



Pearson **BTEC Level 4 Diploma in** **Broadcast Production (QCF)**

Specification

BTEC Professional qualifications

First teaching November 2013

Edexcel, BTEC and LCCI qualifications

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Authorised by Martin Stretton

Prepared by Cheryl Bott

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Purpose of this specification

The purpose of a specification as defined by Ofqual is to set out:

- the qualification's objective
- any other qualification that a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded and any optional routes
- any other requirements that a learner must have satisfied before they will be assessed or before the qualification will be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualification (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which the learner's level of attainment will be measured (such as assessment criteria)
- any specimen materials
- any specified levels of attainment.

BTEC Professional qualification titles covered by this specification

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)

This qualification has been accredited to the Qualifications and Credit Framework (QCF) and is eligible for public funding as determined by the Department for Education (DfE) under Section 96 of the Learning and Skills Act 2000.

The qualification title listed above features in the funding lists published annually by the DfE and the regularly updated website www.education.gov.uk/. The QCF Qualification Number (QN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a QCF unit code.

The QCF qualification and unit codes will appear on learners' final certification documentation.

The QN for the qualification in this publication is:

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF) 601/1444/7

This qualification title will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Pearson.

This qualification is accredited by Ofqual as being part of an Apprenticeship Framework – the Higher Apprenticeship in Broadcast Production.

Contents

What are BTEC Level 4 Professional qualifications?	1
BTEC Level 4 Diploma	2
Key features of the Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)	2
National Occupational Standards	3
Rules of combination	4
Rules of combination for Pearson BTEC Level 4 qualifications	4
Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)	5
Assessment	7
Quality assurance of centres	8
Approval	8
Quality assurance guidance	8
Programme design and delivery	9
Mode of delivery	9
Resources	9
Delivery approach	9
Access and recruitment	10
Access to qualifications for learners with disabilities or specific needs	10
Restrictions on learner entry	11
Recognising prior learning and achievement	11
Unit format	12
Unit title	12
Unit reference number	12
QCF level	12
Credit value	12
Guided learning hours	12
Unit aim	12
Unit introduction	12
Learning assessment requirements/evidence requirements	13
Learning outcomes	13
Assessment criteria	13
Unit content	13
Essential guidance for tutors	14

Units	15
Unit 1: Awareness of Employment in the Creative Media Sector	19
Unit 2: Awareness of Health and Safety in the Creative Media Sector	25
Unit 3: Creative Media Industry Awareness	31
Unit 4: Professional Behaviour in the Creative Media Sector	39
Unit 5: Working in Broadcast Production	45
Unit 6: Collaborative Working within Broadcast Production	55
Unit 7: Complying with Regulations and Codes of Practice in the Production Industry	63
Unit 8: Engaging Crew and Suppliers to Meet Broadcast Production Requirements	73
Unit 9: Co-ordinating Broadcast Production Resources	83
Unit 10: Controlling Broadcast Production Materials, Equipment and Supplies	91
Unit 11: Co-ordinating Broadcast Production Paperwork	101
Unit 12: Co-ordinating a Broadcast Production Budget	109
Unit 13: Identifying and Negotiating Copyright Issues for a Broadcast Production	117
Unit 14: Clearing Copyright Materials for a Broadcast Production	125
Unit 15: Obtaining Archive Material for Broadcast Productions	133
Unit 16: Co-ordinating Pre-production Activities on Television Productions	143
Unit 17: Co-ordinating Activities to Support Production Personnel	155
Unit 18: Co-ordinating Logistics for Cast and Crew on Location	163
Unit 19: Assisting with Management of a Set	171
Unit 20: Co-ordinating Feature Productions	179
Unit 21: Co-ordinating the Post Production Process	191
Unit 22: Co-ordinating the Edit of a Television Production	201
Unit 23: Meeting Requirements for Using Animals on a Broadcast Production	209
Unit 24: Organising Arrangements for Cast and Crew Travelling on a Broadcast Production	219
Unit 25: Meeting Legal Requirements for Children Working on a Broadcast Production	227
Unit 26: Planning Channel and Platform Use	237
Unit 27: Leadership and People Management in the Design and Creative Industries	247
Unit 28: Design Project Management for Creative Practitioners	255
Unit 29: Doing Business Globally	261
Further information and useful publications	269
How to obtain National Occupational Standards	269
Professional development and training	270

Annexe A	271
The Edexcel/BTEC qualification framework for the creative media sector	271
Annexe B	273
Wider curriculum mapping	273
Annexe C	275
National Occupational Standards/mapping with NOS	275
Annexe D	279
Creative Skillset assessment strategy	279
Annexe E	291
Split of knowledge and competence units in the Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)	291
Annexe F	297
Glossary of accreditation terminology	297
Annexe G	299
BTEC Specialist and Professional qualifications	299

What are BTEC Level 4 Professional qualifications?

BTEC Professional qualifications are qualifications at Level 4 to Level 8 in the Qualifications and Credit Framework (QCF) and are designed to provide professional work-related qualifications in a range of sectors. They give learners the knowledge, understanding and skills that they need to prepare for employment. The qualifications also provide career development opportunities for those already in work. Consequently they provide a course of study for full-time or part-time learners in schools, colleges and training centres.

BTEC Professional qualifications provide much of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). A number of BTEC Professional qualifications are recognised as the knowledge components of Apprenticeships Frameworks.

On successful completion of a BTEC Professional qualification, learners can progress to or within employment and/or continue their study in the same or related vocational area.

The QCF is a framework which awards credit for qualifications and units and aims to present qualifications in a way that is easy to understand and measure. It enables learners to gain qualifications at their own pace along flexible routes.

There are three sizes of qualification in the QCF:

- Award (1 to 12 credits)
- Certificate (13 to 36 credits)
- Diploma (37 credits and above).

Every unit and qualification in the framework will have a credit value.

The credit value of a unit specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit.

The credit value of a unit is based on:

- one credit for those learning outcomes achievable in 10 hours of learning
- learning time – defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria.

The credit value of the unit will remain constant in all contexts, regardless of the assessment method used for the qualification(s) to which it contributes.

Learning time should address all learning (including assessment) relevant to the learning outcomes, regardless of where, when and how the learning has taken place.

BTEC Level 4 Diploma

There is potential for the qualification to prepare learners for employment in a particular vocational sector and it is suitable for those who have decided that they wish to enter a specific area of work.

Key features of the Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)

The Pearson BTEC Level 4 Diploma in Broadcast Production (QCF) has been developed to give learners the opportunity to:

- engage in learning that is relevant to them and which will provide opportunities to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life
- demonstrate competence in the workplace, through the competency units included in the structure
- achieve a nationally recognised Level 4 vocationally-related qualification
- progress to employment in a particular vocational sector
- progress to related general and/or vocational qualifications.

National Occupational Standards

Where relevant, BTEC Level 4 qualifications are designed to provide some of the underpinning knowledge and understanding for the National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). BTEC Level 4 (QCF) qualifications do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS in *Annexe C*. The Pearson BTEC Level 4 Diploma in Broadcast Production (QCF) relates to the Production (Film and TV) NOS.

Rules of combination

The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded. All accredited qualifications within the QCF have rules of combination.

Rules of combination for Pearson BTEC Level 4 qualifications

When combining units for a Pearson BTEC Level 4 Diploma in Broadcast Production (QCF), it is the centre's responsibility to ensure that the following rules of combination are adhered to.

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)

- 1 Qualification credit value: a minimum of 95 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 70 credits.
- 3 All credits must be achieved from the units listed in this specification.

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)

The Pearson BTEC Level 4 Diploma in Broadcast Production (QCF) is a 95 credit and 536 guided learning hour (GLH) qualification.

Learners must achieve a minimum of 95 credits to achieve this qualification, 54 credits from the mandatory units (Group A), 8 credits from either one of the two units in Group B and a minimum of 33 credits from the optional units in Group C.

