirements • record and summarise the aims/purpose
EVS2.2 Set specific, measurable, achievable, relevant and time-bound (SMART) targets for an event/production: • review the aims/purpose of an event/production • identify and justify reliable metrics that can contribute to an evaluation of the event/production (for example, attendance figures, profit, quality of technical elements, reviews and feedback received)

What underpinning knowledge do students need?	
EVK2.1	**The influence of an event/venue's key features on team planning** 2.1.1 aims/purpose: • a clear vision is required across all stakeholders to promote a shared understanding. 2.1.2 scales: • requirement for staffing proportionate to the event/production • hierarchical structure must reflect the scale of event/production • adaptation to roles and responsibilities may be required to support the scale (for example, shared roles and responsibilities). 2.1.3 audience: • sufficient staffing is required to meet audience needs (for example, scale, accessibility requirements). 2.1.4 technical/practical facilities: • team resource planning must account for specific technical and practical duties (for example, the need for qualified personnel for certain tasks) • team members must understand the scheduling of cross-departmental requirements for equipment usage • communication requirements must be evaluated based on the size of the venue and the number of crew members involved in the event/production (for example, whether multiple communications systems/channels are required for different disciplines if working on an event with a large crew or multiple teams). 2.1.5 timing/frequency: • all team members must understand the timetabling requirements of the event/production to ensure availability of staff for the event/production (for example, staff rotas). 2.1.6 financial factors: • the amount of budget will impact the level of resource (for example, staff recruitment, technical resource hire).

EVK2.2	**The factors that determine the inclusion of pre-production stages for an event/production** 2.2.1 pre-production planning, dependent upon: • the need for stakeholder engagement. 2.2.2 rehearsals, dependent upon: • the complex technical elements integral to the show. 2.2.3 production build/make/fabrication/pre-rig, dependent upon: • the scale of event/production • the set design • the technical requirements.
EVK2.3	**The importance of planning for an event/production** 2.3.1 to define the key priorities of the event/production (for example, expected deliverables, client expectations). 2.3.2 to define the timelines. 2.3.3 to establish the budget. 2.3.4 to allocate roles, responsibilities and tasks. 2.3.5 to ensure compliance with health and safety regulations. 2.3.6 to build in contingency for variance. 2.3.7 to provide visibility for stakeholders.

What skills do students need to demonstrate?

EVS2.3 Identify the project management tools and methods needed for planning an event/production:

- review the event/production requirements
- identify and justify choice of project methodology for planning an event/production
- identify and justify tools to support with planning the event/production

(D2)

EVS2.4 Interpret and manipulate event/production documentation:

- review the event/production requirements
- read and interpret technical documentation, for example:
  - written
  - scale plans and schematics
  - keys
  - model boxes
  - CAD visualisations in 2D and 3D
- manipulate technical documentation
  - amend and update technical documentation as required
- record changes on technical documentation to meet requirements

(E2, E4, M1, M2, M3, M5, M6, M7, M8, D1, D2, D3, D4, D5)

EVS2.5 Create technical documentation to ensure all required stakeholders are clear on deliverables:

- review and discuss the requirements of the event/production with stakeholders
- identify required documentation
- create event and venue documentation to meet the requirements (for example, health and safety plans)
- apply scales and keys where appropriate

(E1, E2, E3, E4, E6, M1, M2, M3, M4, M5, M6, M7, M8, D1, D2, D3, D4, D5)

What underpinning knowledge do students need?	

EVK2.4	**The format and features of technical documentation**
	2.4.1 format:
	• written
	• scaled plans and schematics
	• computer-aided design (CAD) drawings
	• model boxes.
	2.4.2 features:
	• scales – scaled documents are used to position equipment in a venue/space, with the inclusion of measurements:
	  ○ metric and imperial values
	  ○ the actual size is reduced or enlarged on a scaled drawing, by a certain amount, known as the scale
	  ○ the scales are shown as ratios
	• key – a list of symbols that represent features of the event and venue (for example, this could include lighting).

EVK2.5	**The information contained within event and venue technical documentation**
	2.5.1 venue/space documentation:
	• in-house technical plans:
	  ○ dimensions of venue/space
	  ○ maximum audience numbers
	  ○ the position of lighting bars, hanging points and existing fixtures
	  ○ in-house technical venue/space features:
	  – in-house lighting
	  – in-house equipment the event/production will have access to (for example, public address (PA) systems)
	  – location of power distribution
	  – audio installation
	  – projection and video and supported media formats
	  – networking facilities.
	2.5.2 a list of digital multiplex (DMX) addresses for lighting bars and existing fixtures:
	• a list of channels will be associated to dimmer packs for generic fixtures
	• a list of channels will be associated to intelligent fixtures

	• stage layout and location:
	  o storage facilities
	  o the seating layout and locations
	  o logistical information (for example, toilet facilities, catering facilities, access points)
	• health and safety plans:
	  o risk assessments specific to the venue/space
	  o method statements
	  o noise regulations (for example, use of a noise limiter)
	  o fire plans, including escape routes, assembly points and when/if smoke alarms need to be turned off
	  o security information
	  o temporary operational procedures (for example, infectious disease plans)
	  o local authority information (for example, local authority and police notification protocols, road closures, medical emergency provisions).
	2.5.3 event/production documentation:
	• riders:
	  o minimum equipment requirements (for example, required and suggested microphones and monitors)
	  o any equipment that will be provided by the performers
	  o performer hospitality requirements
	  o input list (for example, microphone channel numbers, audio patch inputs from the stage to mixer)
	  o scheduling (for example, sound checks)
	• event technical specifications:
	  o power distribution (for example, 3 phase power, back-up generators)
	  o lighting plan:
	  – details of the proposed location of lighting fixtures to create the desired lighting effect
	  – details of the direction and type of fixture
	  – addresses the lighting fixtures and point
	  o show cues:
	  – cues – trigger a response in the event/production (for example, a cue to trigger the lighting and sound engineer)
	• audio plan:
	  o consolidated input list (for example, for all artists that are part of the event/production)
	  o front of house (FOH) connection
	  o stage position list (for example, microphone position, monitors, amps)
	  o PA system configuration
	  o details of wireless systems (for example, wireless mics, body packs)
	• filming/streaming plan if required:
	  o camera types
	  o camera positions

	○ audio feeds ○ broadcasting or recording methods or standards ○ positioning of the gallery for live broadcast • staging plan: ○ layout of staging ○ position of props, static elements, curtains and drapes ○ position of any moving elements • hanging plot if required: ○ position of suspended and flown items ○ model boxes or 3D visualisation (for example, CAD) ○ includes elements of the set and stage design • video, projection and display plan if required: ○ video and media playback requirements ○ camera feeds ○ video wall specification and power distribution ○ projection distances and surfaces • health and safety plans: ○ risk assessments specific to the event/production ○ temporary operational procedures (for example, infectious disease plans may include any staff testing requirements) ○ method statements: – logical sequence of how a job is to be carried out in a safe manner and without risks to health – -includes the risks identified in the risk assessment and the measures needed to control those risks.
EVK2.6	**The use of project methodologies within the events and venues industry** 2.6.1 waterfall – sequential path – ideally used in situations where constructions may be required (for example, the building of stages) and when it is too expensive to change anything after the fact. 2.6.2 agile – multiple iterative cycles – ideally used in situations where there is a need for a more responsive and fast-paced production schedule (for example, performances).
EVK2.7	**The role of project management tools within the events and venues industry** 2.7.1 project plan (for example, physical and digital): • used to manage stages and activities within a project: ○ to define project timelines ○ to define roles and responsibilities ○ to ensure operational compliance (for example, health and safety) ○ to establish communication channels ○ to allocate, track and complete tasks ○ to record resources (for example, suppliers, resources).

	2.7.2 Gantt chart: • provides a breakdown of individual tasks in a project • includes plotting tasks to a timeline. 2.7.3 budget plans: • used to estimate, allocate and track costs and budgets accordingly (for example, equipment, venue hire, performers). 2.7.4 risk register: • used to identify and manage risks associated with an event/production.

What skills do students need to demonstrate?

EVS2.6 Review the technical requirements of an event/production to establish suitability of available resources:
• review the technical requirements of an event/production
• review the suitability of existing resources required for the event/production:
  ○ audio
  ○ lighting
  ○ equipment
• identify additional equipment and resources required to support the event/production
(E2)

EVS2.7 Source required resources in accordance with agreed parameters:
• review and establish parameters:
  ○ budget
  ○ timescales
  ○ additional resources required
  ○ physical constraints of venue/space
• source suppliers for resources that meet established parameters
(E5, M9, M10)

What underpinning knowledge do students need?	
EVK2.8	**The types and purpose of lighting used in the industry** 2.8.1 ellipsoidal reflector spotlights/profile spotlights: • generate a concentrated beam of light on a particular area or object. 2.8.2 Fresnel: • generates a variable beam width. 2.8.3 parabolic aluminised reflector (PAR): • generates a highly directional beam of light. 2.8.4 beam: • generates a narrow, highly directional beam of light. 2.8.5 cyclorama floodlight: • generates a very broad asymmetrical wash of light. 2.8.6 lasers: • used for projection of line-based images or for aerial beam effects.

	2.8.7 follow spotlight: • used to follow key performers or the intended focus of the audience's attention. 2.8.8 batten/uplighters: • used to light a piece of scenery or backdrop or as a visual effect (VFX) towards the audience. 2.8.9 floodlights/wash: • general-purpose lighting used over a wide area.
EVK2.9	**The types and purpose of speakers** 2.9.1 line array: • to deliver equal sound pressure levels across a larger space. 2.9.2 subwoofer: • used in live performances and music events/productions. 2.9.3 mains: • used for reproducing high- and mid-frequency content. 2.9.4 monitors: • used on stage for playback and for live music events/productions for the performers. 2.9.5 point source: • used to cover a smaller space across the entire frequency range.
EVK2.10	**The application and features of passive and active speakers** 2.10.1 passive: • useful for larger events/productions • additional devices can be connected (for example, audio console, graphic equaliser) to provide a full range of output frequencies, which are more accessible when fine-tuning the quality of output signal through the speaker • the speakers must be connected to an amplifier via a speaker cable • the input signal is amplified to drive the speakers sufficiently. 2.10.2 active: • useful for smaller events/productions • provides minimum control of output frequencies due to the quality of internal drivers • contains a built-in amplifier • allows users to plug a device straight into the connectors (for example, guitar, vocal microphone).

What skills do students need to demonstrate?

EVS2.8 Develop a plan to support the production process:
• review the requirements of an event/production:
  ○ finance parameters
  ○ overall timelines for the project
  ○ staffing
  ○ logistics
  ○ health and safety
  ○ suppliers
  ○ audience
• develop a plan that illustrates dependencies of actions and resources:
  ○ detail specific tasks in order of completion
  ○ detail required roles and responsibilities
  ○ allocate timescales to individual tasks
• review and assess the operational impact that the plan will have on the venue/space
(E1, M9, M10)

EVS2.9 Perform a risk assessment for an event/production:
• identify potential hazards associated with the event/production
• identify individuals at risk of harm
• assess the risk:
  ○ review the severity and likelihood of the risk
  ○ calculate the overall risk rating
• select appropriate control measures
• record the findings and mitigations taken
(E5)

What underpinning knowledge do students need?	
EVK2.11	**Implications for employers of non-compliance with health and safety legislation and regulations** 2.11.1 less serious offences: • subject to additional advice and guidance. 2.11.2 serious or repeated breaches: • results in intervention from regulatory bodies (for example, Health and Safety Executive (HSE)). 2.11.3 risk of severe injury or death: • results in prohibition notices • may lead to direct prosecution (for example, imprisonment, fines, removal of licences) • causes reputational damage.

EVK2.12	**The risk management and scoring process** 2.12.1 identification of the hazard. 2.12.2 assessment of the risk: • rating the severity of potential injuries on a scale of 1 to 5 • rating the likelihood of potential injuries on a scale of 1 to 5 • calculation of the overall risk rating. 2.12.3 implementation of mitigation and control measures: • hazard elimination – redesign or substitute so the hazard is removed or eliminated • hazard substitution – replace material or process • engineering controls – use of work equipment or other measures • administrative controls – implement procedures to support working safely • use of personal protective equipment (PPE) used when all other measures have been tried. 2.12.4 reassessment of the severity and likelihoodand recalculation of the risk rating. 2.12.5 recording of the findings. 2.12.6 continuous review.
EVK2.13	**The different stages of the pre-production process** 2.13.1 pre-production planning: • the early stages of an event/production taking shape • involves production, creative and management stakeholders • sets out the main aims, purposes and features of the event/production • involves engagement with other key stakeholders and performers in creative and production teams. 2.13.2 rehearsals: • the creative development of the event/production • some technical elements may already be determined at this stage, depending on the scale of the production; however, many key technical/production factors may be formatively determined throughout this stage • if technical elements are integral to the rehearsal process for practical, creative or safety reasons, these may be brought into the rehearsal space (for example, staging sound elements and effects, automation (revolves/lifts)). 2.13.3 production build/make/fabrication/pre-rig: • bringing the ideas of the creative team into a technical reality • may involve translating conceptual design drawings and materials into detailed technical documentation for build and fabrication with multiple creative and technical stakeholders/specialists • this stage may also include procuring equipment via hire/sales to agreed budgets and timescales.

EVK2.14	**Roles and responsibilities of team members across technical and production teams**
	2.14.1 technical and production management roles:
	• head of production company:
	  ○ makes the final decision on the commission
	  ○ influences the creative direction of the company and what is being produced
	• director:
	  ○ determines how the creative ideas for the event/production translate to the stage
	  ○ makes decisions on the event/production (for example, how the key performers move and act, how the creative team solve problems)
	• manager:
	  ○ leads, organises and provides direction to staff
	  ○ delegates tasks
	  ○ cascades information
	  ○ negotiates with hierarchy when project requires
	• producer:
	  ○ schedules the production
	  ○ sources the finance
	  ○ offers creative direction and generates ideas
	  ○ facilitates the management and decision making of the project
	  ○ provides influence, negotiation and persuasion when needed
	• technical heads of department:
	  ○ responsible for specific technical areas (for example, stage, lighting and electrics, sound and video, automation and rigging)
	  ○ oversee the set-up and running of equipment
	  ○ have management responsibilities for touring and local technical personnel
	  ○ oversee their allocated budget.
	2.14.2 production team roles:
	• technical personnel:
	  ○ ensure equipment is set up and in good working order for the event/production
	  ○ responsible for the running of equipment
	• local technical personnel (for example, casual, freelance or contracted staff):
	  ○ directed by other members of the technical team to set up and set down technical equipment and staging
	• performer:
	  ○ responsible for performing during rehearsals and the event
	  ○ provides input into creative direction and vision

	• creative teams and designers:
	  ○ involved in the pre-production stages, designing the sets, props, staging elements, costumes and visuals
	  ○ craft makers and fabricators such as scenic construction, carpentry, metalwork, scenic art, props and costume/make-up:
	  – responsible for implementing ideas of the creative team, designers and director
	  – construct the sets, props, staging elements and costumes
	• stage management:
	  ○ co-ordinate the stage crew
	  ○ responsible for cueing the performance, if applicable
	  ○ ensure props or staging elements are available for use
	• touring production personnel:
	  ○ ensure stage is prepared and struck and all set pieces are in good working order
	  ○ provide support with the dressing, costumes and make-up for individuals
	• local production personnel:
	  ○ directed by other members of the stage crew to set up set pieces and other production elements.

EVK2.15	**The responsibilities that may be shared across team members in the event industry** 2.15.1 contribution to creative direction. 2.15.2 preparation of stage and building set pieces. 2.15.3 liaison with stakeholders and clients. 2.15.4 ad hoc responsibility for directing the event. 2.15.5 co-ordination of stage crew. 2.15.6 construction of sets, props and staging elements. 2.15.7 set-up and running of equipment from other technical departments. 2.15.8 set-up and set-down of technical equipment and staging. 2.15.9 cueing performance.
EVK2.16	**The influences of different management structures on planning events and productions** 2.16.1 qualifications and experience of team: • previous qualifications and experience can dictate how future tasks are performed (for example, use of specific project methodologies). 2.16.2 hierarchy of management structure: • different structures will require different reporting channels to sanction event changes. 2.16.3 site etiquette: • dress code requirements may change due to the nature of the production (for example, formal uniforms, civilian clothes, all-black clothing). 2.16.4 culture and communication: • adoption and application of common values can change dependent on management style

	• priorities of tasks and outcomes will vary depending on management requirements • utilisation of communication methods may be determined by the management structure (for example, written, spoken) • use of informal or formal terminology may differ (for example, technical terminology, colloquialism). 2.16.5 interdependencies between departments: • application of processes and procedures will be guided by the management team (for example, set project methodologies, ad hoc approach) • allocation of roles and responsibilities (for example, set roles, holistic and reactive delegation) • scheduled touch points between departments (for example, set time and date, when needed).
EVK2.17	**The strategies used to ensure equality, diversity and inclusivity within the event/productions industry** 2.17.1 performances adapted to suit diverse groups (for example, relaxed performances, British Sign Language (BSL) interpretation). 2.17.2 marketing to diverse groups. 2.17.3 use of diverse and inclusive recruitment. 2.17.4 use of inclusive materials and language. 2.17.5 avoiding the use of gendered terms and pronouns (for example, avoiding the use of 'ladies and gentlemen') 2.17.6 offering a range of catering options. 2.17.7 use of local and diverse suppliers. 2.17.8 accessible venue/spaces (for example, disabled access). 2.17.9 economically accessible options 2.17.10 fair geographical coverage.

Performance Outcome 3: Assist with the implementation of the different stages of an event/production in accordance with the requirements

What skills do students need to demonstrate?
EVS3.1 Assist with the production process: • assist with the required stages of the production process • adapt support to meet the changing needs and priorities of the production (for example, changes to scenic elements) • maintain required levels of production values and safety protocols (M10)
EVS3.2 Assist with the changing needs and priorities of a production plan: • assess the local requirements of the venue • identify required adaptations to the plan to reflect local requirements • identify and mitigate risks in response to required adaptations (for example, health and safety) • identify implications for key stakeholders summarise and discuss the identified adaptations and impacts with key stakeholders
EVS3.3 Adjust technical/design elements to ensure consistent effects are achieved in different venues/spaces: • review event/production requirements • adapt technical/design elements to meet requirements: o lighting o scenic elements o sound o video (M1, M2, M3, M4, M7, M8)
EVS3.4 Review and adapt to changes in a schedule/plan: • review updates to schedule/plan • react to unforeseen changes and respond to instructions to meet schedule/plan requirements • maintain required levels of production values and safety protocols
EVS3.5 Amend technical documentation to reflect adaptations: • record and update technical documentation with required adaptations based on the changing requirements • communicate changes to key stakeholders (E2, M8)

What underpinning knowledge do students need?	
EVK3.1	**The concept of production values** 3.1.1 the quality of the technical and production elements of an event/production: • lighting • sound • special effects • costumes • video • scenery • props • performers.
EVK3.2	**Key concepts of what constitutes good/acceptable standards for the delivery of events/productions** 3.2.1 fulfilling audience expectations. 3.2.2 the quality of the technical and production elements. 3.2.3 compliance with industry accepted standards. 3.2.4 compliance with regulatory requirements. 3.2.5 fulfilment of the creative vision. 3.2.6 successful communication across stakeholders.