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)			
Unit	Mandatory units (Group A)	Credit	Level
1	Awareness of Employment in the Creative Media Sector	6	3
2	Awareness of Health and Safety in the Creative Media Sector	2	3
3	Creative Media Industry Awareness	4	3
4	Professional Behaviour in the Creative Media Sector	5	3
5	Working in Broadcast Production	4	3
6	Collaborative Working within Broadcast Production	4	4
7	Complying with Regulations and Codes of Practice in the Production Industry	4	4
8	Engaging Crew and Suppliers to Meet Broadcast Production Requirements	5	4
9	Co-ordinating Broadcast Production Resources	5	4
10	Controlling Broadcast Production Materials, Equipment and Supplies	6	4
11	Co-ordinating Broadcast Production Paperwork	4	4
12	Co-ordinating a Broadcast Production Budget	5	4
Unit	Optional units (Group B)		
13	Identifying and Negotiating Copyright Issues for a Broadcast Production	8	4
14	Clearing Copyright Materials for a Broadcast Production	8	4

Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)			
Unit	Optional units (Group C)	Credit	Level
15	Obtaining Archive Material for Broadcast Productions	9	4
16	Co-ordinating Pre-production Activities on Television Productions	8	4
17	Co-ordinating Activities to Support Production Personnel	5	4
18	Co-ordinating Logistics for Cast and Crew on Location	4	4
19	Assisting with Management of a Set	6	4
20	Co-ordinating Feature Productions	10	4
21	Co-ordinating the Post Production Process	6	4
22	Co-ordinating the Edit of a Television Production	5	4
23	Meeting Requirements for Using Animals on a Broadcast Production	4	3
24	Organising Arrangements for Cast and Crew Travelling on a Broadcast Production	4	4
25	Meeting Legal Requirements for Children Working on a Broadcast Production	5	4
26	Planning Channel and Platform Use	4	4
27	Leadership and People Management in the Design and Creative Industries	6	4
28	Design Project Management for Creative Practitioners	6	4
29	Doing Business Globally	7	4

Assessment

All units within this qualification are internally assessed. The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

To achieve a 'pass' a learner must have successfully passed **all** the assessment criteria.

Guidance

The purpose of assessment is to ensure that effective learning has taken place to give learners the opportunity to:

- meet the standard determined by the assessment criteria and
- achieve the learning outcomes.

All the assignments created by centres should be reliable and fit for purpose, and should be built on the unit assessment criteria. Assessment tasks and activities should enable learners to produce valid, sufficient and reliable evidence that relates directly to the specified criteria. Centres should enable learners to produce evidence in a variety of different forms, including performance observation, presentations and posters, along with projects, or time-constrained assessments.

Centres are encouraged to emphasise the practical application of the assessment criteria, providing a realistic scenario for learners to adopt, and making maximum use of practical activities. The creation of assignments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

The assessment criteria must be clearly indicated in the assignments briefs. This gives learners focus and helps with internal verification and standardisation processes. It will also help to ensure that learner feedback is specific to the assessment criteria.

When designing assignments briefs, centres are encouraged to identify common topics and themes. A central feature of vocational assessment is that it allows for assessment to be:

- current, i.e. to reflect the most recent developments and issues
- local, i.e. to reflect the employment context of the delivering centre
- flexible to reflect learner needs, i.e. at a time and in a way that matches the learner's requirements so that they can demonstrate achievement.

Qualification grade

Learners who achieve the minimum eligible credit value specified by the rule of combination will achieve the qualification at pass grade.

In BTEC Level 4 Professional qualifications each unit has a credit value which specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit. This has been based on:

- one credit for those learning outcomes achievable in 10 hours of learning time
- learning time being defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria
- the credit value of the unit remaining constant regardless of the method of assessment used or the qualification to which it contributes.

Quality assurance of centres

BTEC Level 4–7 qualifications provide a flexible structure for learners enabling programmes of varying credits and combining different levels. For the purposes of quality assurance, all individual qualifications and units are considered as a whole.

Centres delivering BTEC Level 4–7 qualifications must be committed to ensuring the quality of the units and qualifications they deliver, through effective standardisation of assessors and verification of assessor decisions. Centre quality assurance and assessment is monitored and guaranteed by Pearson.

Pearson quality assurance processes will involve:

- centre approval for those centres not already recognised as a centre for BTEC qualifications
- approval for BTEC Level 4–7 qualifications and units.

For all centres delivering BTEC qualifications at Levels 4–7, Pearson allocates a Standards Verifier (SV) for each sector offered who will conduct an annual visit to quality assure the programmes.

Approval

Centres are required to declare their commitment to ensuring the quality of the programme of learning and providing appropriate assessment opportunities for learners that lead to valid and accurate assessment outcomes. In addition, centres will commit to undertaking defined training and online standardisation activities.

Centres already holding approval are able to gain qualification approval online. New centres must complete a centre approval application.

Quality assurance guidance

Details of quality assurance for BTEC Level 4–7 qualifications are available on our website (www.edexcel.com).

Programme design and delivery

Mode of delivery

Pearson does not normally define the mode of delivery BTEC Level 4 to Level 8 qualifications. Centres are free to offer the qualifications using any mode of delivery (such as full-time, part-time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. The use of assessment evidence drawn from learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to ensure a course relevant to learners' specific needs
- accessing and using non-confidential data and documents from learners' workplaces
- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment
- linking with company-based/workplace training programmes
- making full use of the variety of experience of work and life that learners bring to the programme.

Resources

BTEC Level 4 qualifications are designed to give learners an understanding of the skills needed for specific vocational sectors. Physical resources need to support the delivery of the programme and the assessment of the learning outcomes, and should therefore normally be of industry standard. Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Pearson.

Where specific resources are required these have been indicated in individual units in the *Essential resources* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the vocational nature of BTEC Level 4 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of learners' experience.

Access and recruitment

Pearson's policy regarding access to its qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all wishing to access the qualifications.

Centres are required to recruit learners to BTEC qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner within the centre during their programme of study and any specific support that might be necessary to allow the learner to access the assessment for the qualification. Centres should consult our policy on learners with particular requirements.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification.

Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's Equality Policy requires all learners to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners 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 learners who do not share that characteristic
- all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Learners taking a qualification may be assessed in British sign language or Irish sign language where it is permitted for the purpose of reasonable adjustments.

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*.

Details on how to make adjustments for learners with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

Both documents are on our website at: www.edexcel.com/policies

Restrictions on learner entry

Pearson BTEC Level 4 in Broadcast Production (QCF) is accredited on the QCF for learners aged 18 and above.

Recognising prior learning and achievement

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Pearson encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

There is further guidance in our policy document *Recognition of Prior Learning Policy and Process*, available on our website at www.edexcel.com/policies

Credit transfer

Credit transfer describes the process of using a credit or credits awarded in the context of a different qualification or awarded by a different awarding organisation towards the achievement requirements of another qualification. All awarding organisations recognise the credits awarded by all other awarding organisations that operate within the QCF.

If learners achieve credits with other awarding organisations, they do not need to retake any assessment for the same units. The centre must keep evidence of credit achievement.

Unit format

All units in BTEC Level 4 Professional qualifications have a standard format. The unit format is designed to give guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards. Each unit has the following sections.

Unit title

The unit title is on the QCF and this form of words will appear on the learner's Notification of Performance (NOP).

Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

QCF level

All units and qualifications within the QCF have a level assigned to them. There are nine levels of achievement, from Entry to Level 8. The QCF Level Descriptors and, where appropriate, the NOS and/or other sector/professional benchmarks, inform the allocation of level.

Credit value

All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.

Guided learning hours

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include the time spent by staff marking assignments or homework where the learner is not present.

Unit aim

This gives a summary of what the unit aims to do.

Unit introduction

The unit introduction gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit introduction also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

Learning assessment requirements/evidence requirements

The SSC/B set the assessment/evidence requirements. Learners must provide evidence according to each of the requirements stated in this section.

Learning outcomes

The learning outcomes of a unit set out what a learner knows, understands or is able to do as the result of a process of learning.

Assessment criteria

Assessment criteria specify the standard required by the learner to achieve each learning outcome.

Unit content

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of the related National Occupational Standards (NOS), where relevant. The content provides the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement of the unit.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

Relationship between content and assessment criteria

The learner should have the opportunity to cover all of the unit content.

It is not a requirement of the unit specification that all of the content is assessed. However, the indicative content will need to be covered in a programme of learning in order for learners to be able to meet the standard determined in the assessment criteria.

Content structure and terminology

The information below shows the unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: this is shown in bold at the beginning of each section of content.
- Italicised sub-heading: it contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.
- Elements of content: the elements are in plain text and amplify the sub-heading. The elements must be covered in the delivery of the unit. Semi-colons mark the end of an element.
- Brackets contain amplification of content which must be covered in the delivery of the unit.
- 'e.g.' is a list of examples, used for indicative amplification of an element (that is, the content specified in this amplification could be covered or could be replaced by other, similar material).

Essential guidance for tutors

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. It is divided into the following sections.

- *Delivery* – explains the content's relationship to the learning outcomes and offers guidance about possible approaches to delivery. This section is based on the more usual delivery modes but is not intended to rule out alternative approaches.
- *Assessment* – gives amplification about the nature and type of evidence that learners need to produce in order to achieve the unit. This section should be read in conjunction with the assessment criteria.
- *Indicative resource materials* – gives a list of resource material that benchmarks the level of study.

Units

Units

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Unit 1:

Awareness of Employment in the Creative Media Sector

Unit reference number: **L/600/9037**

QCF Level: **3**

Credit value: **6**

Guided learning hours: **40**

Unit aim

The aim of the unit is to help learners recognise a range of prospective employers and the profiles and products of these employers. Learners will choose an employer in terms of own personal interests, knowledge, skills and job.

Unit introduction

Developing an awareness of the range of employment opportunities available in the creative media sector is essential for those commencing their career as a creative. In doing so, learners will be able to identify employers relevant to their skills, the employment status relevant to their need and produce a CV and pitch to secure a position in an appropriate environment. This unit gives learners a practical opportunity to identify and analyse such opportunities and create such tools.

Learners will have the opportunity to identify employment sources and the main types of employment status in the creative media sector. Learners will also develop the knowledge to help them choose between the main types of employment status.

An important aspect of this unit is producing a CV for a specific creative function and a workplace pitch designed for applying for a position in the creative media sector.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Know about employment status in the Creative Media sector	1.1 Describe the main types of employment status within the Creative Media sector 1.2 Describe the key legal and taxation differences between main types of employment status 1.3 Explain the main implications of each employment status, in relation to job security, flexibility and working patterns
2 Understand the Creative Media employment market place	2.1 Describe a range of prospective employers and the profiles and products of these employers 2.2 Explain how to choose an employer in terms of own personal interests, knowledge, skills and job requirements
3 Be able to promote self	3.1 Create and present a professional standard CV, with examples of own work, relevant to a specific job application 3.2 Discuss strengths and weaknesses in relation to own work and a specific job application 3.3 Describe and pitch a creative idea to an employer or commissioner

Unit content

1 Know about employment status in the Creative Media sector

Main types of employment status: Department for Culture, Media and Sport (DCMS), definition of the creative media sector; descriptions of types of work, e.g. full time staff, workers creatively occupied including second job, seasonal employment, part-time staff, freelance self-employed status

Legal and taxation differences: contracts of employment relating to status, e.g. full time, part time; employee rights relating to status, e.g. the rights of contractual staff and seasonal workers, National Minimum Wage; pay-as-you-earn (PAYE) tax and Class 1 National Insurance Contributions (NICs); Class 2 NICs for the self-employed and self-assessment

Employment implications: implications of full-time work, e.g. volatility of employment; patterns of work, flexibility

2 Understand the Creative Media employment market place

Prospective employers and products: employer profiles, e.g. advertising, architecture. Arts and antiques, crafts, design, designer fashion, film video and photography, software and electronic publishing, music and visual performing arts, publishing, television and radio, digital and entertainment media; products from the sector

Choosing an employer: personal skills inventory; mapping personal skills alongside employer requirements

3 Be able to promote self

Curriculum Vitae (CV): use of CV in job application; what employers want, e.g. the match of job specification and skills; avoiding mistakes, e.g. check employer requirements, equality and diversity; covering letter; portfolio of previous work

Discussing the application: recruitment methodologies, e.g. periodicals, newspaper advertising (word of mouth, networking); appropriate impression; assessment centres; interview skills, interpersonal communication

Pitching: pitch for prospective employer; auditioning skills; pitch to a commissioner, e.g. television, media

Essential guidance for tutors

Delivery

This unit requires a clear structure from the outset. It is recommended that tutors give an overview of each learning outcome at the beginning of the unit. This will give learners a context for understanding that each learning outcome is an essential step towards planning realistic future employment in the creative media sector.

Evaluation of experience and related skills is vital and will vary according to each individual, but learners may not be comfortable sharing this information especially when discussing the content of their own CV. Guest speakers can be particularly useful here, in providing a range of perspectives and opening discussion without discomfort. Learners might participate in a discussion on how problems identified when selecting an employment pathway could have been solved or avoided, and be encouraged to relate this to their own experiences through private analytical written work.

For learning outcome 1, input from the tutor will be required to identify and describe the main types of employment status in the creative media sector. The DCMS website should be able to give information for learners if it is decided to apply self-directed learning followed by discussion. Similarly, the HMRC website gives information regarding the key legal and taxation differences between the main types of employment status. Discussion could then centre on an explanation of the main implications of each employment status, in relation to job security, flexibility and working patterns.

For learning outcome 2, self-directed learning through desk research can be applied to enable learners to create a description of prospective employers and the profiles and products of these employers. Learners can be encouraged through small-group discussions to identify how to choose an employer in terms of own personal interests, knowledge, skills and job requirements.

For learning outcome 3, discussion and recognition of existing skills that lend themselves towards a career in the creative media sector, such as the practical skills relevant to the chosen pathway (Advertising, Crafts, Design, Designer, Fashion etc.) and the transferable interpersonal and communication skills, could take place. This could help learners to recognise skills they already possess and contribute towards a viable development plan. This discussion could also raise learners' confidence as they recognise the value of their current skills. The preparation and discussion of individual CVs could be a useful tool for outlining skills. Following visits to various creative media workplaces, a self-assessment questionnaire should be given to learners to help determine personal attributes and areas where training may be required. A discussion of transferable skills needed for any workplace could also be included in the 'skills tick-list', for example interpersonal, communication skills and organisational ability. The tutor could then adjust the list as appropriate for the level of the learners to manage expectations and to create a specialised and learner-appropriate self-assessment questionnaire. Outcomes of the self-assessment could then be discussed in one-to-one sessions with the tutor, or in small groups if appropriate.

For tutor guidance, general skills self-tests are available on the internet, for example through the National Careers Service.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

To meet assessment criterion 1.1, learners could collate a list of job descriptions that they feel are beneficial to their personal employment choices. At least one must be a relevant and current full-time job description/profile, and another must be from a seasonal, second job or freelance opportunity. Appropriate evidence must be shown, for example information from face-to-face or telephone discussions must be recorded. For assessment criterion 1.2, resources from assessment criterion 1.1 should be applied to create a pseudo contract of employment demonstrating an understanding of employee rights, taxation and National Insurance. For assessment criterion 1.3, learners should undertake a full-group discussion on the implications of full-time work and the inherent risks in the industry. Sufficient detail must be given to show evidence of personal enquiry and a practical conclusion.

For assessment criterion 2.1, learners should collate a portfolio of employer profiles and products (outputs, performances) for each of the trades and professions in the creative media sector. For assessment criterion 2.2, learners should submit their self-analysis questionnaire to the tutor as evidence. Learners must describe their general and transferable skills they have acquired through work experience, training, apprenticeships, or education, and give sufficient detail to demonstrate an understanding of the ways in which their skills are applicable to their chosen pathway.

To meet assessment criterion 3.1, the learner will produce an up-to-date and accurate CV and covering letter for a specific position. For assessment criterion 3.2, a group discussion centred on recruitment methodologies could be followed by an assessment centre style interview to enable learners to demonstrate their behaviours and interpersonal skills highlighted on their CV. For assessment criterion 3.3, each learner should 'pitch' themselves to the group providing evidence of their skills in their chosen pathway, a portfolio of design or in the case of learners with musical skills, for example audition style audio evidence (recorded or live). Then ideally this pitch should be to a perspective employer or creative media professional. The learner can then receive targeted feedback from industry. This could be in the workplace or could be in a creative media workplace.