EVK3.3	**The different stages of the production and post-production process**
	3.3.1 production:
	• get in/fit up:
	  ○ the installation of all resources necessary to make the event/production work in the space
	  ○ involves teams working at the same time in the same space
	• technical rehearsals:
	  ○ focus is less on the performers and more on the running of the technical cues that will occur during the performance/event and ensuring that these will work reliably, safely and effectively
	  ○ longer technical rehearsals may be split into multiple technical sessions
	  ○ performers usually out of costume
	  ○ may include stand-in performers
	• dress rehearsals:
	  ○ combination of the technical and performative elements of the event/production for the first time – intended as a trial run of a real performance to highlight any issues
	  ○ performers usually in costume
	  ○ number of dress rehearsals required is dependent on the scale of the event
	• previews, studio and scratches if required:
	  ○ previews typically occur in theatres following technical and dress rehearsals

	○ public performances that occur prior to the press being invited to review the show and its formal opening ○ ideas are often tested in front of an audience and iterative adjustments are made to the show in response ○ studio and scratch performances may have the aim of trying out an idea outside of a production • performances and events: ○ the typical running of a performance/event ○ usually involving roles, hierarchies and protocols of technical checks, calls and cues • runs and repeat performances: ○ utilised when repeat performances are required ○ additional procedures may be included for resetting the space for each performance, involving checks and routine maintenance • get outs/strikes: ○ after the final performance/instance of an event – the activity of removing everything that was installed to make the event work in the space ○ commonly involves several different teams working in the same space at the same time • moves and touring: ○ if an event/production is touring between different venues, during the get out, all items will be organised for appropriate transport to the next venue • key considerations: ○ the order in which items are loaded affects the order in which they can be unloaded ○ the safe loading and unloading of vehicles, specific to touring and packing trucks, to ensure the safety of the load and crews while in transit, packing and unpacking. 3.3.2 post-production: • returns, storage and disposal: ○ the final return of equipment to storage or hire company ○ disposal of items relating to the event/production • evaluation: ○ involvement in debrief ○ what went well, what did not go well.
EVK3.4	**The factors that determine the inclusion of production and post-production stages for an event/production** 3.4.1 get in/fit up, dependent upon: • the scale of the event/production • the set design • the technical requirements • time constraints • local licensing issues and limitations.

	3.4.2 technical rehearsals, dependent upon: • the complexity of technical elements that are integral to the show • whether any new equipment is being utilised • physical limitations versus the intended creative vision. 3.4.3 dress rehearsals, dependent upon: • the complexity of technical and performative elements that are integral to the show. 3.4.4 previews, studio and scratches, dependent upon: • the type of event/production (typically theatre productions) • a need for audience feedback to support the refinement of technical and production elements • a need to test new ideas, timings and sequencing. 3.4.5 performances and events: • relevant to all events/productions. 3.4.6 runs and repeat performances, dependent upon: • whether the event/performance is running more than once. 3.4.7 get outs/strikes, dependent upon: • the scale of the event/production • the set design • the technical requirements • time constraints. 3.4.8 moves and touring, dependent upon: • whether the event/production is moving between different venues. 3.4.9 returns, storage and disposal: • relevant to all events/productions, even those that are run entirely in-house may need to move equipment to storage. 3.4.10 evaluation: • relevant to all events/productions in some capacity • smaller events may have a more informal process for reviewing what went well.

EVK3.5	**The implementation of protocols in the running of events/ productions**
	3.5.1 show conditions – a full rehearsal run of an event/production including all technical elements:
	• implementation:
	  ○ testing of all creative and technical production elements in front of an audience
	  ○ creative team test elements of the production and gain feedback from the audience
	  ○ technical and production team make amends to production based on feedback
	• teams involved:
	  ○ creative management
	  ○ technical management
	  ○ creative crew
	  ○ technical crew.

	3.5.2 cueing – actions communicated by a designated person or system as part of a performance:
	• implementation:
	  ○ co-ordinated by stage management
	  ○ used to trigger responses or actions with performers and production crew
	• standby:
	  ○ a prompt for relevant departments to stand by to 'go'
	  ○ the cue 'standby' is always said prior to the cue number (for example, 'standby, sound 1')
	• go:
	  ○ action to initiate the cue
	  ○ the cue 'go' always follows the cue number (for example, 'sound 1, go')
	• teams involved:
	  ○ technical management
	  ○ technical crew
	  ○ production crew
	  ○ performers.
	3.5.3 communication etiquette – via headsets:
	• implementation:
	  ○ 'quiet on cans'
	• essential communication only:
	  ○ 'going off cans'
	• removal of headset
	• teams involved:
	  ○ departments with staff required to respond to cues and instructions.
	3.5.4 calls – general communications to either front of house (FOH) or the rear of house:
	• FOH calls are completed by FOH management:
	  ○ welcome and introductions
	  ○ fire and evacuation procedures
	  ○ intervals
	• rear of house calls are completed by stage manager:
	  ○ notifications to performers
	  ○ first position calls
	• teams involved:
	  ○ technical management
	  ○ technical crew
	  ○ production crew
	  ○ performers.

	3.5.5 emergency/safety procedures – initiated by the production management and conducted by the production crew:
	• show stops:
	  ○ communicated using the term ‘show stop’ from the production manager
	  ○ specific tasks are completed by the production crew in line with health and safety procedures (for example, evacuation of audience members)
	  ○ implemented for emergency situations:
	  – fire evacuation
	  – terrorist threat
	  – medical emergency
	  – power failure
	• teams involved:
	  ○ technical management
	  ○ technical crew
	  ○ production crew
	  ○ performers
	• crowd management control – performed by security of the production crew under direction from the production manager or when audience members negatively impact the performance:
	  ○ removal of disruptive audience members
	  ○ supports with audience communication
	• teams involved:
	  ○ technical management
	  ○ technical crew
	  ○ production crew
	  ○ performers.

What skills do students need to demonstrate?

EVS3.6 Develop and maintain professional working relationships with stakeholders:
• identify the stakeholder type:
  ○ team
  ○ client/contractor
  ○ customer/audience
• apply communication and collaborative approaches when working with stakeholders:
  ○ tact
  ○ diplomacy
  ○ etiquette
  ○ terminology
• use a range of communication methods when working with stakeholders:
  ○ written
  ○ verbal
  ○ digital
(E1, E6, D3)

EVS3.7 Work safely in a team, as directed, during the production process:
• review production specification to identify task requirements
• select appropriate tools and equipment for the task:
  ○ tools
  ○ technical equipment
  ○ PPE
• follow required processes when setting up, assembling and configuring parts:
  ○ check rigging structures
  ○ check lighting
  ○ check sound
  ○ check video
(E6)

EVS3.8 Carry out network connections for audio and lighting equipment: • connect equipment to a router or switch • check the signal and the configuration of the internet protocol addresses • check that digital control equipment can locate other equipment on the network • perform any routing operations including channel assignments • test the connection for sound and lights

What underpinning knowledge do students need?	

EVK3.6	**The key stakeholders required during the production and post-productions stages of an event/production**
	3.6.1 production:
	• performers
	• production management
	• technicians for stage, lighting and electrics, sound, video, audio-visual (AV), automation and rigging:
	  ○ local technical/production personnel
	  ○ touring technical/production personnel
	  ○ creative teams and designers (for example, choreographers, set and costume designers, lighting and sound designers).
	3.6.2 post-production:
	• production management
	• technicians for stage, lighting and electrics, sound, video, audio-visual (AV), automation and rigging:
	  ○ local technical/production personnel
	  ○ touring technical/production personnel
	• performers
	• creative teams and designers
	• marketing and merchandising

EVK3.7	**The interactions and intersections between key stakeholders during the production and post-production stages of an event/production** 3.7.1 get in/fit up: • technicians (for example, sound and lighting crew) move electrics into place and set up • stage management and local crew lift set into place and rig any flying requirements • costume/make-up set up in the dressing rooms • overseen by production management. 3.7.2 technical rehearsals: • lighting designer and director agree lighting set-up • lighting designer and lighting crew set up, plot and program lighting • performers, director, lighting technicians, sound technicians and stage management run technical rehearsal. 3.7.3 dress rehearsals: • full run of the show involving all performers, stage management and technicians • overseen by production management. 3.7.4 previews, studio and scratches if required: • full run of the show involving all performers, stage management and technicians • audience are present to test ideas

	• alterations based on feedback are agreed and actioned across departments • overseen by production management. 3.7.5 performances and events: • stage management, performers and technicians work together to put on the event/production as rehearsed. 3.7.6 runs and repeat performances if required: • stage management, performers and technicians work together to put on the event/production as rehearsed. 3.7.7 get outs/strikes: • technicians and local crew support with moving the equipment out of the venue/space • overseen by production management. 3.7.8 moves and touring if required: • production crew, performers, technicians, costume and make-up will go on tour together. 3.7.9 returns, storage and disposal: • technicians work together to return, store and dispose of equipment • overseen by production management. 3.7.10 evaluation: • stage management, production management and producers support the evaluation process.

What skills do students need to demonstrate?
EVS3.9 Select and set up appropriate access equipment and lifting aids: • review the task • select the appropriate equipment in line with the task and set up correctly

EVS3.10 Set up and change scenic and technical elements in live performances and events:
• review technical documentation
• set up scenic elements:
  ○ move props and scenic elements into correct position
• set up technical elements:
  ○ lighting
  ○ audio
  ○ in correct sequence
  ○ as per the timings
• change scenic and technical elements as detailed in the technical documentation
• comply with show conditions

EVS3.11 Give and follow cueing in show conditions:

- review technical documentation to identify protocols for the running of the event/production
- give cues in accordance with technical documentation:
  - standby
  - go
- follow cues as communicated
- apply appropriate communication etiquette and terminology:
  - 'quiet on cans'
  - 'going off cans'

EVS3.12 Dismantle set components and load them safely for transportation and storage:

- review the requirements of the task
- identify and use appropriate lifting aids as required
- dismantle set components as per technical specifications
- determine order of load in/load out
- apply appropriate packing supplies to protect load
- undertake visual inspection of load before transportation
- safely load set elements to match load out order

What underpinning knowledge do students need?	

EVK3.8	**The operational protocols for lifting operations and use of work equipment**
	3.8.1 formulation of plans and procedures in compliance with The Lifting Operations and Lifting Equipment Regulations 1998.
	3.8.2 the creation of risk assessment method statements for installation and use of The Lifting Operations and Lifting Equipment Regulations 1998 related equipment and activities, accounting for:
	• load size
	• available personnel
	• visibility
	• proximity hazards
	• location
	• equipment safety factors:
	  ○ drop hazards and falling parts
	  ○ hot or cold parts of equipment
	  ○ isolating work equipment.
	3.8.3 training and/or employment of competent staff to oversee and facilitate plan.
	3.8.4 selection of suitable equipment for lifting/access as guided by The Lifting Operations and Lifting Equipment Regulations 1998/The Provision and Use of Work Equipment Regulations 1998 and the relevant requirements of the task.
	3.8.5 inspection and approval of rigging installations by competent staff.

	3.8.6 maintenance schedules for work equipment. 3.8.7 clear reporting procedures to highlight hazards or changes in The Lifting Operations and Lifting Equipment Regulations 1998 related installations.
EVK3.9	**The types of rope/cable and knots and their application in industry** 3.9.1 rope/cable: • wire rope assembly – a multi-core metal cable used in flying systems and hand winch systems for stage automation • open basket – an open loop that can be placed over an existing installation (for example, a venue grid) to secure and suspend an object (for example, chain hoist motor) • closed basket – a closed loop that can be placed over a portable item (for example, a rigging bar), above a grid, to secure and suspend an object (for example, chain hoist motor) • hauling rope – a fibre or man-made material used for manually lifting and lowering an object. 3.9.2 knots – used in temporary rigging: • clove hitch – used to secure an object of different shapes and diameters (for example, bar or pipe) • half hitch – used to secure the free end of a rope to prevent slipping • bowline – a secure knot for objects, easy to untie after use and easy to see if the knot is tied incorrectly • sheet bend – used for joining two ropes with different diameters.
EVK3.10	**Key procedures used for stock control** 3.10.1 checking-in equipment: • ensure the correct equipment has been returned • checks to ensure the equipment is in good working order • checks to ensure the equipment components are returned • logging the equipment as returned, lost or undergoing maintenance, as appropriate • returning the equipment to warehouse/storage or repair pool. 3.10.2 checking out equipment: • identification of the equipment to be checked out • collection of all the equipment from warehouse/storage • checking the additional components for the equipment are present • checking out the equipment on the appropriate system/documentation log. 3.10.3 monitor and maintain consumable levels (for example, tape, ties): to ensure the consumable levels do not fall below the minimum levels. 3.10.4 stock checking: • review of the items recorded on the system/documentation against physical equipment: o checking the condition of the physical equipment o following reporting procedures for any missing equipment o flagging any equipment that needs to be replaced o updating relevant systems/documentation with stock-check outcome.

EVK3.11	**Operational protocols for storing equipment in warehouse/storage facilities** 3.11.1 organisation of equipment by type. 3.11.2 storage of smaller, lighter equipment at higher levels and heavier equipment at lower levels. 3.11.3 shelving organised appropriately to avoid over-stacking or overloading. 3.11.4 frequently accessed equipment is stored at the front of the warehouse/storage. 3.11.5 storage facility must be accessible. 3.11.6 appropriate wrapping is used on equipment and cables are secured.
EVK3.12	**Considerations for truck packing and logistics** 3.12.1 size and space available within truck. 3.12.2 size and weight of items to be transported. 3.12.3 order of use. 3.12.4 packing supplies to protect the load. 3.12.5 mechanical aids appropriate to task. 3.12.6 resource requirements. 3.12.7 health and safety protocols.
EVK3.13	**The types of lifting aids for an event/production where required** 3.13.1 forklift – motor vehicle with hydraulic lifting mechanism. 3.13.2 trolley jack – manual lifting mechanism. 3.13.3 tailgate lift – motorised lifting mechanism. 3.13.4 crane – mechanical lifting mechanism. 3.13.5 loader crane – mechanical crane built into a truck. 3.13.6 scenic dolly – wheeled platform. 3.13.7 flight case – reinforced portable storage. 3.13.8 chain hoist winch – manual or motorized.
EVK3.14	**The types and applications of access equipment** 3.14.1 ladders – portable device: • used to work at height of up to 9m. 3.14.2 access towers – working platform: • fixed access towers: o used to work at height of up to 10–12m o competency training is required to use • rolling access towers: o used to work at height of up to three times the dimension of the base o when tower is being moved, the tower cannot be more than 4m tall o competency training is required to use. 3.14.3 tallescope – movable device: • used to work at height of up to 7.5m.

	3.14.4 mobile elevating work platforms (MEWPs) – a range of movable mechanical devices (for example, cherry picker): • a working platform that allows work at a range of heights • competency training is required to use • passengers do not require a licence.
EVK3.15	**The types and application of safety access equipment** 3.15.1 fall arrest – secondary protection layer when using access equipment: • a system used to arrest and restrict a fall • consisting of a fall arrest harness and a rescue system based on the location and activity requirements. 3.15.2 fall restraint – an anchor to prevent individuals from a fall: • body-holding device to restrict access to zones where the risk of a fall exists.

What skills do students need to demonstrate?

EVS3.13 Use and operate hand and power tools safely:
• using an adjustable spanner
• using a podger spanner
• using a knife
• using and operating a screwdriver:
  ○ manual
  ○ powered
• operating an impact driver
• operating a jigsaw

EVS3.14 Safely use electricity, including temporary electrical supplies:
• plan for the use of electricity:
  ○ place signage where required
  ○ check all documentation is up to date in accordance with the task
• prepare for the use of electricity:
  ○ isolate all mains power
  ○ check the work area is safe
• electrical equipment:
  ○ carry out visual checks
  ○ check the environmental rating
  ○ check the components are present and ready for use
  ○ check the casing is intact
  ○ check all cables are secure and permit movement
  ○ attach all peripheral items required for the devices to operate safely
• use electrical equipment in accordance with manufacturers' instructions

EVS3.15 Undertake fault-finding of components and systems:

- review the equipment to establish current operational state
- isolate the equipment when fault-finding
- test the functionality of isolated equipment
- use a range of methods to support fault-finding:
  - visual inspection of components and system
  - real-time analysis to find problem frequencies
  - cable testers
- record and communicate outcomes to stakeholders

(M2, M5, M6, D4)

What underpinning knowledge do students need?	
EVK3.16	**Key features of electrical standards and codes of practice for fixed and temporary electrical systems** 3.16.1 British Standards Institution (BSI): • BS 7671:2018: ○ applies to low-voltage and extra-low-voltage electrical installations ○ focuses on design, construction, inspection and testing of electrical installations ○ provides guidance on: – protection measures against electric shock – protection measures against thermal effects – protection measures against voltage disturbances and electromagnetic disturbances – installing renewable-energy storage systems – recommendations for arc fault detection devices • BS 7909:20118: ○ applies to temporary electrical installations ○ focuses on the management, design, set-up and operation of temporary electrical systems ○ provides guidance on: – why and how to maintain electrical safety (for example, common earthing, protected bonding) – correct devices to use – testing and inspecting equipment and temporary systems – managing temporary electrical systems – operation and housekeeping of generators. 3.16.2 In-Service Inspection and Testing of Electrical Equipment (ISITEEET): • advice on how to determine whether electrical equipment is fit for continued use: ○ user checks ○ visual inspection ○ combined inspection and testing.

EVK3.17	**The purpose and location of protection devices**
	3.17.1 residual current device (RCD):
	• purpose:
	  ○ to prevent electric shock
	  ○ to protect the supply to the venue
	• location:
	  ○ domestic power supply
	  ○ installed distribution boards.
	3.17.2 miniature circuit breaker (MCB):
	• purpose:
	  ○ to protect the circuit within the supply to the venue
	• location:
	  ○ domestic power supply
	  ○ installed distribution boards
	  ○ portable supply system.
	3.17.3 fuses:
	• purpose:
	  ○ to protect the equipment
	• location:
	  ○ plug – up to 13A
	  ○ installed dimmer rack.

EVK3.18	**Safety protocols for the use of hand/power tools** 3.18.1 use of appropriate personal protective equipment (PPE). 3.18.2 correct selection and use of tools in line with manufacturers' instructions. 3.18.3 in-service inspection and testing of electrical equipment ISITEE. 3.18.4 visual inspections prior to use.
EVK3.19	**The properties, purpose and principles of different scenic constructions** 3.19.1 carpentry. 3.19.2 metalwork. 3.19.3 suspension methods. 3.19.4 mechanical/electromechanical – automation.
EVK3.20	**The safety considerations when dealing with scenic constructions** 3.20.1 carpentry and metalwork: • use of appropriate PPE • appropriate ventilation • use of alternative products (for example, sugar glass) • fireproofing materials. 3.20.2 suspension methods: • correct placement of construction (for example, avoid the end of the stage, avoid blocking fire exits)

	• visibility and placement of hanging objects (for example, high enough above head height) • fireproofing materials. 3.20.3 mechanical/electromechanical (for example, automation): • checking and testing of equipment • reporting of faults • use of notifications as appropriate (for example, confirmation of use during performance).
EVK3.21	**The types and operating principles of tools utilised in industry** 3.21.1 spanner – fixed (for example, podger), adjustable, ratchet and torque wrench. 3.21.2 hex keys. 3.21.3 screwdrivers – manual, electric, cordless. 3.21.4 impact driver. 3.21.5 soldering iron – cable and portable. 3.21.6 knives – craft knife, fixed blade, retractable blade and multi-tool jigsaw. 3.21.7 staple gun.