Indicative resource materials

Books

James J – *You're Hired – Interview – Tips and Techniques for a Brilliant Interview* (Trotman Publishing, 2009) ISBN: 978 1 844 55177 4

Klaff O – *Pitch anything* (McGraw Hill, 2011) ISBN: 978 0 071 75285 5

Mills C – *You're Hired – CV – How to Write a Brilliant CV* (Trotman Publishing, 2009) ISBN: 978 1 844 55178 1

Websites

http://nationalcareersservice.direct.gov.uk	Provides information, advice and guidance
www.creativeboom.co.uk	Online magazine
www.creative-choices.co.uk	Creative and Cultural Skills
www.creativeskillset.org/careers	Careers information for the creative industries
www.culture.gov.uk	Department for Culture Media and Sport
www.gov.uk/income-tax/overview	Information about Income Tax
www.gov.uk/national-insurance/overview	Information about National Insurance

Unit 2:

Awareness of Health and Safety in the Creative Media Sector

Unit reference number: **H/600/8511**

QCF Level: **3**

Credit value: **2**

Guided learning hours: **15**

Unit aim

The aim of this unit is for learners to demonstrate how health and safety legislation applies in the workplace, including locations and studios. Learners will be able to identify their role and that of the employer in ensuring that safe working practices are followed. Learners will be able to carry out a risk assessment for a specific piece of work and act on any hazards identified.

Unit introduction

A successful career in creative media is underpinned by strong abilities in personal responsibility, self-evaluation and skills development. With safe working practice at the centre of most the environments, this unit concentrates on the learner's impact on their own safety and workplace environment. Learners will cover the relevant health and safety regulations and compliance.

In learning outcome 1, learners will be introduced to the broad range of elements in health and safety legislation and be given an outline of safe working practices in the creative media sector.

In learning outcome 2, learners will be given definitions of hazards and risks to enable them to differentiate between them. They will learn how to undertake a risk assessment in the creative media sector and explore the procedures for reporting hazards and risks.

Learning assessment requirements/evidence requirements

This unit should be assessed predominantly in the workplace. Please refer to the overall Creative Skillset assessment strategy in *Annexe D* for guidance on the methods of assessment that can be used.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the relevant health and safety regulations in the Creative Media sector	1.1 Describe key elements of health and safety regulations, relevant to working in the Creative Media sector 1.2 Explain safe working practices for a specific job role in the Creative Media sector 1.3 Describe the main employer responsibilities under the Health and Safety at Work Act
2 Be able to comply with relevant health and safety procedures	2.1 Describe the differences between hazards and risks 2.2 Carry out a risk assessment 2.3 Report identified hazards and risks to the appropriate parties 2.4 Suggest ways of reducing risks to health and safety in a specific Creative Media job role

Unit content

1 Understand the relevant health and safety regulations in the Creative Media sector

Key elements of health and safety: employer and employee adherence to legislation, e.g. health and safety; EU law; employer provision, e.g. safety representatives, first aid, sanitary facilities, counselling, employee assistance, disability support, occupational health service; workplace policies, e.g. health and safety policy and regulations, occupational health, bullying and harassment, mediation, drug and alcohol; employee responsibilities, e.g. reasonable care, proper use of equipment, co-operation with employer, security vigilance (fire hazards, locking doors, equipment protection)

Safe working practices: stress awareness; health and safety and personal welfare at work; protection of personal data; protection of property and equipment; prevent injuries and illness to self or others; identify key people, e.g. occupational health adviser, security staff; reduce risks and hazards; improve working practices

2 Be able to comply with relevant health and safety procedures

Differences between hazards and risks: definition of hazards; definition of risk; competence; risk matrix; controlling risk; what is reasonable and practical; risk perceptions

Carry out a risk assessment: identifying risks; who might be harmed and how; evaluating the risks; recording and implementing findings; reviewing and updating assessments

Reporting: report identified hazards and risks to the appropriate parties; identify the appropriate parties; compile a hazard report

Essential guidance for tutors

Delivery

This unit focuses on the learner's impact on their potential workplace environments. A consolidated delivery approach is recommended in order to cover the unit content effectively in the available timeframe.

Assessment criteria 1.1, 1.2 and 2.1 could be delivered through in-class resource reviews – for example, legislation and employee support websites and tutor input – followed by group discussions, and a questionnaire designed to cover the appropriate steps in a risk assessment.

Delivery of learning outcome 1 would also benefit from a visiting health and safety professional from the creative media sector, or a union representative, to discuss health and safety legislation, employee support resources, and the responsibilities of both the employer and employee in upholding relevant legislation through personal conduct. In addition, the visiting speaker may have direct experience of risk assessment.

Learners could also benefit from a concise multiple-choice questionnaire covering the key points of learning outcome 1.

For learning outcomes 2.2 learners could initially assist with a risk assessment in their creative media workplace environment. Alternatively learners could complete the risk assessment and report individually but have the quality and accuracy checked by, for example, the lead health and safety officer. Learners can then also be tested to ensure that they report any hazards or risks to the appropriate parties in the appropriate institutional manner, 2.3.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Assessment criteria 1.1, 1.2 and 2.1 can be assessed through evidence of the learner participating in discussion and completing of pre-prepared task sheets.

Additionally, learners should be able to answer the multiple-choice questionnaire to demonstrate their understanding of the key points of health and safety legislation, the assessment of risk, employee support resources, and the responsibilities of both the employer and employee in upholding relevant legislation through personal conduct. The questionnaire should be concise, but with sufficient detail to enable learners to demonstrate their knowledge of the range of topics covered.

In Assessment criteria 2.2 and 2.3 assessment evidence can come from a range of sources. This includes the learners work-based risk assessment and linked report. If the learner did this individually, the health and safety officer or another appropriate member of staff's analysis of the learners report can be included. As can witness statements that attest to the learner being present and contributing to a risk assessment and the correct reporting of risks afterwards.

Indicative resource materials

Books

Ferrett E – *Health and Safety at Work revision cards* (Elsevier, 2009)
ISBN: 978 1 856 17702 3

Websites

www.healthandsafetyatwork.com

Health and safety at work

www.hse.gov.uk

Health and Safety Executive

Unit 3:

Creative Media Industry Awareness

Unit reference number: **K/600/8509**

QCF Level: **3**

Credit value: **4**

Guided learning hours: **25**

Unit aim

The aim of this unit is to give learners a thorough understanding of the industries in the creative media sector, the life cycle of a creative project and the roles and responsibilities of different teams.

Unit introduction

It is important for learners to know how the creative media sector is structured and the different industries that will be involved in a project they are working on.

This knowledge will help learners understand how the project is funded, the role specific teams play in the project life cycle, the roles and responsibilities of the individual teams within that project and how these all have an impact on the project.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Know how the Creative Media sector is structured	1.1 Describe the industries within the Creative Media sector 1.2 Describe cross-industry ownership in the Creative Media sector 1.3 Explain the relevant relationships between a range of industries within the Creative Media sector
2 Understand a specific Creative Media project life cycle	2.1 Describe the stages of a specific Creative Media project life cycle 2.2 Explain and justify resources required for a specific project
3 Understand the role of a specific team within the organisation of which it is part	3.1 Describe the vision, mission and values of a specific Creative Media organisation 3.2 Describe how a specific Creative Media organisation is funded, governed and regulated 3.3 Explain the role of a specific team within the organisation 3.4 Explain the relationship between the specific team and others within the organisation
4 Understand individual team roles and responsibilities within a specific project life cycle	4.1 Explain the individual roles within a specific team 4.2 Explain their responsibilities and outputs within a specific project life cycle 4.3 Describe examples of interdependence between team members

Unit content

1 Know how the Creative Media sector is structured

Industries within the Creative Media sector: television, e.g. BBC, ITV, CH4, CH5; radio, e.g. BBC local, regional, national; commercial radio, community radio, student radio; film, e.g. national mainstream companies, e.g. animation; interactive media, e.g. website design studios, online books, magazines, newspapers etc; computer games; publishing, magazines, periodicals; press, newspapers; photo-imaging, design studios, advertising and marketing, independent production companies, e.g. making radio and TV programmes for main broadcasters, e.g. Testbed Productions, Above the Title, etc

Cross-industry ownership in the Creative Media sector: bi, tri and quad media, e.g. News International, Sky, Virgin Media (TV, mobiles, cable, broadband, landlines); cross-media regulation; sources of income; product diversity; profitability of product range; performance against financial concerns; organisational objectives; licences and franchises

Relevant relationships between a range of industries within the Creative Media sector: private ownership; public service media; multinationals; independents; conglomerates; voluntary; cross-media; diversification; vertical and horizontal integration; share of ownership; mergers and takeovers; competitors; customers; national and global competition and trends

2 Understand a specific Creative Media project life cycle

Stages of specific Creative Media project life cycle: pre-production (creating the storyboard), planning, research, permissions and copyright; production (creating the product), locations, cast, crew, filming, recording; post production (editing), incorporating special effects and music, editing recorded material, finalising product

Resources required for a specific project: finance and funding; equipment, e.g. cameras, mounts, sound recording etc; transport; personnel; crew; contributors; materials; clearances; insurance; archive material; production music; copyright release; payment of royalties

3 Understand the role of a specific team within the organisation of which it is part

Vision, mission and values of a specific Creative Media organisation: e.g. BBC, ITV, Channel 4, Sky, Virgin etc; driving forces, mission statement etc

Funding, governance and regulation of a specific Creative Media organisation: e.g. BBC, ITV, Channel 4, Sky, Virgin, etc; funding by advertising, grant, charitable donation, government grant from public purse (via licence), reinvestment of profit from sales of associated products; governance by appointed trustees, management executives, committee; regulation by e.g. British Board of Film Classification (BBFC), British Video Association, Film Distributors' Association, Video Standards Council (VSC), Television, Radio and Telecommunications Office for Communication (Ofcom), Trading Standards Central, Trading Standards Nets, Press Complaints Commission (PCC), Advertising Standards Authority (ASA), Mobile Entertainment Forum (MEF), The Independent Games Developers Association (IGDA), British Academy of Film and Television Arts (BAFTA), Commercial Radio Companies Association (CRCA), The International Visual Communications Association (IVCA), World Wide Web Consortium, Pan European Game Information (PEGI), Internet Society

The role of a specific team within the organisation: e.g. production team; marketing/publicity team

The relationship between the specific team and others within the organisation: e.g. interaction between the marketing team and the production team, relationship between the design team and the production team

4 Understand individual team roles and responsibilities within a specific project life cycle

Individual roles within a specific team: creative, e.g. design, visualisation, technical, e.g. lighting, sound, set, asset gathering, archive sourcing, editorial, marketing, managerial, administrative, legal, financial, e.g. budget control, fund raising, secretarial

Responsibilities and outputs within a specific project life cycle: e.g. radio programme production, television programme production, CD recording, print-based product production, e.g. newspaper, magazine, periodical; design and development of a website, design and implementation of a computer game, legal and regulatory department

Examples of interdependence between team members: e.g. tension between project director and finance manager, designer and legal officer, technical and creative team

Essential guidance for tutors

Delivery

This unit is intended to give learners an overview of the key facts and issues pertinent to industries they need to be aware of as professionals working in the creative media sector. The best way to do this is by working in close contact with appropriate media organisations and professionals in the industry that the learner has identified. It is important to encourage learners to be proactive in networking for themselves. In addition to tutor-led sessions, lectures, discussions and whole group activities, sessions should adopt a vocational approach, allowing learners to work in teams in order to fulfil their learning potential.

The focus on the team approach will reinforce the industry context and encourage professional practice from the outset in terms of generic workplace behaviour, such as consistent attendance, punctuality and team responsibility. The team approach will also enable learners to share tasks, hold meetings, set agendas and maintain minutes of meetings. Learners can undertake and rotate specific roles within the team, reflecting on and recording personal experience of leading meetings, teams and liaising with professional external bodies and practitioners.

In addressing learning outcome 1, learners could investigate local, national and global companies within the appropriate industry and do various forms of research building upon their communication and presentation skills. Learners should be encouraged to read the relevant press to gain an overview of current developments. These might include coverage of ownership patterns, such as mergers and takeovers, media globalisation, debates on digital developments and the future funding and status of the BBC.

Guidance for learning outcome 2 should emphasise the fact that the stages of a media project life cycle are not concurrent and will vary according to the media industry and product, but the production process cycle (PPC), a concept of Peter Box et al in *Managing the Media* (Focal, 1994), is like an industrial process with a start, a middle and an end. Learners should be guided in understanding that making a media product is a linear process and that each part of the process must take place in sequence – for example the treatment and storyboard must inform the production and not be an afterthought, produced from viewing the finished product. Each stage and its position in the process should be thoroughly understood according to the media product and industry.

The resources component could be introduced through group sessions where pre-production requirements are identified and analysed. Exercises could include learners reviewing a range of media products in order to identify what the production resources might be for each of them. They could list the job roles in the credits of programmes and films and then research what each job role involves. Formal briefings should be used to initiate discussion and planning, leading to the analysis of proposals and treatments. The development of the proposal and treatment might be undertaken through another unit, but the underlying detail of the requirements of planning should be identified in relation to this learning outcome. Learners should be made aware of the range of constraints on production planning. This might be through group discussions, individual or group investigations. When identifying resources, learners need to use documentation to record their investigations or their planning. A range of pre-production document templates, according to relevant industry practice, should be made available for this work.

Learning outcome 3 is about the media company, its position and role within the wider context of the media sector. Each company, whether a media company or not, will have a mission statement. The bigger the company, the more likely it will be to have full documentation of its mission. As with Pearson and its logo 'Always Learning', the vision, mission and values are intrinsic to the function. Research will illicit this data from any of the leading media production or broadcast companies. Hand in hand with the mission statement of a company is the way in which it is funded, ranging from state funding of the publicly-owned BBC to the advertising revenue driven independent radio and TV stations, newspapers and magazines. The BBC has been the focus of attention for years in the manner in which it is governed, while the commercial sector is scrutinised to a much lesser degree. Regulation is intrinsic to all media products and is ever present in the form of the respective regulatory bodies. Learners should research these areas with a view to establishing the specific issues relevant to the company with which they hope to be employed and contrast them with the issues of competing media players.

Working as a member of a team is virtually obligatory in any media industry and it is crucial for learners to understand how each team will function as a part of the whole and the role of each member. These skills are best learned by practice, with learners working with different teams, in a range of roles. Role play and other team building activities will help to demonstrate to learners how they can function in a team and how others function and are affected by the quality of performance of each member of a team.

For learning outcome 4, the obvious environment is the workplace, but learning would also take place in the classroom. Sessions should focus on decisions learners have made in their own production activities. This is a vocationally relevant approach to understanding constraints within teams and how they impact on professional and creative development and practice. Learners will also develop an understanding of the effect of regulatory bodies on roles in industry. This will enable learners to understand that they must develop the range of skills employers are looking for.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

To meet assessment criteria 1.1, 1.2 and 1.3, learners could collate a list of industries within the creative media sector. They could then take part in a professional discussion describing the different industries, how some projects involve cross-industry working and how relationships between industries are relevant to the project.

For assessment criterion 2.1, learners should be given a specific project to focus on. They could create a presentation, showing the different stages of the project life cycle, who will be involved at each stage and what will be happening. Learners could also incorporate the resources that will be required for assessment criterion 2.2. When presenting, learners need to ensure they describe the stages in detail and justify the resources that are required.

To meet learning outcome 3, learners need to focus on a specific organisation, identifying its vision, mission and values and how it is funded, governed and regulated. They could produce an organisation chart to show how the organisation is structured and the relationships between the individual teams and departments.

To meet learning outcome 4, learners need to explain the individual roles of specific teams and their responsibilities within a specific project life cycle. Learners could present their research from learning outcome 3 to a group, describing the organisation and its structure in more detail, explaining the roles and responsibilities of the individual teams in the project used in learning outcome 2. They could then go on to explain how teams depend on other teams and members of their own team to complete the project on time.

Indicative resource materials

Websites

www.asa.org.uk	The UK's independent regulator for advertising across all media
www.bbfc.co.uk	British Board of Film Classification
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.ofcom.org.uk	Independent regulator and competition authority for the UK communications industries
www.videostandards.org.uk/VSC/	The Video Standards Council

Unit 4:

Professional Behaviour in the Creative Media Sector

Unit reference number: **L/600/9040**

QCF Level: **3**

Credit value: **5**

Guided learning hours: **30**

Unit aim

The aim of this unit is for learners to demonstrate a good understanding of professional behaviour and work etiquette. They are expected to be able to assess different work environments and discuss how to adapt their behaviour within them. Learners will be able to identify difficult situations and use their initiative to resolve them. Learners will be able to identify effective time- and project-management tools. They will also be able to demonstrate a grasp of continuing professional development (CPD), which they will evidence with a CPD plan.