What skills do students need to demonstrate?

EVS3.16 Operate sound and lights for a performance/event:

- review technical documentation to identify technical requirements
- operate lights:
  - soft patching
  - adjust and control individual fixtures to meet technical requirements:
    - dimmers
    - colour selections
    - control movements – pan and tilt
    - select projection – gobos or digital
    - iris control
  - use DMX channels to control lighting parameters
  - group fixtures together
  - program – effects, scenes, cues, links, loops and chases
- operate audio:
  - locate and label input channels in accordance with the input list
  - set the gain on audio sources
  - review and monitor audio sources for issues
  - process the audio to correct issues and improve the sound:
    - gating
    - equalisation
    - compression

- route the audio to different locations:
  - mixes and matrixes
  - monitors
  - recording equipment
  - different areas of control
- mix a variety of audio sources for playback
- store and recall mixes and cues

(D1, D2, D5)

EVS3.17 Work safely in accordance with health and safety legislation:

- review requirements of task
- work in compliance with appropriate legislation:
  - manual handling
  - noise
  - working hours
  - working at height
- follow safe systems of work, in accordance with task requirements:
  - maintain safety of self and others at all times

What underpinning knowledge do students need?	
EVK3.22	**The application of the TILE method to assess risk when undertaking manual handling** 3.22.1 task: • establishment of what the task involves • assessment of how it may affect an individual's health and safety (for example, repetitive movements). 3.22.2 individual: • identification of who is carrying out the manual handling • establishment of requirement for extra support from team members or aids. 3.22.3 load: • identification of what is being moved. 3.22.4 environment: • identification of an area to move the load to.
EVK3.23	**The process of manual handling** 3.23.1 planning of the lift. 3.23.2 appropriate positioning. 3.23.3 picking of the load. 3.23.4 proceeding with caution. 3.23.5 appropriate placement of the load.

EVK3.24	**The operating functions of lighting, audio and video equipment** 3.24.1 lighting equipment/technologies: • dimmers – dim the lights • colour selection – changes colours of lights • control of movement – performs pans and tilts • gobo and digital projection – projects images or patterns • iris control – controls light emitted • effects – pre-programming of effects using macros storage of settings of a group of lights for recall. 3.24.2 audio equipment/technologies. 3.24.3 video equipment/technologies.

Performance Outcome 4: Select, utilise and maintain the appropriate industry equipment and/or technology

What skills do students need to demonstrate?
EVS4.1 Assess the advantages and limitations of different technologies and systems used within an event/production: • review the contextual requirements of the technology/system • assess the advantages and limitations of different technologies or systems to meet requirements • record advantages and limitations of different technologies or systems to meet requirements

What underpinning knowledge do students need?	
EVK4.1	**The impact that an event/production's features have on the equipment/technology deployed** 4.1.1 scales: • the scale of the event will impact the amount of equipment/technology required (for example, the bigger the audience, the more audio equipment will be required). 4.1.2 aims/purposes: • the technical priorities and stylistic requirements will impact the complexity of technology required. 4.1.3 audiences: • the audience requirements will impact adaptations/accessibility needs (for example, induction loop). 4.1.4 timings: • the timings of the event (for example, late night events) may impact equipment/technology conforming to noise and light regulations. 4.1.5 frequencies: • frequency of an event/production will impact the length of time the equipment is needed (for example, touring equipment, permanent installation equipment). 4.1.6 commercial/financial factors: • the budget available will dictate the buying and hiring of the equipment.
EVK4.2	**The impact of the features of a venue/space on the equipment/ technology deployed** 4.2.1 scales: • differing scales of venues will result in differing amounts of equipment/technology to cover the required capacity. 4.2.2 technical facilities/support: • non-specialist venues may not have appropriate equipment/technical facilities available (for example, a bar that does not usually host music events may not have an in-house public address (PA) system).

	4.2.3 financial factors: • size of the venue will affect the number of ticket sales, which will affect the equipment/technology that can be bought in. 4.2.4 practical constraints: • space available in the venue will affect the equipment that can be hired in, installed and stored. 4.2.5 setting: • dependent on the setting, weatherproofing of equipment/technology and power generators/distribution may be required.

What skills do students need to demonstrate?

EVS4.2 Prepare, test, repair and maintain industry-representative equipment such as sound/light, video and control equipment, to facilitate fault finding:

- review the task to identify requirements
- prepare:
  - carry out a visual inspection:
    - for damage
    - check components are present
- ensure the equipment is not attached to electrical outlets
- safely check heat and power have dissipated
- test:
  - use a multi-meter to carry out a continuity test
  - use a cable tester to test cables
  - use electrical testing equipment to test earth leakage and earth continuity
- carry out basic repairs:
  - install a new plug
  - re-terminate control cables
  - install new lamps
  - install new fuses
  - replace fixtures and attachments on tripods, mounts, dollies and sliders
  - re-terminate video cables (for example, SDI cables)
  - re-terminate audio cables
  - install new speaker cones
  - replace components
- maintain:
  - carry out cleaning, in line with manufacturers' guidance
  - carry out a visual inspection
  - calibrate:
    - reset channel input sources on a mixer
    - map the video source to an LED wall
    - reset key stone on a projector
    - set DMX addresses on lighting fixtures

(M2, M3, D1)

EVS4.3 Carry out record keeping of maintenance and repairs of technical equipment:

- access existing maintenance and repair records for the equipment
- log the date and time of the maintenance or repair
- log the condition or fault of the equipment
- set a date for routine maintenance of the equipment
- reassess and record the condition of the equipment at set intervals
- complete and store records appropriately

(E3, M4, M8)

What underpinning knowledge do students need?	

EVK4.3	**Maintenance protocols to support operation of industry equipment/ technologies**
	4.3.1 preparation:
	• visual inspections
	• ensuring all components are present
	• ensuring equipment is safe to use.
	4.3.2 test:
	• testing of operating functionality in accordance with manufacturers' specifications (for example, audio and lighting function correctly)
	• use of testing equipment to prove operation or trace faults.
	4.3.3 maintenance and repairs:
	• replacement of components in line with manufacturers' guidelines
	• cleaning and maintenance schedules
	• cleaning consumables:
	  ○ regular visual inspections
	  ○ calibration
	  ○ repairing equipment to support future operation.

EVK4.4	**The types of power outlets and connectors used within an events and venues technician's role** 4.4.1 400 amps (3-phase): • connectors – camlock or power lock. 4.4.2 200 amps (3-phase): • connectors – camlock or power lock. 4.4.3 125 amps (3-phase): • connectors – ceeform. 4.4.4 63 amps (both single and 3-phase) • connectors – ceeform. 4.4.5 32 amps (single and 3-phase) • connectors – ceeform. 4.4.6 16 amps (single phase): • connectors – ceeform. 4.4.7 15 amps (single phase): • connectors – plug.

	4.4.8 13 amps (single phase): • connectors – plug.
EVK4.5	**The characteristics of components common in temporary power systems:** 4.5.1 ingress protection-rated enclosures: • a non-conductive, weatherproofed and insulated box to house connectors and components in a temporary power system. 4.5.2 trips: • inline residual current device (RCD) to protect people • multiple circuit breaker to protect equipment from overloading. 4.5.3 inspection windows: • viewing/access window for enclosures.
EVK4.6	**The application of the calculation for load (wattage) to support selection of appropriate power outlet** 4.6.1 amps × voltage = wattage.
EVK4.7	**The use and relationship between resistance, current and voltage in Ohm's law** 4.7.1 use: • to identify faults in electrical systems • to calculate electrical capacity. 4.7.2 relationship: • voltage = current × resistance • current = voltage ÷/ resistance • wattage = current × voltage.
EVK4.8	**Common equipment used for the supply of energy** 4.8.1 power distribution board. 4.8.2 generators. 4.8.3 renewable power supplies. 4.8.4 uninterruptable power supply (UPS).
EVK4.9	**The application of safe working practice when carrying out maintenance and repairs on electrical equipment** 4.9.1 preparation of work area prior to carrying out maintenance and repairs. 4.9.2 isolation of mains power before connecting any fixtures or powered items to the supply. 4.9.3 recording of all electrical maintenance and repair work on internal electrical safety management systems. 4.9.4 use of suitably qualified and competent person to carry out repairs. 4.9.5 use of earth straps, when required. 4.9.6 use of appropriate personal protective equipment (PPE) that conforms to The Personal Protective Equipment at Work Regulations 1992.

EVK4.10	**Factors that influence the appropriate selection of lifting aids** 4.10.1 the type of load: • weight • shape • material. 4.10.2 the identified risks of the load falling or striking a person or object. 4.10.3 the transportation of the load: • terrain • time • Distance 4.10.4 availability of appropriate personnel.
EVK4.11	**Factors that influence the appropriate selection of access equipment** 4.11.1 the task requirements. 4.11.2 the height being operated at. 4.11.3 the terrain. 4.11.4 the number of people working at height. 4.11.5 the licensing/training requirements. 4.11.6 the available space.
EVK4.12	**Considerations for the selection and safe use of lifting equipment** 4.12.1 equipment should only be used for the intended purpose 4.12.2 equipment used should be of adequate strength and stability 4.12.3 equipment should be positioned and installed correctly to reduce risks 4.12.4 equipment should be marked to indicate its safe working load (SWL) 4.12.5 accessories should be marked to show any characteristics that may affect their safe use (for example, weight of the parts) 4.12.6 equipment used to lift people should indicate the capacity numbers 4.12.7 equipment not designed to lift people should be marked accordingly 4.12.8 requirements for restrictions in the use of equipment, where appropriate (for example, only used by trained personnel) 4.12.9 work equipment must be maintained in an efficient state, in efficient working order and in good repair 4.12.10 the information in the maintenance log must be kept up to date 4.12.11 the work equipment must be provided with appropriately identified controls for starting, stopping and controlling it
EVK4.13	**The components of equipment/technology that require inspection/maintenance** 4.13.1 equipment/technology components for sound, lighting and video, for example: • connectors • cables • cable casing • plugs • fuses

	• speakers • microphones • projectors
EVK4.14	**The purpose of tools and equipment used for assembling scenic components and truss, and rigging lighting, audio and video equipment** 4.14.1 spanners 4.14.2 hex key 4.14.3 screwdrivers 4.14.4 impact drivers 4.14.5 soldering iron 4.14.6 knives, for example a craft knife 4.14.7 jigsaw
EVK4.15	**Basic safety protocols for hand/power tools** 4.15.1 requires regular visual inspection and maintenance of tools 4.15.2 used, handled and stored in compliance with manufacturers' instructions 4.15.3 use of a bucket or bag to hoist tools from the ground 4.15.4 use of a clamp to secure work, as required 4.15.5 avoidance of pointed tools in pockets 4.15.6 appropriate preparation of working environment to avoid hazards (for example, dry floors) 4.15.7 ensuring cords do not present a tripping hazard 4.15.8 requires use of appropriate PPE for the task 4.15.9 conduction and review of risk assessment 4.15.10 use of appropriate dress for operation (for example, removal of jewellery, avoiding loose clothing)
EVK4.16	**Environmental and sustainability protocols for electrical equipment, plastics and harmful chemicals** 4.16.1 electrical equipment: • minimisation of waste arising from electrical and electronic equipment (EEE) products • appropriate treatment of waste materials to meet recovery (for example, recycling) • design of products to reduce material usage and enhance reusability and recyclability • disposal of equipment and waste, in accordance with Waste Electrical and Electronic Equipment (WEEE) recycling 4.16.2 plastics: • promotion of the recycling of plastics • minimisation of plastic consumption • use of recycled plastics where possible • use of on-site recycling facilities • exploration of sustainable alternatives

	4.16.3 harmful chemicals: • avoidance or substitution of an alternative chemical • completion of appropriate risk assessments • implementation of mitigations and precautions: ○ prevention or control of exposure • safe storage • requires use of appropriate PPE
EVK4.17	**Key features of suspension systems** 4.17.1 manual suspension systems – manually operated systems used to manoeuvre loads during a performance: • hemp – rope system • counterweight – mechanical system with components that are manually hauled 4.17.2 automated suspension systems – operated by control mechanisms and used to manoeuvre loads: • motorised – crew-controlled system, used to suspend an object • automated 4.17.3 flying stage elements: • a system of devices that enables a crew to hoist components (for example, lights, scenery, curtains) 4.17.4 ground rigging: • units that can be screwed or inserted into the ground to provide a stable anchor for ropes, guidelines and pulley systems

What skills do students need to demonstrate?

EVS4.4 Maintain the venue environment:
• carry out a visual inspection and monitoring of the venue environment:
  ○ check consumable stock levels
• carry out tasks to maintain safe operational function of venue:
  ○ compliance with health and safety regulations
  ○ maintain cleanliness of the venue environment
(M1)

What underpinning knowledge do students need?	
EVK4.18	**The types and details of administrative records kept within the events and venues industry** 4.18.1 types: • equipment depreciation log • maintenance schedules and records • equipment list • event plans

	4.18.2 details captured: • faults – history of faults • repairs – history of repairs • service – frequency requirements and history • replacement – replacement of modules or components • usage – frequency of use and by whom

What skills do students need to demonstrate?
EVS4.5 Use soldering irons as required: • prepare the environment and equipment for safe use • safe usage to join components • inspecting the join • cleaning and safe storage

Performance Outcome 5: Evaluate the extent to which the event/production met the requirements

What skills do students need to demonstrate?
EVS5.1 Communicate lessons learned to stakeholders: • use appropriate communication methods • use appropriate channels/hierarchies • summarise and record lessons learned to inform future events/productions (E1, D3)

What underpinning knowledge do students need?	
EVK5.1	**The importance of evaluation in the events and venues industry** 5.1.1. supports the identification of trends and patterns 5.1.2. contributes to a lessons learned process to: • support future decision making • identify areas for improvement • identify efficiencies • identify future priorities 5.1.3 allows for comparisons of data

EVK5.2	**The principal elements of evaluation within the events and venues industry**
	5.2.1 primary and secondary sources of data – provide data to support analysis and evaluation:
	• primary sources of data:
	  ○ ticket and merchandising sales
	  ○ profit and loss data
	  ○ attendance data
	• usefulness of primary sources of data:
	  ○ fact-based and reliable data
	  ○ clear indication of achievements (for example, financial objectives)
	  ○ supports with future planning (for example, target markets)
	  ○ influences technical and production requirements
	• secondary sources of data:
	  ○ audience feedback obtained from third party (for example, review sites)
	  ○ publication of critics' reviews (for example, star ratings in news articles)
	• usefulness of secondary sources of data:
	  ○ gauge audience perceptions
	  ○ can be used to identify trends
	  ○ supports with future planning (for example, locations of future events)
	  ○ influences technical and production requirements (for example, changes to creative elements)

What skills do students need to demonstrate?
EVS5.2 Review risk assessment and other relevant documentation: • review the documentation • identify whether the control measures are working • identify whether anything has changed since the control measures were put in place • record significant findings within the relevant documentation (E3, E4, E5, M4, M5, D3, D4)

What underpinning knowledge do students need?	
EVK5.3	**The types of data sources and information used for the evaluation of events and venues** 5.3.1 show/event reports from individual performances/events: • achievement of aims/objectives • feedback from stakeholders • incident report • feedback/reviews from publications and social media 5.3.2 incident reports: • The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 2013 • hazards • risks • technical issues encountered • show stops 5.3.3 venue reports (for example, from front of house (FOH)): • incident report • damage report 5.3.4 commercial reports: • profit • loss 5.3.5 forecasted deliverables (for example, planned targets): • audience size • ticket sales • star ratings 5.3.6 self-evaluation/peer evaluation: • stakeholder feedback • lessons learned

What skills do students need to demonstrate?

EVS5.3 Engage with stakeholders to establish whether target outcomes have been achieved:
• review the data
• assess the reliability of the data
• identify whether the target outcomes have been achieved
• document and record:
  ○ outcomes that have been achieved
  ○ areas for improvement
• discuss the findings with stakeholders
(E3, E4, E5, E6, M10, D4)

What underpinning knowledge do students need?	

EVK5.4	**Trends and changing needs within the events and venues industry**
	5.4.1 human behaviour and consumption:
	• requirement for remote access
	• accessibility requirements
	• social norms
	5.4.2 environmental:
	• reduction in carbon footprint:
	  ○ energy consumption (for example, use of LED lighting)
	  ○ transport usage (for example, locally sourced)
	  ○ waste management
	  ○ increased considerations for sustainability
	5.4.3 technological advancements:
	• increased access and demand
	• increased demand for self-serve functions
	• multi-format requirements
	• requirements for enhanced user experience
	5.4.4 legislative changes:
	• new or amended legislative and regulatory changes

EVK5.5	**The impact of responses to the changing needs and trends of the events and venues industry** 5.5.1 increase in efficiency: • use of artificial intelligence (AI) (for example, chatbots) • self-serve applications (for example, e-tickets) • increased methods of access • implementation of new policies, procedures and equipment 5.5.2 heightened productivity: • up-to-date continued professional development (CPD) for staff • adaptations to policies, processes and procedures

	5.5.3 cost savings: • multi-use props and staging • multi-use venues 5.5.4 improved user experience: • augmented and virtual reality (VR) (for example, multi-sensory experiences) • virtual interaction (for example, events) • adaptations to events and productions • application of haptics 5.5.5 improved aesthetics/production values: • increase in the quality of the technical and production elements (for example, visual and sound such as colours, loudness)
EVK5.6	**The reasons for undertaking a comparative analysis in the events and venues industry** 5.6.1 to identify clashes in physical elements of a venue in comparison with the technical/artistic requirements of a production 5.6.2 to analyse compliance with health and safety requirements 5.6.3 to fulfil corporate social responsibility (CSR) objectives (for example, geographical location of event/production) 5.6.4 to compare logistical requirements across venues (for example, access) 5.6.5 to compare in-house facilities across venues 5.6.6 to review costs associated with different venues (for example, hiring costs)

What skills do students need to demonstrate?

EVS5.4 Ensure faults or incidents are handled appropriately:

- identify the fault or near-miss incident
- safely isolate the equipment or area, as appropriate
- escalate the incident to an appropriate person
- complete the relevant documentation to record the fault/incident as appropriate:
  - record the incident
  - label the equipment as out of use
- inform key stakeholders

(E6)

What underpinning knowledge do students need?	
EVK5.7	**Appropriate channels for the escalation of health and safety and safeguarding incidents, including injuries, diseases and dangerous occurrences (RIDDOR)** 5.7.1 health and safety: • The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 2013 – reporting of injuries, diseases and dangerous occurrences to appropriate personnel • reportable incidents include: ○ deaths and injuries caused by workplace accidents ○ occupational diseases ○ exposure to carcinogens, mutagens and biological agents ○ specified injuries to workers ○ dangerous occurrences (for example, equipment failure has resulted in injury) ○ gas incidents ○ contacting the Health and Safety Executive (HSE) if a reportable incident has not been dealt with appropriately 5.7.2 safeguarding of children and vulnerable adults: • following reporting procedures in line with internal organisational policies: ○ safeguarding ○ whistleblowing ○ escalation to local safeguarding boards if a reportable incident has not been dealt with appropriately

Scheme of Assessment

There is a single assessment for this Occupational Specialism, which is formed of a series of synoptic tasks that collectively assess the breadth of knowledge and skills in the content. The synoptic nature of the tasks is important to ensure students can demonstrate threshold competence and are able to evidence all the skills required by the Performance Outcomes.