Unit introduction

It is important for learners to know how to behave professionally when working in the creative media industry. They will need to understand the culture of different creative media workplaces and how these vary. They will also need to understand the impact of different behaviours and conduct in the workplace and the key people to inform when dealing with challenging behaviour.

Learners will gain an understanding of how to plan and manage workload through effective time management skills, project plans and contingency plans and how version control and file naming conventions will help when storing work.

Learners will also learn the importance of continuous professional development, be able to create a personal development plan, justify their plan and describe opportunities for training and development.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the appropriate conduct for a particular Creative Media workplace	1.1 Describe and compare the cultures of different Creative Media workplaces 1.2 Describe examples of challenging behaviours and issues in the workplace 1.3 Explain the role of the key people to inform in relation to these examples 1.4 Explain the impact of different behaviours and conduct in the workplace
2 Know how to plan and manage workload	2.1 Describe effective time management skills needed to plan workload 2.2 Describe how to specify and agree timescales, budgets and resources 2.3 Explain how to construct a simple project plan 2.4 Explain the use of a contingency plan 2.5 Explain the importance of storing work, using version control and observing file naming conventions
3 Understand the importance of continuous professional development	3.1 Explain what is meant by 'continuous professional development' 3.2 Create and justify a personal development plan 3.3 Describe opportunities for training and development and explain the relevance of those choices

Unit content

1 Understand the appropriate conduct for a particular Creative Media workplace

Cultures of different Creative Media workplaces: large or small organisation; vision and aim of organisation; your role in the organisation; dress code; time off; language (swearing); office atmosphere

Challenging behaviours and issues: argumentative; not sharing work; others taking the credit for others' work; not trusting the work of others; repeated lateness; attitude towards others; out of work issues; not completing tasks; bullying

Role of key people who deal with challenging behaviours and issues: to make notes; ensure bullying isn't taking place; advise; mediate; discipline if necessary

Impact of different behaviours and conduct: effect on others, focus on the job, mood

2 Know how to plan and manage workload

Effective time management skills: ensuring a smooth-running plan; being aware of what needs to be completed; setting out a plan; when and where you will complete the tasks; keeping notes of what has been completed

Specify and agree timescales: how long do you have to complete the task; agreeing final deadline; rushing minimised; mistakes minimised; everyone working to same timeframe

Specify and agree budgets: how much money is available; what the budget covers; if extra money is needed; no overspend

Specify and agree resources: who/what will be needed; how long is it needed for

Project plan: differs depending on the project; brief; end result; priorities of each step; resources; timescale; preferred order; people involved

Contingency plan: in place if something goes wrong; useful for certain points of the project plan rather than the entire project plan

Storing work using version control: identify most up to date version; identify author/editor; access previous version easily; searching easier

3 Understand the importance of continuous professional development

Continuous professional development: improving performance, skills, knowledge; training; courses; regular feedback meetings; keeping up to date with changes in industry

Personal development plan: work experience; courses and training; evidence; setting objectives for progression; outlining how you will achieve these; timescales

Opportunities for training and development: help achieve objectives set in personal development plan; justify choices

Essential guidance for tutors

Delivery

This unit will give learners the knowledge and understanding of appropriate professional behaviour and work etiquette in the creative media sector.

Learning outcome 1 focuses on appropriate conduct in the workplace and how to deal with challenging behaviours. Learning outcome 2 focuses on the knowledge learners need to help with their role in the creative media sector, including time management and producing project plans. Learning outcome 3 requires learners to focus on their professional development through developing personal development plans and identifying training and development needs.

Learning outcome 1 should start with learners researching various cultures of different creative media workplaces. They should gather information from people in different roles and different organisations within the sector. They then need to look at challenging behaviours in the workplace, give descriptive examples and explain the role of key people to inform in relation to the examples given. Learners should then go on to research and explain the impact that different behaviours and conduct have in the workplace. The work for this learning outcome could be in the form of learner-generated questionnaires. These could then be distributed among colleagues and other learners working in the sector. The more information the learner gathers, the more diverse the responses will be, giving learners a wider understanding of this area.

Learning outcome 2 requires learners to understand the importance of planning and managing workload. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity to work on a project with their employer. Learners need the opportunity to look at timescales, budgets and resources as well as developing a contingency plan.

Assessment criterion 2.1 requires the learner to describe effective time management skills needed when planning workload, giving reasons and examples.

Assessment criterion 2.2 requires learners to focus on the skills they need when working collaboratively. They must describe how to specify and agree timescales, budgets and resources with other colleagues involved in a project. A role-play exercise may be useful for this.

For assessment criterion 2.3, learners need to explain how to construct a simple project plan, including the necessary sections and their purpose. It might be useful for the learner to construct a project plan for the project used in 2.2. It will allow learners to focus on what is needed for a scenario-based project. When explaining the project plan, learners could also explain the use of a contingency plan to cover assessment criterion 2.4.

Assessment criterion 2.5 requires learners to explain the importance of using version control and observing naming conventions. Learners can draw upon real examples to help.

Learning outcome 3 requires learners to focus on their professional development and the training and development that will improve their knowledge and skills to work in the sector.

For assessment criterion 3.1, learners need to explain what is meant by continuous professional development. They should research the term and use this research to focus on their professional development. For assessment criteria 3.2 and 3.3, they should identify the skills and knowledge they would like to hone or develop in order to help them within the sector or within their everyday life. From this research they can develop a personal development plan that includes opportunities for training and development. Learners should meet with their mentor/tutor to discuss their plan, justifying their development and their training and development needs.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

To meet assessment criterion 1.1, learners need to research various creative media workplaces, using questionnaires or questioning other learners who work in them in order to compare cultures. To meet assessment criteria 1.2, 1.3 and 1.4, learners need to research challenging behaviours, the key people to inform about such behaviours and the impact of these behaviours. They could then create an information leaflet for other learners so that they know what to look out for, who to inform and the impact it has.

To meet learning outcome 2, learners should be given a case study or focus on a project they have been given. Through professional discussion, they need to describe the time management skills that are needed when planning workload and how to work with others to specify and agree timescales, budgets and resources. They also need to explain the importance of using version control and file naming conventions when storing work. Working with their allocated project, learners need to agree timescales, budgets and resources with the other people involved in the project. From this, they can construct a simple project plan and contingency plan for specific areas of the project. Working with the project group, they should decide on a naming convention for the files they save.

To meet learning outcome 3, learners need to understand what is meant by 'continuous professional development' and how it helps them. They can begin by meeting with their manager at work or tutor and discussing their strengths and weaknesses within their role. From this they can create a personal development plan, setting out how they can improve their skills, knowledge of the sector or role they are working in and the role they would like to progress to. They could then research the skills and knowledge they need to gain and how they can achieve this. Meeting with their manager at work or tutor they can discuss areas for development and how they think they can achieve this.

Indicative resource materials

Websites

http://humanresources.about.com/od/difficultpeople/tp/dealing_difficult.htm Ten tips for dealing with difficult people at work

www.creativeskillset.org The Sector Skills Council for the Creative Industries

Unit 5:

Working in Broadcast Production

Unit reference number: **D/505/6336**

QCF Level: **3**

Credit value: **4**

Guided learning hours: **35**

Unit aim

The aim of this unit is to give learners a solid understanding of the process of production from beginning to end within a broadcast environment. At the end of the unit, learners will be able to identify the stages of production and know how their role contributes to the entire process. As a fundamental part of the role, learners will know how to evidence their abilities in handling data throughout the duration of production, showing a good technical grounding in its safe management. Learners will be able to demonstrate good working relationships within the production process.

Unit introduction

There are many development stages in the broadcast production process and a number of different parties engage at various times in this process. The role of the Production Co-ordinator is vital in ensuring the process runs smoothly, other parties know their role and responsibilities and all data for a location shoot has been stored and logged appropriately. Communication, co-ordination and problem solving skills are an essential part of the Production Co-ordinator's skillset.