The project consists of different activities grouped into four substantive tasks.

Tasks 1, 2 and 4 contain activities which will be completed during sessions timetabled by Pearson. Tasks 3a and 3b will each be completed in a window of time set by Pearson, during which Providers will schedule supervised assessment sessions in accordance with guidance issued by Pearson. In Task 3b there will be opportunities for centres to schedule unsupervised or remotely supervised activities, where the requirements of the skills being assessed make this reasonable and appropriate.

Occupational Specialism project – Events and Venues Technician
Externally assessed project: 15 hours 30 minutes, and additional time for non-examined portfolio assessment **186 marks**
Performance Outcomes In this project students will: **PO1** – Interpret and assess internal and external client requirements for varied events/productions **PO2** – Work in a team to plan an event/production in response to client requirements **PO3** – Assist with the implementation of the different stages of an event/production in accordance with the requirements **PO4** – Select, utilise and maintain the appropriate industry equipment and/or technology **PO5** – Evaluate the extent to which the event/production met the requirements
Assessment overview There are seven parts to the assessment. • Task 1a: Assessing the suitability of venues • Task 1b: Assessing the suitability of events • Task 2a: Pre-production scheduling • Task 2b: Resource planning and producing technical documentation • Task 3a: Assisting with the safe get in, set up and get out of a media broadcast production • Task 3b: Demonstrating technical skills for the production process • Task 4: Reviewing the technical success of the production and reviewing a risk assessment Students are assessed on their application of the skills listed for the Performance Outcomes.

Students are not assessed against specific 'knowledge' outcomes but are expected to draw on and apply related knowledge to ensure appropriate outcomes when applying the skills in response to an assessment scenario.

Students undertake the project under a combination of supervised and controlled conditions.

The assessment takes place over multiple sessions, up to a combined duration of 15 hours and 30 minutes, plus additional non-examined time for compiling a portfolio of practical skills evidence.

The project outcomes consist of a portfolio of evidence which includes:

- students' responses to Pearson set tasks (Tasks 1, 2 and 4)
- video evidence of a range of practical skills as defined by Pearson (Task 3).

Both aspects of the portfolio are submitted electronically.

This project is set and marked by Pearson.

Performance Outcome		Weighting	
		Raw marks	% of total marks
PO1	Interpret and assess internal and external client requirements for varied events/productions	33	18%
PO2	Work in a team to plan an event/production in response to client requirements	48	26%
PO3	Assist with the implementation of the different stages of an event/production in accordance with the requirements	24	13%
PO4	Select, utilise and maintain the appropriate industry equipment and/or technology	54	29%
PO5	Evaluate the extent to which the event/production met the requirements	27	14%

Resources for the delivery of Occupational Specialism: Events and Venues Technician

Providers are required to have the following resources to deliver this OS:

- IT suite with access to TBC
- teachers with qualifications and/or experience in the TBC sector
- a curriculum team with experience and knowledge that span the breadth of the qualification content.

Assessment Task	Resource required

TBC	• access to appropriate spaces for working safely with hand and power tools and for staging performances or mock events where the technical equipment can be set up and utilised correctly
	• software:
	  ○ word processing (for example, Microsoft (MS) Word, Google Docs)
	  ○ spreadsheet (for example, MS Excel, Google Sheets)
	  ○ project management (for example, MS Excel, MS Project)
	  ○ note complex CAD software is not a requirement, but any software used for technical plans needs to be capable of working to scale.
	• internet access
	• access to a range of research resources (for example, online, books, journals)
	• access to hardware with appropriate specifications (for example, PC, laptops, mobile devices)
	• technical equipment:
	  ○ public address (PA) system
	  ○ digital mixer with scene recall, equaliser, dynamics processing and effects sends
	  ○ analogue mixer
	  ○ analogue or digital multi-core XLR Loom/patch bay
	  ○ microphones of different types
	  ○ cables:
	  – power cables
	  – data cables
	  – analogue cables
	  – video cables
	  ○ power distribution (distro) with suitable protective devices – fuses, multiple circuit breaker, residual current device (RCD) and residual current circuit breakers with overcurrent protection (RCCBOP)
	  ○ lighting fixtures of different types
	  ○ digital lighting desk
	  ○ projector and screen (can be smart screen)
	  ○ staging
	  ○ installed rigging points
	  ○ lighting clamps and safety cables

Assessment Task	Resource required
	○ rigging accessories and hardware ○ communication (comms) system ○ electrical connectors ○ DMX/XLR plug and socket connectors • personal protective equipment (PPE) • tools • a range of hand and power tools appropriate to the role, could include: ○ adjustable spanner ○ podger spanner ○ screwdrivers (manual and powered) ○ impact driver ○ knives ○ jigsaw ○ hex key ○ torque wrench ○ soldering iron ○ digital multi-meter with continuity tester ○ electrical testing equipment ○ audio cable tester

3. Content Creation and Production

Performance Outcome 1: Generate ideas for content development for different platforms

What skills do students need to demonstrate?
CPS1.1 Generate original ideas and concepts to support content development: • review the brief and consider the options • research needs of stakeholders to generate ideas • record the generated ideas in an appropriate format (for example, mind mapping) • compare ideas against the original brief • record ideas and concepts • summarise how the ideas meet the requirements of the brief (E2)

What underpinning knowledge do students need?	

CPK1.1	**The process and consideration factors for content development for a range of platforms**
	1.1.1 idea generation – initial scoping and research:
	• analysing requirements of client/brief
	• intended audience requirements
	• intended purpose:
	  ○ entertainment
	  ○ instructional/educational
	  ○ informational
	  ○ promotional/advertising
	  ○ a combination of purposes, for example advertorial/infomercial
	• influence of source material and existing works
	• identified gaps in market (for example, content to meet a specific need)
	• competitor intelligence:
	  ○ reasons for the popularity/success/failure of competitor products
	• media requirements – moving/still image, audio, written word
	• genre – a style or category of created content (for example, comedy, horror, reality, live action, news/documentary, panel show, sports, fashion, vlog, product review, music video, instructional (how-to) video)
	• platform requirements – how the created content will be delivered or shared:
	  ○ broadcast television (TV) or radio
	  ○ social media/video sharing platforms
	  ○ streaming services/subscription channels/pay-per-view
	  ○ podcast

	○ live event/performance/installation ○ print/electronic (for example, digital magazines/billboards) ○ web • cross-platform distribution – opportunities for content to be distributed across multiple platforms • formats – the identifying generic and technical features of a media product for a specific platform: • product length, size and form (for example, 16-page A4 portrait pdf brochure, 90-second HD viral video, 48-sheet print billboard) • appropriate to purpose • to ensure appropriate quality for platform • to ensure appropriate file size for platform 1.1.2 researching the concept: • requirements of brief, for example, legal, ethical and environmental considerations, budget, intended impact • determining angle and approach of concept • reviewing existing content/archive content (for example, previous iterations of concept) • unique selling point (USP) (for example, innovation or originality of idea) • comparables, i.e. media products similar to your idea to demonstrate that it is likely to be achievable and successful • additional influences: ○ popular appeal (for example, proven audience demand) ○ topical appeal (for example, contemporary issues) 1.1.3 iteration – creation and refining of idea: • influence of research • types of content to be created • stylistic direction • narrative structure • compatibility with platform 1.1.4 pitching: • aim of idea: ○ purpose – reason for production of content ○ goals – how the aims will be met • concept of the idea: ○ medium ○ genre ○ platform ○ format • tools and techniques required to deliver the pitch: ○ visual aids (for example, mood boards, storyboards, video clips) ○ presentation techniques ○ persuasive techniques • length of pitch • pitch sign-off

What skills do students need to demonstrate?

CPS1.2 Utilise sources to support research for ideas generation:
• identify a range of suitable sources appropriate to the brief requirements
• apply knowledge of validity to identify credible sources
• utilise the identified sources to develop ideas:
  ○ purpose for content
  ○ target audience
  ○ platform
  ○ market for product
  ○ competitor products and their popularity
(E4)

What underpinning knowledge do students need?	

CPK1.2	**The consideration factors of audience/consumer profiles when creating media**
	1.2.1 accessibility requirements
	1.2.2 demographics:
	• age
	• gender
	• ethnicity
	• socio-economic:
	  ○ employment status
	  ○ job type/industry
	  ○ disposable income
	  ○ disposable time
	  ○ education level
	• geographic location:
	  ○ local
	  ○ regional
	  ○ national
	  ○ global
	1.2.3 psychographics:
	• motivations:
	  ○ entertainment
	  ○ education
	  ○ information
	• attitudes
	• lifestyle
	• previous consumer behaviour (for example, brand loyalty)
	• beliefs
	• values
	• language preference (for example, dubbed in a second language)

	• device preferences (for example, laptop, mobile phone) • platform preferences (for example, broadcast, on demand, radio, social media) 1.2.4 segmentation of target audience into demographic/psychographic groups
CPK1.3	**The purpose of qualitative and quantitative research techniques applied to enhance the understanding of an audience/consumer** 1.3.1 qualitative techniques: • focus groups – provide feedback on audience perception and feelings to refine an idea • instant feedback (for example, pop-ups) – provides real-time feedback from the audience • live question and answers (Q&A) – provides real-time opportunity for questions from the audience and an opportunity to engage with the questions and provide a response • questionnaire/interview – collects data from the audience based on a set list of questions • user engagement monitoring – provides data on audience behaviour (for example, sharing content, likes/shares) • correspondence (for example, letter, email, web-based form) – provides feedback from individual audience members 1.3.2 quantitative techniques: • content analytics – provides data, which is interpreted as feedback: o user engagement o demographics/psychographics o content distribution • profile insights – provides data from social media profiles (for example, follower activity, levels of engagement) • web analytics – digital platforms provide data from activity on websites (for example, Google Analytics) • behaviour analytics – digital platforms provide data on audience behaviour (for example, Hotjar) • audience figures – platforms provide audience figures which are interpreted into feedback (for example, Broadcasters' Audience Research Board (BARB), Radio Joint Audience Research (RAJAR), IMDb website) • instant feedback – provides real-time feedback (for example, likes and comments via social media) • polls – provides preference data (for example, opinions, votes) 1.3.3 research purposes: • audience/consumer research • market research • competitor research • product research • production research

CPK1.4	**The types of sources available to support content production**
	1.4.1 publications:
	• books
	• magazines
	• journals
	• printed imagery (for example, posters)
	1.4.2 online:
	• social media:
	  ○ websites
	  ○ podcasts
	1.4.3 archive video or audio material, for example news footage
	1.4.4 subject matter experts:
	• writers/academics
	• specialists
	1.4.5 regulatory body and compliance guidance

CPK1.5	**Considerations when selecting credible sources of information** 1.5.1 validity (for example current, reliable source with good reputation) 1.5.2 relevance of the source material to the context of research 1.5.3 triangulating data from multiple sources 1.5.4 reduction in bias 1.5.5 reputational protection and safeguarding of the content creator 1.5.6 avoidance of defamation

What skills do students need to demonstrate?

CPS1.3 Plan and record requirements and the intended impact of proposed ideas:

- identify technical and resource constraints of the proposed ideas:
  - budget constraints
  - logistical constraints
  - legal and ethical constraints
  - environmental and commercial sustainability requirements
- create a plan to meet the requirements of the ideas/brief
- record information in compliance with legislation
- identify and record the impact of the proposed ideas

(E5, M9, M10)

CPS1.4 Revise the ideas in response to feedback from clients/colleagues:

- collate the feedback from clients/colleagues
- identify any areas for improvement received in the feedback from clients/colleagues
- apply changes to the ideas
- create new iterations of ideas based on the feedback

(E2, E4, E5, E6, M10)

What underpinning knowledge do students need?	

CPK1.6	**The applications of tools and techniques in the development and presentation of ideas**
	1.6.1 tools and techniques:
	• mind mapping – activity for generating ideas through creativity, problem solving and knowledge sharing:
	  ○ used to develop a wide range of ideas
	  ○ can be structured or unstructured, formal or informal
	  ○ can be written, verbal or diagrammatic
	• collaborative working sessions – generating ideas with multiple stakeholders:
	  ○ allows breadth and depth in ideas generation
	  ○ gathers diverse opinions
	• role play – taking on the role of the consumer or audience:
	  ○ allows interpretation from a different perspective
	• mood boards – collection of physical or digital artefacts to develop the look and feel of an idea:
	  ○ provides a visual representation and refinement of an idea:
	  – video or audio clips
	  – character
	  – materials
	  – images
	  – tone
	  – textures
	  – colours
	• storyboards – structured and sequential representation of an idea:
	  ○ development of a narrative structure:
	  – sequence of still or moving images
	  – can incorporate the use of audio and visual
	• proposal document – written proposal to present ideas:
	  ○ highlights key information:
	  – title
	  – description (for example, a log line or synopsis)
	  – media format
	  – visual style
	  – characters/talent/contributors
	  – USP
	  – target audience
	  – staff/crew list
	• outline script – sequence breakdown:
	  ○ summarises the main format points of the content idea
	• visual aids and presentation software:
	  ○ visual representation that outlines the key elements of the proposal being pitched

	• virtual production – combination of computer graphics and live action footage in real time: ○ visual effects (VFX) applied within content production to achieve a specific effect (for example, computer-generated imagery (CGI), animation, LED wall)
CPK1.7	**The considerations of types of sources of finance when producing content** 1.7.1 grants – may be public, private, charities and foundation: • typically do not need to be repaid 1.7.2 incentives – may be government projects, and public and private partnerships, for example sponsorship: • incentive provider may impose restrictions such as joint branding 1.7.3 crowd funding – supports start-ups and product development: • funding target not always reached • consideration of incentives for investors, for example free merchandise 1.7.4 commercial – investments, shared dividends and ownership: • investors will want financial return or may want to influence creative direction 1.7.5 public funded – funded directly through state budgets: • may require conditions to be met, for example inclusion of public service content 1.7.6 client-funded – finance sourced from the client who requires the product • client will impose constraints and may want creative input or control 1.7.7 start-up loan – supports start-ups and product development: • will need to be paid back, usually with interest 1.7.8 self-funded – funds raised by the creator: • financial risk for creator
CPK1.8	**The technical and resource constraints impacting the development and realisation of ideas** 1.8.1 technical requirements: • equipment operation and functionality • digital storage capacity and availability • experience and qualification of staff/crew • production facilities • secure storage space for equipment 1.8.2 budget availability for: • staff/crew • talent/contributors • location expenses (for example, location hire, catering) • production costs (for example, archive, props, wardrobe) • promotion costs • logistics costs • transport • insurance of equipment • contingency expenses

	1.8.3 resource requirements:
	• personnel requirements:
	  ○ contributors (for example, interviewees, subject or technical experts, extras)
	  ○ talent (for example, presenters, models, artists)
	  ○ staff/crew
	• location requirements:
	  ○ suitability and access
	  ○ permissions
	  ○ availability
	  ○ accessibility
	  ○ on-site considerations (for example, toilet facilities, catering, first aid)
	• production-specific resources (for example, props, wardrobe/costume, sets)
	• digital resources
	• equipment
	• legislation and regulatory compliance
	• ethical responsibilities
	• environmental sustainability/impact

CPK1.9	**The equality, diversity, inclusion and sustainability factors to consider in relation to ideas generation and development**
	1.9.1 equality:
	• compliance with the Equality Act 2010, which outlines the nine protected characteristics
	• equality by design (for example, in recruitment of talent/contributors and crew)
	1.9.2 diversity:
	• fair representation of a diverse group
	• planning and production stages should consider diverse demographical representation (for example, neurodiversity, disability)
	• information contained within diversity/inclusion rider – part of the talent/contributor's contract, this document stipulates diversity across the content creation process
	1.9.3 inclusion:
	• individual requirements (for example, audience, staff/crew):
	  ○ accessibility requirements
	  ○ reasonable adjustments
	  ○ specific training or wellbeing requirements
	1.9.4 sustainability:
	• compliance with guidelines (for example, Albert Sustainable Production Certification, Green Claims Code checklist)
	• use of alternative, sustainable methods (for example, power usage, travel)
	• use of sustainable materials (for example, recycled materials)
	• reduction of waste and carbon footprint (for example, use of non-printed materials where possible, food waste, raw material waste)

	• information contained within green rider – part of the talent/contributor's contract, this document stipulates sustainable environmental practices throughout the content creation process
CPK1.10	**The ethical, economic and commercial drivers in content production and platform choice** 1.10.1 ethical drivers: • editorial impartiality – a balanced, fair representation showing all points of view • truthful and accountable – a responsibility to not propagate fake news and unverified material to ensure audience trust • diversity and inclusion – duty to represent all sections of society in content presentation and production • sustainability – responsibility to ensure minimal negative impact on the environment 1.10.2 economic drivers: • subscription model – provides consistent revenue over a period of time through a fee paid by audiences to access the content • advertising – opportunity to generate funding through sponsorship or brand placement within the content • budget – level of budget will dictate production options 1.10.3 commercial drivers: • development of an industry reputation • increase of the market share • serving of a niche audience • increase in viewing, streaming or sales figures • development of a unique, repeatable and saleable format • creation of a brand identity (for example, merchandise) • cross-platform compatibility • cross-platform discoverability

CPK1.11	**The features of legal and regulatory requirements when using or creating content**
	1.11.1 licensing:
	• compliance with age restriction guidelines in creation of content
	• compliance with age restriction guidelines in consumption of content
	• location permissions:
	  o access permits (for example, when reporting news from scenes)
	  o capturing content in a public place
	• individual kit/equipment licence (for example, drone operating licence, firearms licence)
	1.11.2 clearances:
	• equipment clearances:
	  o drone operation – requires a personal licence and permission from air traffic control and the local authority
	  o firearm operation – requires clearance from the local authority/police

	• media release form – standard release form from any contributor that gives clearance for their contribution to be used or edited without additional permission • reuse of archive footage – further clearances may be required from the rights owner 1.11.3 editorial and compliance guidelines – broadcasting and social media: • specific to broadcaster or digital platform (for example, community guidelines, BBC guidelines) • provides guidance on: o acceptable content o accuracy of content o breach of content o accessibility requirements (for example, use of subtitles, sign language, audio descriptions) o product placement o use of images o safeguarding of talent/contributors and affected consumers (for example, counselling, aftercare, trigger warnings)
CPK1.12	**The importance of brand awareness and guidelines in the ideas generation process** 1.12.1 brand: • creates an identity that reflects the values and behaviours of an organisation 1.12.2 brand awareness: • develops trust among consumers • enhances the potential to meet organisational goals and objectives • enhances brand equity 1.12.3 guidelines: • brand bible/guidelines – distinct guidelines to maintain consistency: o standardises the look and feel of the content o sets requirements for communication with the audience (for example, tone of voice, language used) o protects the reputation of the brand • regulatory (for example, Ofcom, ASA): o details accessibility and diversity requirements o sets clear parameters for the use of branded products within the media product • editorial guidelines – applies to all content created for the brand: o sets out clear editorial values for media production and broadcast
CPK1.13	**The purpose of media campaigns** 1.13.1 to reach a large audience through a relevant platform 1.13.2 supports corporate social responsibility (CSR) objectives 1.13.3 promotes awareness of specific products 1.13.4 call to action 1.13.5 lead generation

CPK1.14	**Strategies for mitigating risk when developing content**
	1.14.1 reputational risk mitigation:
	• compliance with accepted brand and values:
	  ○ through employee awareness and training
	• testing of content with a sample of the identified or potential market:
	  ○ insight gathered from diverse and inclusive groups
	1.14.2 financial/budget risk mitigation:
	• calculation of accepted risk:
	  ○ potential return on investments
	• adequate insurance coverage
	• contingency in the budget for overspend
	1.14.3 preparation and planning mitigation:
	• contingency planning within the schedule (for example, for bad weather):
	  ○ flexibility (for example, ability to adapt content if problems occur)
	• service level agreements (SLAs)
	• adequate resourcing:
	  ○ staff/crew
	  ○ equipment
	  ○ raw materials
	1.14.4 production risk mitigation:
	• compliance with health and safety considerations (for example, use of a risk assessment)
	• provision of appropriate necessary safeguarding or access to timely support on production (for example, mental health first aider or wellbeing facilitator, counsellor)
	• autocue to support the use of the script
	• effective management of the talent/contributors:
	  ○ managing members of the public
	  ○ communication with the talent/contributors
	• adequate preparation and rehearsal time

What skills do students need to demonstrate?