Learning assessment requirements/evidence requirements

AC1.1 'Production process' includes workflow stages.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the process of broadcast production	1.1 Explain key aspects of the development stage of the production process 1.2 Explain key aspects of the delivery stage of the production process 1.3 Analyse the importance of the Production Co-ordinator's role in the production process
2 Understand key legal issues relating to broadcast production	2.1 Explain how to identify who owns the legal rights to content 2.2 Explain how to obtain options and underlying legal rights to content 2.3 Explain how legal teams negotiate a deal for a production company
3 Be able to work with multiple parties on broadcast productions	3.1 Identify issues during the production process 3.2 Resolve issues during the production process 3.3 Initiate communication with other partners on productions 3.4 Assess the roles within a production team 3.5 Agree the roles within a production team 3.6 Collaborate effectively with other partners on productions 3.7 Arrange for additional medical assistance and resources to be available as required 3.8 Respond positively to feedback from other people about the quality and nature of own work 3.9 Provide constructive feedback to direct reports about the quality and nature of work produced 3.10 Conduct discussions and negotiations in ways which promote good working relationships

Learning outcomes	Assessment criteria
4 Be able to safely capture and store data for a location shoot	<p>4.1 Identify the dangers of flashing images</p> <p>4.2 Confirm that procedures relating to producing footage to broadcast standards have been followed</p> <p>4.3 Capture and store data on a location shoot</p> <p>4.4 Create multiple copies of data</p> <p>4.5 Check that copies of data have not been affected by environmental factors</p> <p>4.6 Log and label all data</p> <p>4.7 Check that data has been passed to Post Production personnel</p> <p>4.8 Confirm that captured data has been received by Post Production personnel</p>

Unit content

1 Understand the process of broadcast production

Key aspects of development stage: pre-production, e.g. proposal, treatment, storyboard, script, shooting script, camera script, location recce, health and safety, risk assessment, budget, permissions, release forms

Key aspects of delivery stage: production; post production

Production Co-ordinator role: setting up and running the production office; ordering equipment and resources; co-ordination, e.g. travel, accommodation, work permits and visas, preparing and distributing production schedules; organising and managing insurance; closing accounts on wrap

2 Understand key legal issues relating to broadcast production

Legal rights to content: written materials; visual materials; audio materials

Options and legal rights: written materials, e.g. existing scripts, books, articles, news items; visual materials, e.g. photographs, graphics, film archives, broadcast archives; audio materials, e.g. sound recordings, music recordings, sound effects or special effects (Sfx), Performing Right Society (PRS) for music; legal team negotiation process

3 Be able to work with multiple parties on broadcast productions

Production process issues: schedules; call sheets; resource bookings; location permissions; location management; studio management; medical

Production roles: technical; creative; administration; security; medical assistance

Communication: with crew; with talent; with partners; daily work reports; dailies; rushes; camera reports

4 Be able to safely capture and store data for a location shoot

Capture data: awareness of issues, e.g. flashing images, strobing; broadcast standards, e.g. resolution, frequency, frame rate, aspect ratio, High Definition (HD), Secure Digital (SD), audio format

Store data: hard drive; flash drive; external; internal; copying data; checking for errors; data log; data labelling; transfer to post production; checking for safe receipt

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of working in broadcast production.

Learning outcome 1 focuses on the process of broadcast production. Learning outcome 2 focuses on the application of knowledge of legal issues when working on a broadcast production. Learning outcome 3 requires learners to work with multiple parties on broadcast productions and to communicate effectively. Learning outcome 4 requires learners to understand and put into practice the capture and storage of data.

For learning outcome 1, learners need to understand key information relating to the development and delivery stages of production. The work for this learning outcome could be in the form of a tutor or client-generated brief using a vocational scenario or a realistic opportunity to work on a broadcast production with their employer.

Assessment criterion 1.1 requires learners to explain key aspects of the development stage of the production process. They need to have a clear understanding of the development process across the whole broadcast production sector. There should be an opportunity for teaching the concepts of development, but learners should also research individually to find appropriate evidence.

Assessment criterion 1.2 requires learners to explain key aspects of the delivery stage of the production process. They need to have a clear understanding of the delivery process across the whole broadcast production sector. There should be an opportunity for teaching the concepts of delivery, but learners should also research individually to find appropriate evidence.

For assessment criterion 1.3, learners need to analyse the importance of a Production Co-ordinator in the production process. This would be best delivered in the workplace where the learner could investigate and report on the role.

Learning outcome 2 requires learners to understand key legal issues relating to broadcast productions. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity to work on a broadcast production with their employer.

Assessment criterion 2.1 requires learners to identify the ownership of legal rights to content. The assessor should find appropriate examples of broadcast materials that enable learners to discuss production content. Discussion with learners would prompt them to research the implications of using content that has the appropriate legal rights and the implications of not having the rights to use the material.

Results of research could be fed back through a range of assessment activities.

Assessment criterion 2.2 requires learners to explain how to obtain options and underlying legal rights to content. The assessor should give learners examples of methods to obtain options and permissions for use. Learners could then do their own research and write a report.

For assessment criterion 2.3, learners need to explain how legal teams negotiate a deal for a production company. The assessor should give learners examples of how legal teams work to negotiate a deal. Evidence could be in the form of a written report, presentation, evidence of communications, or professional discussion.

Good communication skills are essential in broadcast production. Learners should be encouraged to develop a wide range of communication skills using a wide range of communication tools.

Learning outcome 3 requires learners to work with multiple parties on broadcast productions. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although this may not result in the learner being able to work with multiple partners in an actual production, they would gain valuable skills for future work.

Assessment criteria 3.1 and 3.2 require learners to identify and resolve issues during the production process. They should build on the skills developed in learning outcomes 1 and 2 in order to put this into practice. The assessor should provide a realistic scenario in which learners can identify and resolve issues.

Assessment criterion 3.3 requires learners to initiate communications with other partners on the production. They should investigate and use a wide range of communication tools in a realistic working environment.

For assessment criteria 3.4 and 3.5, learners need to assess the roles within a production team and then agree appropriate roles. Once again, the assessor needs to provide a realistic opportunity for learners to do so. Learners will need to provide evidence that they have considered all the appropriate production roles for a production.

Assessment criteria 3.6, 3.7, 3.8, 3.9 and 3.10 require learners to collaborate effectively, manage special resources, provide effective feedback and discussion on the quality of the work produced, and promote good working relationships. This will be a challenge to learners as this may well be the first time they have had such responsibilities and they will require support and guidance.

Learning outcome 4 requires learners to safely capture and store data for a location shoot. The learner has to be able to identify issues such as flashing images and strobing as a potential problem for the audience. They have to confirm that procedures for broadcast standards have been followed. They then have to capture and store data following appropriate conventions and ensuring that the data flows through to the post production stage.

Assessment criteria 4.1 and 4.2 provide an opportunity to identify potential hazards with images for some audiences and to confirm that broadcast standards have been met in relation to the capture of footage. Learners should be working in a broadcast production environment to generate appropriate evidence.

Assessment criteria 4.3, 4.4, 4.5, 4.6, 4.7 and 4.8 require learners to capture and store data following broadcast industry protocols. They should be working in a broadcast production environment in order to generate appropriate evidence.

Appropriate evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on a role for a broadcast production that will provide them with real broadcast production skills. Learners will have to undertake in-depth research into the development and delivery stages as well as the Production Co-ordinator's role.

Development and delivery are the focus of learning outcome 1.

To explain the key aspects of development and delivery for assessment criteria 1.1 and 1.2, learners could use a range of assessment tools that mirror the tools they would use in the workplace. Learners could use a report, a presentation or a blog to provide evidence for assessment. Learners could also use a professional discussion to elicit information that they were unable to include in their work.

Assessment criterion 1.3 requires learners to analyse the role of the Production Co-ordinator, a role they will take on at some stage. They could work in pairs to present their analysis of the role and produce a report or presentation.

Key legal issues in broadcast production are the focus of learning outcome 2.

Evidence for assessment criterion 2.1 could be in the form of a document with bullet points of the key implications of legal rights to content of production materials. Learners may present their information in the form of a presentation or blog that allows interaction with others. A small group discussion would provide an opportunity for each learner to demonstrate their understanding.

For assessment criterion 2.2 learners should explain how to obtain options and legal rights for use of content materials. They could report on this using a report, presentation or blog. Learners must compare and contrast different scenarios that will inform their understanding of options and permissions.

Assessment criterion 2.3 requires learners to explain how legal teams negotiate deals and this should be in the form of a written or verbal report.

For learning outcome 3 learners have to work with multiple partners on broadcast productions. This is best done in the workplace.