CPS1.5 Create a proposal document to outline proposed platform and format of content:
• identify the platform of content in line with the ideas
• identify the format of content in line with the ideas
• create a proposal document detailing the appropriate information for ideas:
  ○ title
  ○ description
  ○ presentation format
  ○ visual style
  ○ characters/talent/contributors
  ○ visual style
  ○ USP
  ○ target audience
  ○ staff/crew list
(D5)

What underpinning knowledge do students need?	

CPK1.15	**The formats of content used on different platforms**
	1.15.1 moving image:
	• types:
	  ○ fictional
	  ○ factual
	  ○ adverts
	  ○ music videos
	  ○ instructional videos
	  ○ cinema release
	• can be either scripted or unscripted
	• can be either live broadcast or pre-recorded
	• can be based in a studio or on location
	• technical formats
	  ○ resolution, for example HDTV (720p/1080i/1080p), UHDTV (4K/8K)
	  ○ aspect ratio
	  ○ frame rate
	1.15.2 audio:
	• types:
	  ○ podcasts
	  ○ music radio
	  ○ news reports
	  ○ radio drama
	  ○ audiobooks
	• can be either scripted or unscripted

	• can be either live broadcast or pre-recorded
	• can be based in a studio or on location
	• technical formats:
	  ○ file type, for example MP3/WAV/AIFF
	  ○ audio technologies, for example Dolby Digital/Atmos/SDDS
	1.15.3 on demand/streaming – instant and anytime access to medium:
	• includes a library of pre-recorded/catch-up content:
	  ○ transactional video on demand (TVOD) – a service that allows the purchase of content on a pay-per-view basis
	  ○ subscription video on demand (SVOD) – a service that gives the audience access to content for a regular fee
	  ○ advertising-based video on demand (AVOD) – a service that offers free content to the audience funded by advertisements
	1.15.4 digital – web-based content that can be created, viewed, modified and distributed online, for example:
	• types:
	  ○ websites
	  ○ social media
	  ○ digital magazines and digital books
	• online-based and can include:
	  ○ moving image (for example, day in the life, location tour vlog, animated short, instructional (how-to) video, music video, short video format (for example, TikTok))
	  ○ still image (for example, single post, carousel, image sequence)
	  ○ audio (for example, podcasts)
	  ○ infographics
	  ○ written information (for example, blogs, product review, articles, forum management)
	  ○ recorded or livestreamed content
	• variable aspect demand depending on the digital platform (for example, ratio of the width to the height of an image)
	1.15.5 live performance – one-off, real-time performance (for example, theatre production):
	• live action/audio
	• can be based in a studio or on location
	1.15.6 installation art – a single, unified piece of work used to transform a space:
	• location-based
	• may involve the use of multi-media (for example, use of more than one type of media)
	1.15.7 print:
	• types, for example newspapers, magazines, comics, books, leaflet, poster, instructional manual, billboard
	• can include written word and still image

	• print formats, for example colour space (rgb/cmyk), orientation (portrait/landscape), print method and quality (300dpi/600dpi), A4/digest size, 48-sheet billboard • image file formats, for example JPG/TIF/RAW/PSD/PDF
CPK1.16	**The strengths and weaknesses of platforms to meet the requirements of content delivery** 1.16.1 live broadcast television (TV) and radio: • strengths and effectiveness: o regulated – UK-based channels and stations regulated by Ofcom (for example, subject to watershed restrictions): – adheres to ethical and regulatory guidelines on content inclusion – trusted by audience o may have public service remit (for example, responsibility for diverse and inclusive representation) o easily accessible and discoverable via electronic programme guide (EPG) o reputable and established brands o established audience base o optional live audience interactivity • weaknesses: o pitching of content requires investment without a guaranteed return o time restrictive: – duration parameters – scheduled programming – time-specific programming in line with the broadcaster's schedule o limited scheduling slots o programming is controlled by gatekeepers: – challenging to secure a commission – limited distributor access to a platform o basic audience data (for example, viewing figures only) o content can be restricted by regulators 1.16.2 on demand: • strengths and effectiveness: o audience have ownership for viewing preferences o may be regulated o may include parental passwords to ensure age-appropriate content o may have public service remit (for example, responsibility for diverse and inclusive representation) o not time restrictive: – no scheduling limitations – no duration requirements – available on demand o access to diverse global content in multiple languages o personalisation based on viewing history and preferences

	○ audience retention – anytime access to content limits potential loss of audience ○ sophisticated audience analytics ○ offers shareable functionality • weaknesses: ○ pitching of content requires investment without a guaranteed return ○ additional costs for the audience, limits discoverability of the platform ○ content requires a manual set-up of parental controls ○ limited live audience engagement (for example, voting or red-button content) ○ additional hardware requirements ○ reduces the likelihood of viewers watching content in a social setting 1.16.3 digital and social media: • strengths and effectiveness: ○ audience have ownership for viewing preferences ○ shareability ○ time flexibility ○ drives cross-platform content ○ builds niche communities and audiences ○ personalisation based on online network ○ easily accessible for content creators • weaknesses: ○ high turnover of content (for example, audience may miss certain content due to high number of posts) ○ algorithm-driven audience behaviours (for example, lack of interaction with social media accounts will limit the exposure of content) ○ less discoverable for new users ○ no threshold for quality and factual accuracy of content ○ higher potential for copyright infringement ○ limited regulation (for example, not subject to an initial screening prior to publication) ○ content can be removed without warning 1.16.4 live performance: • strengths and effectiveness: ○ interactive ○ experiential ○ generates audience loyalty ○ fan-based ○ social experience ○ ability to perform at low cost (for example, street artist) ○ may be live-streamed or recorded for later broadcast/streaming/download • weaknesses: ○ susceptibility to cancellation

	○ greater impact of human and technical error ○ limited audience discoverability: – high cost – time-consuming – location-specific 1.16.5 installation art: • strengths and effectiveness: ○ experiential and immersive ○ social experience ○ potential for interactivity ○ artistic freedom of expression • weaknesses: ○ location-based – limited discoverability ○ niche audience ○ increased promotional requirements 1.16.6 print: • strengths and effectiveness: ○ collectible ○ audience loyalty ○ accessed at the consumer's own pace ○ access to global content ○ option to self-publish: – low cost – ownership of IP • weaknesses: ○ sustainability of paper-based production methods and products ○ cost: – purchase price of printed materials – paywalls for online content and publications – high production costs ○ limited ability to make corrections once the content is printed or published ○ time lapse between the publication of a series or the next edition

What skills do students need to demonstrate?

CPS1.6 Present a pitch and negotiate with colleagues and/or clients using appropriate tools and techniques:

- use the appropriate tools and techniques to deliver a pitch to colleagues and/or clients:
  - presentation software including audio/visual aids where appropriate
  - presentation techniques
- negotiate with colleagues and/or clients
- record the outcomes of the negotiations with colleagues and/or clients

(E1, E2, E6, D1, D2, D5)

What underpinning knowledge do students need?	

CPK1.17	**How to deliver an effective pitch**
	1.17.1 pitching techniques – enhances the ability to influence and negotiate with stakeholders:
	• use of presentation software
	• rehearsal of pitch
	• presentation techniques:
	  ○ appropriate voice projection, for example to grab the audience's attention
	  ○ tone of voice, for example to put the audience at ease
	  ○ positive body language
	  ○ persuasive techniques, for example use of rhetorical questions, emotive language, repetition of key points
	  ○ use of appropriate terminology
	  ○ accurate timing
	  ○ creativity in delivery
	• interaction with visual aids (for example, mood boards, storyboards)
	• communicating key information from proposal, for example synopsis of script, how ideas meet the brief
	• responding to questions and feedback

Performance Outcome 2: Plan the production of the required content for different platforms

What skills do students need to demonstrate?

CPS2.1 Select and use appropriate tools to create a project plan:
• review the scope of the requirements
• select appropriate planning tools to meet the requirements
• create a project plan to support production of content:
  ○ workflow identification
  ○ schedule and budget
  ○ relevant copyright clearances
  ○ ethical and environmental impact plan
  ○ milestones for review and reflection
  ○ resource identification and prioritisation:
  – people
  – equipment
  – locations
  ○ risk identification and mitigation
  ○ marketing plan
  ○ deliverables
  ○ contingency options
• record plan in appropriate format
(E1, E4, M2, M5, M6, M9, D4)

CPS2.2 Create planning documentation:
• review budget and project plan
• create planning documentation based on review outcome:
  ○ call sheets and relevant information relating to staff and location (for example, contact information, movement orders)
  ○ documentation of recces and risk assessment
• communicate document information to relevant stakeholders
• collaborate with stakeholders to re-evaluate document information during the production process
• record and store documentation in compliance with regulations
(E1, E4, E5, E6, D3, D4)

What underpinning knowledge do students need?	
CPK2.1	**The key stages and components of the end-to-end process for content development for a production/event** 2.1.1 pre-production stage – begins once the project has been commissioned: • reviewing the editorial specification/brief requirements

	• detailing the requirements and costs of the project:
	  o content
	  o contributors/experts
	  o talent
	  o equipment
	  o location
	  o logistics
	• stakeholder sign-off of the production/event plans
	• implementation of health and safety checks and risk assessments
	• creation of the key documentation:
	  o call sheet and logistical documentation:
	  – title of the production
	  – date and time
	  – location:
	  ▪ address information
	  ▪ access requirements
	  – logistics:
	  ▪ travel information
	  ▪ weather forecast
	  ▪ where to report
	  ▪ catering provision
	  – health and safety information (for example, first aider, toilets, nearest hospital)
	  – key contact details:
	  ▪ scheduling (for example, shooting schedule, shot list)
	  ▪ staff/crew and cast lists – detailing those on location
	  ▪ wardrobe requirements – to support continuity of scene/shot
	  – movement order – logistical information for the transfer of resources from one location to another
	  – equipment list – inventory of equipment required during the pre-production and production stages
	2.1.2 production stage:
	• scheduled production meetings – to discuss the schedule and requirements of the brief
	• creation/production of the content ideas
	• management and updating of accurate production records (for example, the equipment used and associated settings, storage details)
	2.1.3 post-production stage – work that takes place after the content is created:
	• recording of accurate metadata – descriptive information to support the identification, authentication and management of resources
	• editing of the content – content refinement to meet final requirements of the brief
	• final editorial review and sign-off

	• legal compliance check:
	  o quality and compliance checks – check the content against industry standards (for example, photosensitive epilepsy (PSE) check)
	  o secure storage and archival of back-ups

CPK2.2	**Key features of legal and regulatory frameworks appropriate to content development**
	2.2.1 Office of Communications (Ofcom) Broadcasting Code 2017 – regulates television (TV), radio and video on-demand sectors:
	• protecting the under-18s – outlines the rules regarding protecting children under the age of 18
	• harm and offence – outlines the standards for broadcast content to provide protection for members of the public from offensive or harmful material
	• crime, disorder, hatred and abuse – restricts the broadcasting of material that is likely to incite crime or disorder
	• religion – responsible for accurate representation when producing religious content
	• due impartiality and due accuracy – ensures that news is reported with accuracy and impartiality
	• elections and referendums – covers the requirements and legislation that must be applied at the time of elections and referendums
	• fairness – ensures broadcasters avoid unjust or unfair treatment of individuals or organisations in programmes
	• privacy – ensures broadcasters avoid infringement of privacy in programmes
	• commercial references on television – ensures a distinction between the editorial content and advertising
	• commercial communications on radio – ensures the transparency of commercial communications on radio
	• cross-promotion code – television TV broadcasters are able to promote programmes, channels and other broadcasting-related services without it being considered advertising
	• on-demand programme service rules – ensures cross-promotions on television TV are distinct from advertising and that promotions do not prejudice fair and effective competition
	2.2.2 British Board of Film Classification (BBFC) – classification of cinematic film, trailers and advertisements, and videos distributed on physical media:
	• age-rating classification criteria – recommendations of age ratings are based on content including and exposure to:
	  o dangerous behaviour
	  o discrimination
	  o drugs
	  o language
	  o nudity
	  o sex
	  o sexual violence and sexual threat
	  o threat and horror
	  o violence

	2.2.3 Advertising Standards Authority (ASA) – UK's independent regulator of advertising across all media:
	• codes and rulings – guidance documents and published rulings that cover:
	  ○ advertising codes – rules that UK adverts must adhere to
	  ○ rulings – publicly published list of complaints and outcomes (for example, agreement to amend an advert)
	  ○ independent reviews – independent process to review previous ruling decisions
	  ○ non-compliant – publication of repeat non-compliance:
	  – advertisers
	  – social media influencer marketing
	  ○ sanctions – for advertisers who are unable or unwilling to adhere to the codes and rulings
	  ○ trading standards referrals – advertisers who are unable or unwilling to adhere to the codes and rulings may be referred to trading standards
	2.2.4 editorial content guidelines – set of specific values and standards set by broadcaster or internet/social media provider to establish consistency in content creation, which generally cover the following:
	• representation
	• fairness
	• exploitation/ethics
	• legal
	• accuracy
	• impartiality
	• harm and offence
	• sexual content
	• privacy
	• working with under-18s
	• religious content
	• politics
	• conflict of interest
	• competitions and voting
	• awareness of current events

CPK2.3	**Key features of rights ownership legislation relating to acquired and generated original content** 2.3.1 intellectual property (IP) – legal rights, protection and enforcement for creators and owners of creative content ideas: 2.3.2 licensing: • sync licence – allows the use of a music track in an audio-visual (AV) project if it is included alongside a moving image (for example, TV commercial, video game) • master licence – transfers the rights to the original recording of the song to the third party requesting the use of the content

	• TheMusicLicence – allows music to be played through analogue and digital devices and live performances:
	  ○ Phonographic Performance Limited (PPL) – allows the use of a music track for public broadcasting, such as concerts, radio, television or live music played on the street
	  ○ PRS for Music – management of music rights
	• mechanical licence – allows a song to be reproduced (for example, cover version) and distributed (for example, streaming platforms)
	• print licence – permission to make print copies of the music track (for example, this is required to include the lyrics in the subtitles of a video on YouTube)
	• theatrical licence – required each time copyrighted musical work is performed in a theatre in the presence of an audience
	• Creative Commons licences – give producers the right to use creative work under conditions specified, for example whether or not it can be amended. Usually an attribution is required identifying the owner/original creator
	2.3.3 news access rights – allows any broadcast the use of up to three minutes of footage for the purpose of news coverage within 72 hours of the content being originally aired

CPK2.4	**The purpose and impact of rights ownership legislation on content creation planning**
	2.4.1 rights ownership legislation governs the planned use of materials within content creation:
	• including the use of archive and copyright material for personal or commercial use
	• use of material globally
	2.4.2 the impact of rights ownership on the planned use of materials within content creation:
	• budget for content creation – cost involved in using copyrighted material:
	  ○ editorial and creative approach is guided by the ability to fund rights ownership fees
	• time management within content creation:
	  ○ time taken to acquire permissions and licences
	  ○ requirement to interact with agencies (for example, Reuters, PA Media, Shutterstock, Alamy)
	• location choice:
	  ○ presence of copyrighted materials (for example, photographs in the background of a shot)

CPK2.5	**Awareness of potential ethical and environmental impacts of content production** 2.5.1 ethical: • public upset/crew or staff upset • increased complaints • infringing privacy

	2.5.2 environmental: • damage to landscape • excess waste • excessive energy usage
CPK2.6	**The budgetary and resource considerations and their impact on media content workflows and contingency planning** 2.6.1 budgetary and resource parameters: • choice of platform – the content may need to be in different versions/workflows • time available for production – time taken from beginning to end • insurance, for example specialist kit, transportation • crew working hours scheduling considerations • technical requirements of media content (for example, inclusion of special effects) • salary requirements for number of staff/crew required • number of drafts/takes/edits available within budget • staffing requirements (for example, multi-skilled technical and production staff) • equipment requirements (for example, back-up equipment, cameras) • location requirements, suitability, availability, accessibility 2.6.2 impacts on contingency planning and workflow: • locating additional resources where required • additional funding sourced to meet potential variance of forecast costs versus actual costs • planning additional resources (for example, back-up equipment) • management of data (for example, back-up content at the end of the shoot) • scheduling sufficient time to create content
CPK2.7	**The fundamentals of project planning within content creation and production** 2.7.1 workflow: • sequential stages of each task 2.7.2 timescales: • allocation of milestones and deadlines for each task (for example, internal, external, sign-off) 2.7.3 resources: • availability of resources • logistical requirements (for example, transportation of equipment to the location) • technical expertise required to utilise required resources (for example, training requirements, licences to operate, experience of staff/crew) 2.7.4 staffing/crew structure: • the number of staff/crew needed to meet technical expertise to support resource requirements • determination of reporting structure and responsibilities

	2.7.5 budget: • forecast of expenditure for the project • actual budget and contingency budget • allocation of funds – where the budget is to be spent 2.7.6 deliverables – final delivery of completed content (for example, social media content, trailers/teasers): • determination of delivery format • planning of archival/safe storage for future retrieval 2.7.7 working practices: • establishing efficient working processes and procedures • compliance with legislation: o health and safety requirements o equality, diversity and inclusion requirements o safeguarding requirements 2.7.8 working environment: • location type (for example, studio, on location) 2.7.9 health and safety: • determination of required personal protective equipment (PPE) • ensuring adequate training of staff • incorporation of staff/crew facilities (for example, on-site toilet) • risk identification, assessment and mitigations – taking into consideration: o location – particular risks linked with the location (for example, outdoors, slippery surface) o activity risk level (for example, identification of a high-risk activity) o equipment – operating requirements and functionality (for example, completion of method statement, operated by adequately trained staff) o transport (for example, access restrictions)
CPK2.8	**The types and features of project planning tools:** 2.8.1 software-based project planning tools (for example, interactive production schedules): • shareable between collaborators • globally accessible with internet connection • can track iterations to show record of changes • immediate access • real-time saving and updating of content • sustainable tool choice due to digital format (for example, reduces printing costs and paper usage) • can be accessed by a range of devices • provides version control functionality 2.8.2 paper-based project planning tools (for example, flipcharts and sticky notes): • real-time access if collaborators are in the same location • provides a physical record of changes

	• less sustainable than software (for example, increases printing costs and paper usage) • high risk of loss or destruction

CPK2.9	**Types of marketing and the application of channels to meet target audiences**
	2.9.1 types of marketing:
	• influencers
	• sponsorship
	• adverts
	• audience/user-generated
	• promotional events (for example, author talks, album launches)
	• newsletters
	2.9.2 channels to engage target audiences:
	• social media:
	  ○ utilised to give mass exposure to diverse demographics and psychographics
	• billboard:
	  ○ high footfall exposure in specific locations
	• TV and radio:
	  ○ opportunity to specifically target audiences through programming and timings of broadcast (for example, watershed)
	• bookshops and libraries:
	  ○ specifically targeted market
	• educational organisations:
	  ○ targets a specifically identified demographic (for example, NHS healthy eating campaigns)
	• merchandise:
	  ○ brand promotion
	  ○ revenue generation

CPK2.10	**The purpose of a marketing plan to support content creation** 2.10.1 to establish or reach identified audience: • existing audience • new audience 2.10.2 to detail potential growth of market share 2.10.3 to be a projection of a brand identity 2.10.4 to outline opportunities for cross-platform approaches (for example, marketing on social media and content on TV) 2.10.5 highlights comparability with competitor offering
CPK2.11	**The logistical considerations when planning for content creation** 2.11.1 scheduling and allocation – planning for the appropriate resources, people and equipment to be available at the right time 2.11.2 transportation – moving resources, people and equipment to support scheduling

	2.11.3 insurance and security requirements (for example, level of insurance cover required, security staff, equipment and signage to limit access to site) 2.11.4 cost – forecasting costs (for example, transportation, scheduling, insurance and security requirements) 2.11.5 risk identification and mitigation of factors that could have adverse effects on logistical planning 2.11.6 ethical and environmental impact planning – reviewing options for allocation and transportation of resources, people and equipment: • reduction of waste (for example, recycling) • reduction of carbon footprint • ethical sourcing of materials 2.11.7 permissions and licences – obtaining appropriate permits to support the resources, people and equipment

What skills do students need to demonstrate?

CPS2.3 Research and identify resources to support production:

- review the requirements of the brief and proposed idea
- identify and research key resources:
  - location
  - equipment
  - content production equipment (for example, camera, light and sound equipment)
  - staff/crew
  - talent/contributors
  - production-specific resources (for example, props, wardrobe/costume)
  - on-site considerations (for example, toilet facilities, catering, first aid)
- select appropriate key resources in line with the plan/brief requirements
- document key resources selected

What underpinning knowledge do students need?

CPK2.12	**The factors of equality, diversity and inclusion that impact the planning of content production**
	2.12.1 equality:
	• fair working conditions for all:
	  ○ reflected in policies and procedures
	2.12.2 diversity:
	• fair representation of all areas of society
	  ○ diversity is planned and embedded throughout content production process
	2.12.3 inclusion:
	• inclusion by design:
	  ○ reflected in content by the contributors and talent
	  ○ diverse recruitment of staff/crew

	• consideration of micro-aggression and triggers in workplace • accessibility requirements of created content: ○ reasonable adjustments applied in the presentation and creation of content (for example, closed caption subtitles, amplified sound)

CPK2.13	**The application and importance of consent and permissions for talent/contributors and locations**
	2.13.1 contributor consent:
	• informed consent – contributor must be given sufficient knowledge about plans to be able to make a reasoned decision to take part:
	  ○ email exchange
	  ○ recording of the contributor's confirmation that they understand the nature of the content
	  ○ consent form
	• under-18 consent – must ensure they are willing to participate and information about the content should be delivered in a way they can understand; they should also be informed that they are able to refuse to participate:
	  ○ performance licences are required from the local authority if participants are under 16 or in full-time education
	  ○ consent is required from a parent or legal guardian
	  ○ working time restrictions must be adhered to for minors
	• filming in progress signs – general notice that filming is taking place and consent is automatically given if member of the public enters the area
	• talent/contributor contracts – include terms and conditions of contribution to the content, such as geographical location of work, duration of contracts, fees and other agreed deliverables
	• location permission – permissions are required by the local authority to use certain locations (for example, a street)
	• specific location contracts – include impact on location, duration of contract and fees
	2.13.2 importance of acquiring appropriate permissions when engaging with talent/contributors and locations:
	• talent and contributors:
	  ○ outlines contractual rights and obligations
	  ○ supports fairness in acquisition of appropriate permissions
	  ○ protects privacy
	  ○ informs the future use of material (for example, archive material)
	  ○ supports safeguarding and welfare compliance
	  ○ manages expectations of talent/contributors and content creators
	• location:
	  ○ can cause delay to schedule if correct permissions are not in place
	  ○ can incur legal implications for not acquiring appropriate permissions (for example, fines, unlawful event)
	  ○ protects against reputational damage
	  ○ is a requirement for public liability insurance (for example, when not provided by the location)

Performance Outcome 3: Create and deliver the required content for the chosen platforms and/or venues, co-ordinating with others where appropriate

What skills do students need to demonstrate?

CPS3.1 Update, implement and maintain all production documentation:
• review and assess requirements for the production
• update the production documentation based on the updated information (for example, logistical, availability of resources), ensuring appropriate version control:
  ○ call sheets and relevant information relating to staff and location (for example, contact information, movement orders)
  ○ equipment lists
• implement the updates within the production documentation
• maintain the production documents in compliance with requirements (for example, regulatory, brief)
(E3, E6, D1, D3, D5)

CPS3.2 Schedule and manage resources to support the production process:
• review and assess the resource requirements of the task:
  ○ studio
  ○ location
  ○ talent/contributors
  ○ staff/crew
  ○ equipment
  ○ production-specific resources (for example, props, wardrobe/costume)
  ○ on-site considerations (for example, toilet facilities, catering, first aid)
• identify additional resource requirements
• organise the required resources in line with scheduled events
• manage resources as required during the production process
(M9)

CPS3.3 Manage safety risks within the local environment: • review the existing risk assessment documentation and mitigation strategies • adapt strategies to mitigate risks specific to the local environment • update risk management documentation to record the adaptations made • apply the recommended strategies to mitigate safety risks • communicate the mitigations to appropriate stakeholders/contributors (M2)

CPS3.4 Use equipment to produce required content:

- review the requirements of the brief
- identify equipment necessary to meet the requirements
- assess the suitability of the equipment for the environment:
  - recording equipment as appropriate, for example audio, moving/still-image cameras
  - lighting
  - digital content creation and post-production equipment, for example computer hardware and software
- review the safety and operating requirements of the equipment:
  - licence
  - training
  - handling
- check and test the equipment prior to use
- complete inventory of the equipment against documented requirements
- health and safety regulations, considerations and documentation
- use the equipment safely to produce the required content

(D1, D2, D3, D5)

What underpinning knowledge do students need?	
CPK3.1	**Principles of efficient and collaborative working to achieve a successful outcome** 3.1.1 accountability – for decisions and actions within the workflow 3.1.2 empathy – understanding the views and ideas of others 3.1.3 co-ordination – scheduling of tasks, logistics and workflows 3.1.4 clarity of roles and responsibilities – expected deliverables 3.1.5 clear communication – defined format and frequency of communication with others 3.1.6 use of technology – to support efficiency of outcomes
CPK3.2	**The types of equipment and techniques applied in the production of content** 3.2.1 equipment: • cameras: o moving images/video (for example, Sony FS7, Canon EOS C300, Apple iPhone): – GoPro – action camera – drones o still images: – digital single-lens reflex camera (DSLR) – large format – monorail or field-based – 35mm – photographic film – drones

	• lenses:
	  ○ wide angle – used in scenes to capture as much as possible
	  ○ telephoto (long lens) – used to make distant objects appear magnified
	  ○ zoom – provides range of focal length in one lens
	  ○ prime – fixed focal length
	  ○ macro (close-up) – used for focus and magnification
	• apparatus:
	  ○ stabilisation equipment – reduces shaking or jittering:
	  – steadicams
	  – gimbals
	  ○ sliders – bracketed tracks allow mounted cameras to move horizontally, forwards or backwards while remaining steady
	  ○ dolly – moving platform for the camera to be mounted on, either on a tripod or other associated equipment to allow movement along tracks
	  ○ track – rails to support operation of a dolly
	  ○ tripod – also known as legs or sticks, to mount a camera
	  ○ pedestal tripod – studio camera stand
	  ○ cranes and jibs – used to support different filming angles
	• monitors:
	  ○ studio
	  ○ location
	  ○ portable
	• audio:
	  ○ microphones:
	  – boom
	  – radio
	  – lavalier
	  – handheld
	• recorders and mixers (for example, Zoom, Tascam, Nagra tape recorder)
	• headphones
	• windshields – reduce unwanted noise from wind or other elements
	• lighting:
	  ○ key light
	  ○ fill light
	  ○ back lights
	  ○ top lights
	  ○ LED lights
	  ○ panel lights
	  ○ ring lights
	  ○ practical lights

	• devices and software:
	  ○ recording:
	  – hard drives
	  – data capture cards (for example, secure digital (SD), microSD)
	  – cloud-based systems
	  ○ portable computing devices (for example, laptop, tablet)
	  ○ editing software (for example, Adobe Photoshop)

CPK3.3	**The process of setting up and derigging equipment** 3.3.1 planning and preparation – a key stage in content creation to avoid unnecessary implications on budget and time: • delegation of roles • scheduling of set-up • types of equipment to be used 3.3.2 set-up: • follow manufacturers' guidelines • set up equipment in line with technical requirements (for example, detailed in production plan) • on-site and in studio environment 3.3.3 derig: • follow manufacturers' guidelines • store equipment safely and securely • complete paperwork as required 3.3.4 health and safety considerations for set-up and derig: • completion of dynamic risk assessment: ○ assessment of probability and impact of risk

What skills do students need to demonstrate?

CPS3.5 Create and manage the production of content:

- review the requirements of the content
- create the content in line with the requirements
- manage the production process for the content:
  - oversee any collaborative elements/stages as required
- classify the content accurately:
  - apply accurate metadata schema

(M5, M6, D4)

What underpinning knowledge do students need?	

CPK3.4	**The types of techniques applied in the production of content**
	3.4.1 techniques:
	• camera settings, for example shutter speed, ISO, aperture, focus
	• camera techniques:
	  ○ shot types:
	  – long shot
	  – extreme long shot
	  – close-up (CU)
	  – mid-shot (MS)
	  – extreme close-up (ECU)
	  ○ camera moves:
	  – pan – left to right, right to left
	  – tilt – up and down
	  ○ zoom – wide to CU, CU to wide
	• written word:
	  ○ use of tone of voice
	  ○ use of language techniques (for example, use of metaphor)
	• audio:
	  ○ ambient noise
	  ○ music
	  ○ narration/voice over – spoken commentary, which articulates the story
	  ○ dialogue
	  ○ sound effects (SFX), for example Foley, digital sound effects
	• lighting:
	  ○ three-point studio lighting
	  ○ practical lighting
	  ○ spotlight – hard-edged light used to emphasise a specific object or character
	  ○ Fresnel – used as a soft-edge spotlight across an area
	  ○ floodlight – used to produce a clear wide angled bright light
	  ○ key light – used as a primary light source to illuminate the set or stage
	  ○ fill light – used to balance out key light and create shadows

CPK3.5	**The approaches to capturing media in a range of formats** 3.5.1 utilising software and equipment to capture video, still image, graphics and sound: • selection of appropriate software and equipment • identification of memory card type and capacity requirements

	• suitability of format for intended platform:
	  ○ compatibility of file types (for example, JPEG, PNG, MPEG)
	  ○ duration
	  ○ file size
	  ○ compression, for example lossy/lossless, using codecs
	3.5.2 utilising data management to store and organise data:
	• physical storage:
	  ○ hard drive
	  ○ storage cards (for example, SD, microSD)
	• cloud-based storage
	3.5.3 metadata schema requirements (for example, digital or slates):
	• author
	• file name
	• date and time of content production
	• date modified
	• additional tags or keywords to describe content
	• scene/shot
	• technical metadata, for example frame rate, codec

CPK3.6	**The stylistic factors to consider in the creation of media content**
	3.6.1 use of stylistic choices to reflect the purpose of the content:
	• style, for example journalistic, persuasive, approachable, humorous, tragedy, appeal to emotions
	• creation of the appropriate genre (for example, romantic, historical, detective, thriller, adventure, horror, science fiction, action, comedy, tragedy, war)
	• creation of the appropriate setting:
	  ○ consideration of location of setting (for example, geography, weather conditions, physical environment)
	  ○ consideration of time of setting (for example, present/past/future, time of day)
	• determination of the plot (for example, sequencing, linear, chronological)
	• determination of conflicts (for example, character driven, environmental)
	• selection of character attributes (for example, accents, physical appearance, stereotypes)
	• delivery of the narrative (for example, from the first person, narrator)
	• single-/multi-strand narrative
	3.6.2 stylistic factors of specific media:
	• moving image:
	  ○ single-camera/multi-camera
	  ○ tone and mood
	  ○ pace
	  ○ scripted or unscripted
	  ○ colours
	  ○ piece to camera

	• still image:
	  ○ exposure
	  ○ composition and balance
	  ○ focus
	  ○ colour
	• audio:
	  ○ use of sound effects, music and ambient noise to create atmosphere
	  ○ diagetic/non-diagetic sound
	• written word:
	  ○ viewpoint
	  ○ style (for example, descriptive, explanatory, persuasive, narrative, authoritative, friendly, humorous)
	3.6.3 accessibility considerations:
	• readability
	• audio description
	• use of tone of voice

CPK3.7	**The types and applications of artistic techniques used in media production** 3.7.1 artistic lighting techniques: • strobe – constant flashing light to support visual effects (VFX) • using spotlight to emphasise a specific object or character • high key lighting – used to create low contrast between brighter and darker areas • low key lighting – used to enhance shadows within a scene • backlight – used to create dimension and separation between the subject and the background • application of lighting techniques – creation of the required elements (for example, sunlight streaming through a venetian blind) 3.7.2 artistic camera techniques: • use of shot types, framing and angles to create meaning/mood • use of composition (for example, rule of thirds) • handheld effect • creative use of camera settings • master shots and establishing shots • cutaways, for example to maintain viewer interest or illustrate additional aspects of dialogue/narrative • shot/reverse shot • eyeline match • 180 degree rule – to ensure that filming does not cross over the imaginary line that cuts through the middle of the scene, or does so to deliberately disorientate the audience • filming in front of green screen 3.7.3 creative written techniques: • using a hook • mode of address

	• viewpoint • persuasive devices • call to action • bias • use of language techniques (for example, use of metaphor) 3.7.4 artistic audio techniques: • recording ambient sound to create the desired mood • selecting composed or pre-existing curated soundtrack used to create mood and convey onscreen action (for example, underscoring) • recording sound effects (for example, Foley) to emphasise specific content • recording and the capture of dialogue, sounds and music for dramatic effect
CPK3.8	**The use of creative techniques to enhance editorial outcomes** 3.8.1 combining content to enhance editorial outcomes: • composition (for example, combining individual elements of content for print or digital platforms) • sequencing (for example, placing audio/video clips in sequencing to create narrative within finished content) • consideration of tone (for example, emotions, mood) 3.8.2 use of creative video editing techniques: • match cut – two clips are matched together in a singule edit dependent upon composition, camera angle and/or action • montage – series of images to give context to the story through quick cuts • cross-dissolve – the transition from one scene to another to give the impression of the passage of time • hard cut/standard cut – a shot is followed by another shot sequentially • L cut – audio from the previous scene continues to play over the following scene • J cut – creates anticipation and suspense by playing audio from the following scene over footage from the previous scene • smash cut – single cut between two scenes to highlight contrast • cross-cutting/parallel editing – back and forth between scenes occurring at different locations, at the same time • cutting on action – scenes shot from different angles are cut to give an impression of continuous time and space • fade – a shot gradually fades to or from a single colour to signal the beginning or end of a scene • focus stacking – enhances depth of field in an image by blending multiple images with different focus points • juxtaposition 3.8.3 artistic audio editing techniques: • manipulating/layering sound to create the desired audio soundscape (for example, to establish or reinforce the atmosphere) • manipulating sound levels • editing/mixing sound to create effects (for example, panning) • adding sound effects (SFX) to emphasise specific content in media

	3.8.4 artistic graphical techniques: ○ computer-generated imagery (CGI) – computer graphics used to create or enhance imagery within onscreen or printed media (for example, 2D illustration (drawing, painting, using tablet), 3D models, animated elements (stop frame, digital, 2D, 3D), visual effects (VFX)) ○ image adjustment and editing ○ compositing and manipulating layers ○ adding effects ○ chroma-keying ○ application of graphical techniques – enhancing visual images (for example, motion tracking)

What skills do students need to demonstrate?

CPS3.6 Action content adaptations based on feedback:

- interpret and assess the feedback
- create back-up copies of the content
- ingest content to the system
- organise the content into appropriate files/folders using an agreed metadata schema
- edit the content in line with feedback where appropriate
- review the edited content against the received feedback
- perform compliance checks for:
  - quality
  - legislation
- create final iteration
- receive final sign-off for compliance and content

(M5, M6, D4)

What underpinning knowledge do students need?

CPK3.9	**Acquisition and application of third-party materials** 3.9.1 sourcing – acquisition of third-party materials: • online libraries: ○ stills (for example, Shutterstock, Getty Images) ○ video footage (for example, British Pathé, BBC, ITN, Shutterstock) ○ music (for example, Audio Network, Universal Production Music) ○ sound effects (for example, BBC, PremiumBeat, Epidemic Sound) • other libraries: ○ specialist collection (for example, ancient artefacts) • direct: ○ requests to creators of the required material

	3.9.2 application of third-party materials:
	• permissions and clearance required to use third-party materials:
	  o permissions for the use of library material
	  o compliance with appropriate legislation (for example, copyright law)
	  o licensing agreements
	  o awareness of budget and specific costs of materials
	3.9.3 acknowledgement when using third-party materials – to credit the original creator:
	• credits:
	  o onscreen credits:
	  – during broadcast
	  – end credits
	  o citation
	  o bibliography

CPK3.10	**The application and functionality of graphics software to enhance and exploit materials** 3.10.1 application of graphics software: • creation of graphics, for example logos • direct manipulation of images (for example, resize, crop, retouch) • creative exploitation (for example, collage images, memes, composite images) • addition of elements: o text and graphics (for example, lines, shapes, logos) • addition of effects to enhance materials (for example, sharpness, blur, noise reduction)

CPK3.11	**The utilisation of software in the post-production process**
	3.11.1 editing:
	• image-editing software utilisation:
	  o raw footage sequenced together to create the first/rough cut
	  o undertaking of recording of additional footage and of further edits to create final iteration
	• sound-editing software utilisation:
	  o audio track assembly
	  o addition of sound effects (for example, Foley effects added to a film)
	  o editing to remove unwanted sounds and noise
	  o sequencing of dialogue to support narrative
	  o re-recording of sound elements and further editing to meet specification
	  o adjustment and balance of audio levels

	3.11.2 finishing:
	• visual effects software utilisation:
	  ○ addition of visual effects that could not be completed during the live creation of content (for example, additions of CGI and green screen effects)
	  ○ adjustments made to colour to meet editorial requirements (for example, mood, continuity, tone)
	  ○ adjustment and balance of audio levels

CPK3.12	**The approaches to ongoing iteration and revision of content** 3.12.1 comparative analysis of the brief and the initial outcome 3.12.2 determination of the parameters for feedback: • timeframe • number of versions • sources of feedback, for example client, colleagues/peers, focus groups, alpha/beta test, digital (for example, online responses to prototype) 3.12.3 reflection/interpretation of feedback: • engagement with problem-solving activity to inform new iterations of created content • identification of areas for development within the created content 3.12.4 implementation of feedback: • creation of updated iterations of the created content • final sign-off of created content

What skills do students need to demonstrate?

CPS3.7 Process and manage content securely:
• manage content securely:
  ○ apply correct metadata and version control to iterations
  ○ select and apply appropriate method for secure storage of content
  ○ process all content in compliance with requirements (for example, organisational, legislative)
(D1, D3, D5)

CPS3.8 Preserve content securely for future use:
• review secure storage options:
  ○ ensure adequate capacity to securely preserve the original content/material
• select an appropriate secure storage option:
  ○ physical
  ○ cloud-based
• undertake ongoing data management
• organise and archive the content securely for future use:
  ○ in line with requirements (for example, organisational, legislative)
(M5, M6, D4)

What underpinning knowledge do students need?	

CPK3.13	**Principles of storage and management of content during the production cycle**
	3.13.1 storage of content during the production cycle:
	• media is automatically stored at capture (for example, SD card, cloud-based storage)
	• ingestion of content to the system – transfers content from storage device used for capture to editing or secondary storage devices and software
	3.13.2 management and organisation of content during the production cycle:
	• application of accurate metadata
	• preservation of raw and final footage:
	  ○ back-up
	• saving of multiple copies
	• application of version control
	• transferral of data (for example, file transfer protocol (FTP)):
	  ○ sending of data to stakeholders (for example, editors, producers, clients, commissioners)
	  ○ security considerations
	• archival of project content in an appropriate file format

What skills do students need to demonstrate?

CPS3.9 Deliver content creation outcomes in line with set parameters:
• review the parameters outlined in the original brief:
  ○ agreed timeline
  ○ agreed resource plan
• review scheduling of tasks regularly to ensure agreed timelines are met
• review and organise resource allocations in line with the agreed resource plan
• deliver the content securely within the agreed timeline

What underpinning knowledge do students need?	
CPK3.14	**The types of approaches that can be applied to evaluate progress against project requirements** 3.14.1 comparisons against forecast: • budget • timeline (for example, within deadlines and scheduled milestones) 3.14.2 review of highlighted risks (for example, overspend) 3.14.3 undertaking of research to measure created content against objectives within the brief: • testing of content (for example, focus groups, private screenings)

	3.14.4 use of research techniques to gather feedback from a range of sources to inform evaluation: • peer • client • audience • stakeholders

What skills do students need to demonstrate?
CPS3.10 Produce final documentation and deliverables to meet specifications: • review the scope of the task to identify the appropriate final documentation (for example, legal documentation, technical documentation) and deliverables • assess the requirements of the final documentation and deliverables • create the final documentation and deliverables • review the final documentation against brand pack guidelines • store the final documentation and deliverables in compliance with all requirements

What underpinning knowledge do students need?	

CPK3.15	**The process of producing final documentation and deliverables**
	3.15.1 application of client-specific branding within the final documentation in line with a brand pack or style guide (for example, font, logo, ident, graphics):
	• production of final documentation:
	  ○ legal documentation:
	  – consent and permissions (for example, program as completed form, compliance form)
	  – licences
	  – copyright agreements
	  ○ technical documentation to outline:
	  – quality-checking procedure
	  – resolution standard
	  – duration
	3.15.2 final quality check
	3.15.3 deliverables – final delivery:
	• completion of final product to match the original specification
	• exporting/publishing content in appropriate format, size and quality to ensure suitability for platform and purpose
	• creation of back-up copies of final product

Performance Outcome 4: Evaluate the extent to which the content and plan meet objectives, taking on board feedback

What skills do students need to demonstrate?

CPS4.1 Gather and interpret audience feedback to support reviews:
• identify the target audience
• identify the data required to support the review
• identify and apply appropriate tools to gather qualitative and quantitative data:
  ○ surveys
  ○ questionnaires
  ○ focus groups
  ○ analytics
  ○ gathering of feedback from:
  – forms
  – social media
  – reviews
• interpret, process and assess the feedback data
• record and store the feedback findings securely
(E2, E5, D4)

What underpinning knowledge do students need?	

CPK4.1	**The tools and techniques applied to gather audience feedback to support evaluations**
	4.1.1 tools:
	• surveys
	• questionnaires
	• focus groups
	• analytics
	• gathering of feedback from:
	  ○ forms
	  ○ social media
	  ○ reviews
	4.1.2 techniques:
	• question types:
	  ○ open questions – cannot be answered with a ‘yes’ or ‘no’ response and therefore provide deeper insight
	  ○ closed questions – direct question that can be answered with a one-word answer
	  ○ rating-scale questions – closed-end questions used to evaluate how the audience feels about a product or statement

	○ avoiding leading questions which could create bias (for example, 'Do you agree that…?') ○ avoiding double-barrelled questions 4.1.3 measure of reliability: • sample size – number of participants involved in providing feedback: ○ diversity • use and corroboration of multiple sources • free from bias • based on fact and supported with evidence • date of publication (for example, taking into account developments) • correct context

What skills do students need to demonstrate?

CPS4.2 Review and assess final outcomes:

- review the original brief requirements from:
  - stakeholders
  - editorial specification
- review and assess the forecast against actual parameters:
  - budget:
    - identify:
      - overspend
      - underspend
      - financial reserves
  - resource allocation against production process stages:
    - staff/crew
    - facilities
    - location
  - scheduling:
    - assess whether tasks are delivered on time to meet milestones
    - identify any areas for improvement
  - content outcomes:
    - assess whether content meets or exceeds the requirements of the original brief
- record a summary of the review and assessment

(E1, E2, E4, E5, D3)

What underpinning knowledge do students need?	
CPK4.2	**The process of assessing final products against editorial specifications and budget** 4.2.1 review of the parameters outlined in the original brief: • editorial specification requirements • budget requirements • intended impact

	4.2.2 undertaking comparative analysis of budget and operations:
	• forecast versus actual budget:
	  ○ spend (for example, on staff, crew, facilities, location)
	  ○ overspend
	  ○ underspend
	  ○ savings
	• schedule:
	  ○ on-time delivery
	  ○ milestones
	  ○ adequate planning for each production stage
	4.2.3 undertaking comparative analysis of final content against editorial specifications:
	• stylistic and artistic requirements
	4.2.4 debrief – opportunity for collaborative reflection:
	• lessons learned
	4.2.5 evaluation and reflection:
	• forecast deliverables versus actual deliverables

What skills do students need to demonstrate?

CPS4.3 Interpret and assess critical reception and feedback:
• interpret the feedback from appropriate sources:
  ○ press
  ○ social media
  ○ radio
  ○ television TV
  ○ correspondence/messaging
  ○ reviews from critics
  ○ entertainment websites (for example, Rotten Tomatoes)
• evaluate and assess the critical reception
• summarise and record any outcomes from the critical reception
(E1, E2, E5, M1, M5, M6, D3)

What underpinning knowledge do students need?	
CPK4.3	**The sources of audience data used to support evaluations** 4.3.1 sources of audience data: • Broadcasters' Audience Research Board (BARB) – compiles audience measurement and television ratings in the UK • Radio Joint Audience Research (RAJAR) – official body in charge of measuring radio audiences in the UK • Audience Appreciation Index (AI) – provides an indicator of the public's appreciation for a television or radio programme • box office figures – the number of tickets sold or the amount of revenue raised from ticket sales

	• IMDb ratings – ratings and reviews for television and film
	• press ratings – reviews and ratings of media
	• positive or negative feedback – audience interaction on social media:
	  o likes
	  o shares
	  o comments
	• on-demand subscriber figures
	• download and streaming figures
	• analytics (for example, Google Analytics)
	• insights (for example, Facebook Insights, Mailchimp reports, WordPress Dashboard)

CPK4.4	**The types and applications of data analytics for website content** 4.4.1 analytics – outlines how online activity has driven visitors to a website 4.4.2 extract relevant data from data analytics reports: • session – tracked user activity during an individual interaction with a website • average session duration – average length of time visitors spend on a website • new users – individuals who visit a website for the first time • returning users – individuals who return to visit a website • unique visitors – individuals' one-off visits to a website • source – where traffic comes from (for example, search engine/social media) • organic – unpaid traffic • paid traffic – visitors to websites who receive financial remuneration/incentives • acquisition – the gaining of visitors/users • bounce rate – percentage of visitors who navigate away from a website after viewing only a single page • reach – the number of unique views the content has had • impressions – the total number of times the content is displayed • behaviour – what a user does when visiting a website • pages per session – the number of pages a user visits, on average, per session on a website • engagement/interaction – the manner in which, and how frequently, content has been interacted with (for example, likes, comments, shares, saves, scrolls, link clicks) • follows/unfollows – amount of people who have chosen to opt in or out of viewing content in their newsfeed

What skills do students need to demonstrate?

CPS4.4 Evaluate outcomes compared to original aims and objectives:
• review the original brief
• review the aims and objectives
• compare and critically assess the final project outcome against the original aims and objectives:
  ○ identify areas for development
  ○ identify areas of success
  ○ identify areas for improvement
  ○ identify changes for future projects
• evaluate the final project outcome against the original aims and objectives
• complete and record any lessons learned and areas for development in order to support future projects
(E2, M1, M5, M6)

What underpinning knowledge do students need?	

CPK4.5	**The methods used to evaluate the impact of marketing campaigns**
	4.5.1 methods used in evaluating the impact of marketing campaigns:
	• data analytics:
	  ○ audience figures
	  ○ views
	  ○ ratings
	  ○ subscriber figures
	  ○ downloads
	  ○ revenue generation (for example, sale of merchandise, sale of tickets)
	  ○ audience demand
	• comparative review of marketing strategy objectives:
	  ○ objectives versus actuals

Scheme of Assessment

There is a single synoptic assessment for this Occupational Specialism, which is an extended project. The synoptic element of the project is important to ensure students can demonstrate threshold competence and are able to evidence all the skills required by the Performance Outcomes.

The project consists of several activities grouped into six substantive tasks.

Each task is completed during a window set by Pearson, during which Providers schedule supervised assessment sessions. In some cases, tasks also include opportunities for unsupervised activities, where the requirements of the skills being assessed make this necessary.

Occupational Specialism project – Content Creation and Production
Internally assessed project: 35 hours and 30 minutes **240 marks**
Performance Outcomes In this project students will: **PO1** – Generate ideas for content development for different platforms **PO2** – Plan the production of the required content for different platforms (including but not exclusive to moving/still image, audio and written word) **PO3** – Create and deliver the required content for the chosen platforms and/or venues (including but not exclusive to moving/still image, audio and written word), co-ordinating with others where appropriate **PO4** – Evaluate the extent to which the content and plan meet objectives, taking on board feedback
Assessment overview There are seven parts to the assessment. • Task 1: Proposal • Task 2: Presentation Pitch • Task 3: Planning • Task 4: Production • Task 5: Post-Production • Task 6: Evaluation • Task 7: Critical Reception Students respond to a given scenario to complete a substantial project. They are assessed on their application of the skills listed for the Performance Outcomes. Students are not assessed against specific 'knowledge' outcomes but are expected to draw on and apply related knowledge to ensure appropriate outcomes when applying the skills in response to an assessment scenario. Students undertake the project under a combination of supervised and controlled conditions.

The assessment takes place over multiple sessions, up to a combined duration of 35 hours and 30 minutes.

The project outcomes consist of a portfolio of evidence submitted electronically.

This project is internally assessed and moderated by Pearson.

Performance Outcome		Weighting	
		Raw marks	% of total marks
PO1	Generate ideas for content development for different platforms	63	26%
PO2	Plan the production of the required content for different platforms (including but not exclusive to moving/still image, audio and written word)	45	19%
PO3	Create and deliver the required content for the chosen platforms and/or venues (including but not exclusive to moving/still image, audio and written word), co-ordinating with others where appropriate	105	44%
PO4	Evaluate the extent to which the content and plan meet objectives, taking on board feedback	27	11%

Resources for the delivery of Occupational Specialism: Content Creation and Production

Providers are required to have the following resources to deliver this OS:

- IT suite with access to up-to-date PC or Mac with a specification that meets (or exceeds) the recommended requirements to run the editing software chosen
- equipment to capture or generate media assets
- up-to-date virus protection software
- monitor with at least 1920 × 1080 resolution
- internet access (as permitted by task)
- teachers with qualifications and/or experience in the creative media
- a curriculum team with experience and knowledge that span the breadth of the qualification content.

Assessment Task	Resource required
1	• word processing, spreadsheet and presentation software (such as MS Office) • manual drawing equipment or graphics software to create sketches and storyboards (optional drawing tablets)
2	• presentation software (such as MS PowerPoint)
3	• word processing and spreadsheet software (such as MS Office) • cameras to photograph sketches and locations (mobile phone cameras acceptable)

4	• digital camera(s) capable of recording video and taking stills in RAW format, with features including:
	  ○ zoom lens
	  ○ independent control of focus, shutter speed, aperture and ISO
	  ○ appropriate cables
	• suitable tripod for the weight of the camera (for example, Manfrotto 190X)
	• storage/transport bags
	• three-point lighting kit:
	  ○ 3× adjustable LED lights (panel or point source) with stands
	  ○ modifiers such as diffusers and deflectors
	  ○ sandbags
	  ○ gaffer tape
	• external audio recorder capable of taking input from XLR microphone (for example, Zoom H6) and cables
	• headphones
	• lavalier microphone
	• shotgun/handheld microphone
	• boom pole
	• appropriate power extensions for studio setup
	• word processing and spreadsheet software (such as MS Office)

Assessment Task	Resource required
5	• non-linear video editing software capable of supporting metadata (for example, Adobe Premiere Pro, Final Cut Pro, Resolve) • audio editing software (for example, Adobe Audition, Audacity) • image editing software capable of processing in RAW format (for example, Adobe Photoshop) • secure digital card/media readers compatible with storage media of devices used • data back-up solutions (for example, external hard drives, network storage, cloud file stores) • data encryption software (for example, MS BitLocker) • word processing and spreadsheet software (such as MS Office)
6	• word processing and spreadsheet software (such as MS Office)
7	• word processing software (such as MS Office)

5 Technical Qualification grading, T Level grading and results reporting

How the qualification is graded and awarded

Calculation of the Technical Qualification grade

The Technical Qualification components are awarded at the grade ranges shown in the table below.

Component	Available grade range
Core	A* – U
Occupational Specialist	Unclassified, Pass, Merit, Distinction

The Core Component uses an aggregation of points from each of the three Core Assessments to calculate the A* to E.

Students whose level of achievement for either component is below the minimum judged by Pearson to be of sufficient standard will receive an unclassified U result.

Awarding the Core Component

Grade boundaries will be set for each sub-component (Core Examinations and Employer Set Project) in each series in which they are offered through a process known as awarding. Awarding is used to set grade boundaries and ensure that standards are maintained over time. This is important as we must ensure that students have the same opportunity to achieve, regardless of the assessment opportunity.

Uniform Mark Scale

Students' raw sub-component marks will be converted to a Uniform Mark Scale (UMS). The UMS is used to convert students' sub-component 'raw' marks into uniform marks. This is done to standardise marks from one series to another as assessments may vary in difficulty. For example, a student who achieves the lowest mark worthy of a C grade in the Employer Set Project in one series will receive the same uniform mark as a student achieving that same grade and level of performance in another series, regardless of their raw marks.

The maximum number of uniform marks available for each sub-component, and the uniform marks relating to each grade boundary, are fixed. These are shown below:

Grade	Core Exam	Core ESP	Core Overall
Maximum	**240**	**160**	**400**
A*	216 – 240	144 – 160	360 – 400
A	192 – 215	128 – 143	320 – 359
B	168 – 191	112 – 127	280 – 319
C	144 – 167	96 – 111	240 – 279
D	120 – 143	80 – 95	200 – 239
E	96 – 119	64 – 79	160 – 199
U	0 – 95	0 – 63	0 – 159

Calculation of the T Level grade

The T Level grade look-up table shows the minimum thresholds for calculating the T Level grade, subject to successful completion of all elements. The T Level grade look-up table will be kept under review over the lifetime of the T Level and is available under the Quality Assurance and Assessment tab linked from this page Training and admin support | Pearson qualifications.

Students who do not meet the minimum requirements for a T Level to be awarded will not be certificated. They may receive a Notification of Performance for individual components.

To be awarded the T Level, a student must complete both components and achieve a minimum of a grade E in the Core component and a Pass in the Occupational Specialism component. In addition, they must successfully complete the other elements of the T Level as required by the Institute for Apprenticeships and Technical Education (IfATE) and the T Level Panel, such as 315 hours of industry placement and Level 2 in English and maths.

Students whose level of achievement for either component is below the minimum judged by Pearson to be of sufficient standard will receive an unclassified (U) result.

Students who do not meet the minimum requirements for a T Level to be awarded will not be certificated. They may receive a Notification of Performance for individual components.

Results reporting

The *T Level Technical Qualification in Media, Broadcast and Production* forms the substantive part of the T Level programme.

The T Level programme includes other elements that are required to be completed successfully for students to be awarded the T Level from IfATE. IfATE will provide T Level certificates to students who successfully complete all elements of the T Level programme.

IfATE will issue T Level results on Level 3 results day in August.

Pearson are not required to issue Technical Qualification certificates to students; instead we will provide component results for assessments that students undertake.

Pearson will issue component results on the results day designated for each assessment window.

6 Entry, delivery and assessment information

Introduction

This section focuses on the key information to deliver the *T Level Technical Qualification in Media, Broadcast and Production*. It is of particular value to programme leaders and examinations officers, who must ensure appropriate arrangements are made for assessments.

Student registration

Shortly after students start their T Level programme, you must make sure they are registered for the Technical Qualification. You are required to register students as outlined in our Key Dates Schedule, which is published annually on our Training and Admin Support webpage.

At the point of registration onto the Technical Qualification, we will ask you to confirm the Occupational Specialist component(s) the student has chosen to study, or as a minimum provide an indication.

Students can only be formally assessed for a qualification on which they are registered.

If a student's intended qualifications change – for example, if a student decides to choose a different Occupational Specialism – then the Provider must transfer the student appropriately.

Transferring between T Levels

Some students may switch between T Levels. During Year 1, Providers should consider the degree of overlap between the two T Levels and the remaining time pre-assessment, to determine if transfers should be permitted.

For funding purposes, it is important that students have decided their T Level and Occupational Specialism by the end of their first year.

T Level Core assessments vary in terms of content coverage, duration, and method, and therefore attainment from one T Level cannot count towards another.

Programme delivery

Providers are free to deliver this Technical Qualification using any form of delivery that meets the needs of their students. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study, and e-learning.

Assessment arrangements

Availability of live assessment

The assessments for the *T Level Technical Qualification in Media, Broadcast and Production* will be scheduled annually as shown in the table below:

Annual Series for Media, Broadcast and Production					
Component	**First assessment**	**Month(s)**	**Window/ set date**	**Exam type**	**Paper/ on-screen**
Core Examination	2025	June November	Set date and time	Written examination	Paper
Employer Set Project	2025	May November	Window	Task	Paper
Occupational Specialist Project*	2026	March-May	Task specific: window/set date and time	Task	Paper

Annual assessment dates for the Technical Qualification are published in the Key Dates Schedule, which is available on the Training and Admin Support webpage. Each Technical Qualification has unique dates for each assessment and the window for the Occupational Specialist Project varies depending on the Technical Qualification, therefore refer to the Key Dates Schedule for the qualification you are delivering.

In developing an overall plan for delivery and assessment for the qualification, teachers need to consider the order in which the content is delivered and when the assessments will take place.

Students must be prepared for external assessment by the time they undertake it. In preparing students for assessment, teachers must take account of required learning time, the relationship with other external assessments and opportunities for retaking.

Language of assessment

Assessment of this qualification is available in English. All student work must be in English. This does not affect special requirements.

Student assessment entry

Students must be entered into an assessment window, either for the Core component or the Occupational Specialist component, as outlined in our Key Dates Schedule.

For the Occupational Specialist component, you will need to make an entry for the window the student wishes to sit the assessment in.

Resit arrangements

As per the Ofqual Technical Qualification Handbook, there is no specific resit window permitted. However, students will be able to resit in any assessment window following their first sitting.

Students may resit:

- to improve grades
- the Core Examinations
- the Employer Set Project
- the assessments for an Occupational Specialism, or
- any combination of these.

To access a resit opportunity, you will need to make an entry for the window you require the student to resit the assessment in; see *student assessment entry* above. Resits can take place up until two academic years after the end of the final academic year for the cohort within which the relevant student is included.

Access to qualifications and assessments for students with disabilities or specific needs

Equity and fairness are central to our work. Our *Equality, Diversity and Inclusion* policy requires that all students should have equitable opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification, and that this achievement can be compared fairly to the achievement of their peers.

For students with disabilities and specific needs, the assessment of their potential to achieve the qualification must identify, where appropriate, the support that will be made available to them during delivery and assessment of the qualification.

Providers must deliver the qualification in accordance with current equality legislation. For full details of the Equality Act 2010, please visit www.legislation.gov.uk.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Special requirements

Some students may have special needs during their learning and Technical Qualification assessments. In such cases, Providers can apply for special requirements on their behalf.

For further information Providers should refer to the dedicated special requirements webpage. Special requirements include:

- reasonable adjustments
- access arrangements
- special consideration
- modified formats.

Reasonable adjustments to assessment

A reasonable adjustment is made before a student takes an assessment to ensure the student has fair access. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Reasonable adjustments can help reduce the effects of a disability or difficulty that puts the student at a substantial disadvantage in an assessment, in order to enable them to demonstrate their knowledge, understanding, skills and behaviours to the level of attainment required.

Access arrangements

Access arrangements are approved before an examination or assessment and allow students with special needs to access the assessment.

Access arrangements allow students to show what they know and do without changing the integrity or the demands of the assessment, for example by using a reader or scribe.

Special needs could include students:

- with known and long-standing learning difficulties
- with physical disabilities (permanent or temporary)
- with sensory impairment
- whose first language is not English
- who have difficulties at or near the time of assessment that may affect their performance in the assessment.

For more information about access arrangements, we suggest Providers refer to the JCQ booklet *Access Arrangements, Reasonable Adjustments*.

Special consideration

A student's assessment performance can sometimes be affected by circumstances out of their control. Special consideration is a post-examination adjustment that compensates students who were suffering from a temporary illness or condition, or who were otherwise disadvantaged at the time of the Technical Qualification assessment.

Exams officers may apply for special consideration on a student's behalf. We have a dedicated webpage for special consideration. This includes an FAQ fact sheet giving Providers answers to any questions or concerns they may have.

Special consideration will adhere to the following:

- There are general guidelines for special consideration in the JCQ booklet *A guide to the special consideration process*. It covers the process that is applied consistently by all awarding organisations. AOs will not enter into discussion with students or their parents as to how much special consideration should be applied.
- Special consideration cannot be applied in a cumulative fashion, i.e. because of a domestic crisis at the time of the exam and the student suffering from a viral illness.
- Private students should liaise with the Provider where entries have been made, so that they can apply for special consideration on the private student's behalf.

Malpractice

Dealing with malpractice in assessment

'Malpractice' refers to acts that undermine the integrity and validity of assessment, the certification of qualifications and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted malpractice by students, Provider staff or Providers in connection with Pearson qualifications. Pearson may impose sanctions on students, Provider staff or Providers where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by students, please see Pearson's *Centre Guidance: Dealing with Malpractice*, available on our website.

Providers are required to take steps to prevent malpractice and to assist with investigating instances of suspected malpractice. Students must be given information that explains what malpractice is and how suspected incidents will be dealt with by the Provider. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe a Provider is failing to conduct assessments according to our policies. The above document gives further information, examples, and details the sanctions that may be imposed.

In the interests of students and Provider staff, Providers need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Student malpractice

The Head of Provider is required to report incidents of suspected student malpractice that occur during the delivery of Pearson qualifications. We ask Providers to complete *JCQ Form M1* (www.jcq.org.uk/malpractice) and email it with any supporting documents (signed statements from the student, invigilator, copies of evidence, etc) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining any appropriate sanctions on students lies with Pearson.

Students must be informed at the earliest opportunity of the specific allegation and the Provider's malpractice policy, including the right of appeal. Students found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Failure to report malpractice constitutes staff or Provider malpractice.

Teacher/Provider malpractice

The Head of Provider is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by Provider staff, before any investigation is undertaken. The Head of Provider should inform the Investigations team by submitting a *JCQ M2 Form* (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the Head of Provider to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results while an investigation is in progress. Depending on the outcome of the investigation, results may not be released or they may be withheld.

Sanctions and appeals

Where malpractice is proven, we may impose sanctions such as:

- mark reduction for affected assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about a Provider's quality procedures we may impose sanctions such as:

- requiring Providers to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of students
- placing temporary suspensions on registration of students
- debarring staff members or the provider from delivering Pearson qualifications
- suspending or withdrawing Provider Approval Status.

The Provider will be notified if any of these apply.

Pearson has established procedures for considering appeals against sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the Head of Provider (on behalf of students and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the JCQ Appeals booklet (https://www.jcq.org.uk/exams-office/appeals)

Results transfer to Providers

To ensure you are supported, we will communicate with you on and before results day.

Results day follows the format below:

Assessment window	Results day
Summer 2025	August 2025 (Level 3 results day)
November 2025	March 2026

As we are not required to issue Technical Qualification certificates, T Level certificates or T Level statements of achievement, we do not require you to complete any forms or processes to claim the Technical Qualification from Pearson. Instead, we issue the results directly to you.

We will make available:

- Scorecards: outlining the achievement in percentage terms against each Assessment Objective
- Results Plus: a service whereby achievement will be presented in an item-by-item format. This means Providers will be able to ascertain trends across and within cohorts, and clearly label the associated Assessment Objective
- Statement of Provisional Results: we will offer a provisional component result slip, clearly watermarked as a provisional component result.

Post-Results Services

Our Technical Qualification post-results services (PRS) and appeals is implemented in line with Ofqual requirements, paying particular attention to the *Rules and Guidance for Technical Qualifications*, where sections Ofqual TQ13–23 refer to post-results activities, 'Review of Marking or Moderation' (RoMM) or Appeals.

Pearson provides the following:

- access to student assessment evidence
- appeal
- clerical checks
- expedited review of marking
- review of marking.

Our post-results services webpage includes all the necessary information for you to access the services for the T Level Technical Qualification. This information should be used alongside the JCQ Post-Results Service Guide.

PRS will be available after each assessment opportunity. Exams Officers will be able to apply for PRS via our online system; however, you must have permission from the student before applying. If a student wishes to apply for PRS they must do so via their Provider. We state within the PRS guidance on our website that we cannot accept appeals directly from students, their parents or other third parties acting on their behalf.

In addition, our unique Results Plus service and a free Access to Scripts service will be available, so that Providers are able to transparently see how marks are awarded.

Appeals process

Our appeals process for the Technical Qualification reflects industry standards, as outlined by the relevant Ofqual Condition(s) (TQ17–TQ22) relating to appeals.

You can appeal the outcome of marking, decisions made regarding reasonable adjustments or special consideration tariffs applied, and any consequence of malpractice or maladministration investigations by us or other Technical Qualification AOs.

All our investigations will be conducted in accordance with the JCQ *General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures*.

7 Provider recognition and approval

Approval

Providers must be approved for each Technical Qualification they wish to deliver. You will find Pearson's approval forms, application guidance and support video on our Training and Admin Support webpage.

Provider and Technical Qualification approval

The resource requirements listed below must be in place before offering the qualification.

- Providers must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- There must be systems to ensure continuing professional development for staff delivering the qualification.
- Providers must have appropriate health and safety policies relating to the use of equipment by students.
- Providers must deliver the qualification in accordance with current equality and diversity legislation and/or regulations.
- Providers should refer to the resources for delivery of content section in the components to check for any specific resources required.
- Administration arrangements, including security of live assessments.

The methods we use to ensure Providers have the above resources in place include:

- making sure that all Providers complete appropriate declarations at the time
- of approval
- undertaking approval visits to Providers
- an overarching review and assessment of a Provider's strategy for delivering and quality assuring its technical qualifications.

Providers that do not comply with remedial action plans may have their approval to deliver qualifications removed.

What level of sector knowledge is needed to teach this qualification?

You will need to show that the necessary material resources and workspaces are available to deliver this technical qualification. Where specific resources are required to deliver the content, these are stated in the relevant component.

Providers should refer to the *resources for delivery* of content section in the components to check for any specific resources required

What resources are required to deliver this qualification?

You will need to show that the necessary material resources and workspaces are available to deliver this technical qualification. Where specific resources are required to deliver the content, these are stated in the relevant component.

Providers should refer to the *resources for delivery of content* section in the components to check for any specific resources required.

Quality assurance

All Providers will be subject to the same level of scrutiny for the delivery of the Technical Qualification.

To maintain ongoing quality, give support and monitor standards, you will receive a termly phone call, and support visit if necessary, from Pearson. We will check the quality of delivery, confirm implementation of guide/grade exemplification materials, and confirm you are on track for assessment and are accessing our Provider Support.

We will monitor the following activity that could impact approval status:

- registration patterns
- student outcomes
- quality issues
- reports of maladministration or malpractice.

We will identify any concerns during the termly phone call, provide support and escalate as required.

Live assessment monitoring

The Core Examinations and the Employer Set Project will be sat under exam conditions, following JCQ's ICE guidance.

The Occupational Specialist project has different controls depending on the tasks being undertaken by the student. Therefore, full detail of student monitoring will be provided within the assessment materials; these will be published on our T Level webpage before the assessment window commences.

8 Resources and support

We offer a range of support taking you from ‘on-boarding’ through to ‘Post Results Services’.

Content and Assessment

Specification

For each T Level we provide a specification and on-demand getting to know the specification training.

Specimen Assessment Materials

We provide two sets of SAM and mark scheme for each assessment within the T Level.

Exemplar Materials

We provide Guide Exemplification Materials for the Employer Set Project and Occupational Specialism; these give you an understanding of what a completed assessment and level of attainment will look like. We also provide Grade Exemplification Materials for each Occupational Specialism [following a live series], these show examples of live student work with examiner commentary.

Exam Wizard

Exclusive to Pearson, you have access to our exam-paper creation tool that allows you to create mock exams from a database of Core exam sample questions and exam papers. You specify the type of assessment you want and a bespoke test with mark scheme & examiner report is created for students to use as practice.

Past Papers

Following each exam series past papers and associated mark scheme are uploaded onto our T Level website for you to review and use with your students. Plus, all Core exam questions are loaded into Exam Wizard to increase the bank of items.

Examiner Report

Following each exam series we produce an Examiner Report for each assessment. These will show you how the assessment performed, where responses gained credit, and where responses could be improved.

Post Results Service

Our PRS service includes:

- Access to Scripts (allows you to request copies of marked assessments allowing you to check the correct marks have been awarded.)
- Review of Marking/Clerical Check (checks that our assessors have marked the assessment correctly, it includes a Clerical Check and a review of the original marks by a senior examiner and change if errors in the application of the mark scheme are found.)
- Priority Review of Marking (can be requested if a student gets a result they do not expect, and it puts their place at FE/HE at risk. This review takes priority over others and is completed, and the outcome communicated as quickly as possible.)

Results Plus

Exclusive to Pearson, you have access to our post-results data analysis tool. It gives item level analysis by student, class, cohort or clusters of Providers. This allows you to pinpoint areas of strength and weakness and to amend teaching and learning to improve student outcomes and motivation.

Course Materials

We have a range of course materials available to support the teaching and delivery of T Levels. We treat each T Level uniquely and work with Providers to create materials that best suits your needs.

Core component

The Core component is made up of several topic elements, these form the knowledge required for the qualification and skills associated with the knowledge.

Depending upon the T Level we provide materials such as:

- Scheme of work/curriculum planners.
- Teaching and learning guide.
- Topic delivery guide that includes: Topic lesson plan; introduction PowerPoint; industry resource links.
- Topic case studies – you can choose how to use these.
    - Deliver a whole case study, look in detail at how the case study covers the topics, enabling your students to learn about multiple topics and how they impact a single initiative.

Or

    - Deliver a whole topic using the examples from multiple case studies, looking in detail at the topic and how it differs depending upon the case study, enabling your students to focus on a single topic and explore how it changes and adapts depending upon the situation. Each case study starts with an introduction, designed to help introduce the concept of the case study and encourage students to start to explore more about the project.

Occupational Specialism

We provide materials to support learning of Occupational Specialism content via the use of projects that can be used towards formative assessment.

In addition, we work closely with employers to support your Occupational Specialism delivery; for some T Levels we have industry partnerships that enable you to access a range of industry specific content, training, support and/or software.

Training and Professional Development

We have a dedicated webpage for everything related to training. From this page you can access our T Level training offer, watch our on-demand sessions, book onto live events, watch recorded webinar sessions or catch up on live sessions you might have missed.

Our live events include:

- **Q&A Network Session**s with the Product Manager and Subject Advisor giving you the opportunity to ask questions, discuss your experience delivering the T Level and share good practice with other Providers.
- **Getting Ready to Teach** where you'll cover planning your programme, reviewing elements of the content and practical ways it can be delivered, and signposting to the ongoing support available.
- **Getting Ready to Assess** where you'll learn how the assessment will work. Our aim is for you to have a good understanding of the approach we have taken in the assessments. We will look at the 'command verb' and discuss what is meant and the type of response required, and how the response changes depending upon the mark attributed to the question. We will also refer to the mark scheme for you to understand where marks will and will not be attributed.

Administration and Exam Officer Support

We have a dedicated webpage for everything related to administration. On this page you'll find everything you need to administer your T Level. This page supports tutors, exams officers, administrators, anyone applying for Provider Approval, and all those involved in the delivery and management of assessment sessions.

Students

We have a dedicated webpage for students (which is also really handy for parents too) and is ideal to signpost to or use during your recruitment activities. Here you will find:

- **Qualification description** – each T Level has one of these. It describes the outline of the T Level, the knowledge and skills that will be gained, and the progression routes available (realistic entry job roles, apprenticeships, higher technical qualifications, and degree programme).
- **Student journey** – describing what a typical 2-year programme could look like.
- **Qualification brochure and poster** – ideal for supporting recruitment fairs or social media activity.
- **Student case studies** – enabling those interested in T Levels to hear from current T Level students, why they chose a T Level, what they've learnt and what they want to do next.

Provider contact

Our T Levels Support webpage gives you all the contact details to support you. This includes our:

- Pearson support portal
- call centre, which is open between 8am and 5pm
- postal address.

Appendix 1: General Competency Frameworks for T Levels

The General Competency Framework for T Levels articulates English, maths and digital competencies that students are required to develop over the course of the qualification. The tables below list the competencies from the framework that are relevant to the *T Level Technical Qualification in Media, Broadcast and Production*. The skills in grey are not relevant.

Competencies that can be developed in relation to a specification element of content are referenced in the column next to this content element in the occupational specialism. These competencies should be delivered through the content of this qualification and tutors should seek opportunities to allow students to develop the relevant skills to enable them to reach threshold competence in the specialism.

The English, maths and digital competencies are embedded in both the Core Component and the Occupational Specialist Component of the *T Level Technical Qualification in Media, Broadcast and Production*. This is so that students can demonstrate their knowledge and understanding of these skills over the course of the qualification.

General English competencies

E1	Convey technical information to different audiences
E2	Present information and ideas
E3	Create texts for different purposes and audiences
E4	Summarise information/ideas
E5	Synthesise information
E6	Take part in/leading discussions

General maths competencies

M1	Measure with precision
M2	Estimate, calculate and spot errors
M3	Work with proportion
M4	Use rules and formulae
M5	Process data
M6	Understand data and risk
M7	Interpret and represent with mathematical diagrams
M8	Communicate using mathematics

M9	Cost a project
M10	Optimise work processes

General digital competencies

Students should be supported to develop the digital knowledge and skills needed in order to:

D1	Use digital technology and media effectively
D2	Design, create and edit documents and digital media
D3	Communicate and collaborate
D4	Process and analyse numerical data
D5	Be safe and responsible online

Command word taxonomy list

The following table shows the command words that will be used consistently in our assessments to ensure students are rewarded for demonstrating the necessary skills. The list below will not necessarily be used in every paper and is provided for guidance only.

Command word	Definition	Mark tariffs
Which (MCQ)	MCQ instructions	1 mark per item
State/Give/ Name	All these command words are synonyms. They generally all require recall of one or more pieces of information.	1 mark per item
Explain	Requires identification of a point and linked justification of that point. The answer must contain some linked reasoning.	2 or 4 marks. Max 2 marks per response. 2 mark – point (1) + justification (1) 4 mark – point (1) + justification (1) used twice
Discuss	Consider the factors that apply in relation to a specific context. Give careful consideration to the aspects of an issue, situation, or a problem. Does not require a conclusion.	6 mark EOR. LBMS descriptors provided – must use these
Assess	Consider the factors that apply in relation to a specific context. Give careful consideration to which are the most significant, important or relevant, leading to a reasoned judgement/conclusion.	12 mark EOR LBMS descriptors provided must use these
Evaluate	Consider the factors that apply in relation to a specific context. Give careful consideration to characteristics such as strengths and weaknesses, advantages and disadvantages, pros and cons, leading to a reasoned judgement/conclusion.	12 mark EOR LBMS descriptors provided – must use these

Explore Pearson's T Levels offering at
https://qualifications.pearson.com/en/qualifications/t-levels.html