For assessment criteria 3.1 and 3.2, learners must liaise with appropriate partners in order to identify and resolve issues during the production. Learners should produce a report or presentation on the issues identified and resolved.

For assessment criterion 3.3, learners must initiate communication with other partners, giving examples of how this communication took place. They should use a wide range of communication tools appropriate to broadcast production.

For assessment criteria 3.4 and 3.5, learners need to assess and agree roles in a production team, and should produce documentation to show they have done so correctly.

For assessment criteria 3.6, 3.7, 3.8, 3.9 and 3.10, learners must produce evidence of effective collaboration, arranging specialist resources and communicating effectively. This could be through reports, documentation and observations/witness statements.

Learning outcome 4 requires learners to safely capture and store data for a production shoot. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity to work on a broadcast production with their employer. Although this may not result in learners being able to capture and store data in an actual production, they will gain valuable skills for future work.

For assessment criteria 4.1 and 4.2 learners need to identify potential hazards with images for some audiences and to confirm that broadcast standards have been met in relation to the capture of footage. Evidence could be in the form of a report relating to actual work on a broadcast production.

Assessment criteria 4.3, 4.4, 4.5, 4.6, 4.7 and 4.8 require learners to capture and store data following broadcast industry protocols. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity to work on a broadcast production. Although learners may not capture and store data in an actual production, they will gain valuable skills for future work.

Work for this unit is likely to take some time to complete. Evidence might be from a range of different broadcast productions. Learners must demonstrate an ability to undertake research, identify potential issues and refer these issues to management. Some issues may be contentious and/or sensitive.

Learners must be provided with an opportunity to present evidence for assessment in an appropriate manner. This may be through the use of written reports, blogs, photographs, minutes of meetings, witness statements, observation records or a professional discussion. The work presented should be generated in the workplace unless the activity requires learners to undertake a simulated exercise.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work on the production of a documentary programme. The programme will be shot on location. Your role will be to work with the Production Co-ordinator to ensure the effective running of the production process. The programme is being developed for a wide audience and you will need to consider the implications of this in your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the key aspects of development and delivery in the production process?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	What key legal issues will you have to consider?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Working with multiple partners	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Capturing and storing data	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Book

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Websites

www.acas.org.uk	Advisory, Conciliation and Arbitration Service
www.bectu.org.uk/home	The media and entertainment union
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.myfirstjobinfilm.co.uk	Recruitment platform between the UK Film Industry and individuals who wish to join the industry
www.pma.org.uk	Production Managers Association

Unit 6:

Collaborative Working within Broadcast Production

Unit reference number: **J/505/6329**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **25**

Unit aim

The unit is about developing understanding of the collaborative interactions and communications that are necessary within a broadcast production team. Learners will demonstrate the nature, network, complexity and purpose of the collaborative relationships in a production team through research, study and practical application.

Unit introduction

Collaborative work lies at the heart of any broadcast production process. A broadcast production team comprises of creative, administrative, financial and technical teams. Each role is integral and has an important function in realising the overarching project aims. Each role requires different skills and the broadcast production team will comprise of individuals with different personal skills, qualities and expertise. The efficient communication between these teams is crucial to the success of the project and the final outcome. This unit will enable learners to consider how these different individuals can be motivated and committed to working collaboratively.

Learners will develop an understanding of the principles of collaborative working through taught sessions that cover the key features of how to build, develop and maintain collaborative working relationships within a broadcast production team. Learners will demonstrate their understanding by putting theory into practice. They will instigate, build, develop and maintain collaborative working relationships as they fulfil a role within a broadcast production team.

Learners will seek peer comment and review and review and reflect on their own practice to further demonstrate, analyse and evaluate their understanding of their role.

Learning assessment requirements/evidence requirements

AC1.1 – AC1.3 and AC3.2 'Partners' can include the following:

- Colleagues
- Clients
- Suppliers

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the key features of effective working relationships on a production	1.1 Critically compare ways of communicating with production partners 1.2 Explain how to identify partners that would help with the production process 1.3 Clarify how to agree a common sense of purpose with production partners 1.4 Evaluate the importance of recognising and respecting the roles, responsibilities and interests of others 1.5 Evaluate the effect that own deadlines and quality of work can have on others
2 Understand how to develop effective working relationships with production partners	2.1 Analyse the importance of different business functions' involvement in achieving the vision and aims for a production 2.2 Evaluate the importance of the Production Co-ordinator role in achieving the vision and aims for a production 2.3 Explain how to create an environment of trust and mutual respect with production partners 2.4 Evaluate the importance of reflecting on working relationships on a production

Learning outcomes	Assessment criteria
3 Be able to develop effective working relationships with production partners	3.1 Establish effective working relationships with partners carrying out production work activities 3.2 Brief partners on own organisation's requirements 3.3 Identify potential risks or issues with the production 3.4 Advise on alternative actions with partners when issues arise 3.5 Escalate risks to the appropriate person 3.6 Ensure agreements made to partners are fulfilled
4 Be able to manage the communication of information during a production	4.1 Justify information that needs to be shared with partners 4.2 Take action to maintain security of information
5 Be able to evaluate the effectiveness of working relationships	5.1 Gather information on working relationships from other parties 5.2 Review the effectiveness of working relationships with others 5.3 Identify areas for improvement in own working relationships drawing on feedback from others

Unit content

1 Understand the key features of effective working relationships on a production

Communicating with production partners: using appropriate language and terminology; meeting minutes; using models, sketches, scale plans and construction plans where necessary; referring problems to appropriate person

Identify partners that would help with the production process: research; previous feedback and evaluations; contacts in the industry; colleagues

Agree a common sense of purpose: company intentions; time; resources; personnel; identification of team and responsibilities; style; genre; stability; trust; establishing mutual respect; quality and outcome of project aim

Recognising and respecting roles, responsibilities and interests of others: outlining roles; regular meetings and updates on progress; outlining actions and assigning these to individuals; ensuring individuals know their roles and responsibilities; effective project management; everyone feels valued; everyone feels listened to; everyone feels a part of the team

Impact of own deadlines and quality of work: next team cannot continue or start their part; time slippage; extra cost; more resource needed; project will not be finished on time; negative effect on reputation; negative evaluation/feedback

2 Understand how to develop effective working relationships with production partners

Importance of business function's involvement: shared vision and aim; all working towards the same goal/outcome

Production Co-ordinator role: understanding the final goal; sourcing resources, cast, crew based on the vision and aim; understanding of what needs to be achieved

Creating an environment of trust and mutual respect: distinction between formal and informal; discussing issues in a safe environment; no raised voices; no aggressive behaviour; agreeing a plan of action; mediator involvement if necessary

Reflecting on working relationships: constructive feedback for you and others; building on feedback next time; understanding own behaviours; understanding how to deal with situations, people, personalities

3 Be able to develop effective working relationships with production partners

Effective working relationships: understanding own and others' roles; contributing to planning meetings; identifying own time-framed responsibilities; ability to discuss ideas; openness to addressing problems and issues in a collaborative manner; meeting deadlines; quality of work; skills demonstrated, ability to respond to directions as appropriate; not exceeding own role; management of resources; ownership of problems; able to demonstrate independent thinking

Organisation's requirements: deadlines; resources; company identity; health and safety; risk assessments

Potential risks or issues: time slippage; resources; cost; copyright permissions; receiving licences, visas, travel documentation on time

Alternative actions: negotiation or seeking alternative supplier; agreeing with partners

4 Be able to manage the communication of information during a production

Information that needs to be shared: time frames; resources; locations; personnel; point of contact; cost

Maintaining security of information: company policy; evaluating and responding accordingly to sensitivity of information; using appropriate secure communication methods

5 Be able to evaluate the effectiveness of working relationships

Information on working relationships from other parties: feedback forms; evaluations; minutes from meetings; notes taken during production; comparison with intended project outcomes; use of resources; time keeping; communication; effectiveness; individual and group contribution

Effectiveness of working relationships: strengths; weaknesses; improvements that can be made; decisions made and impact on the process and team; project intended outcome with actual outcome; ability to share ideas

Areas for improvement: identifying area; justifying selection; outlining ways to improve; identifying who can help with the improvement

Essential guidance for tutors

Delivery

This unit focuses on the learner's ability to understand the nature of collaborative work within a broadcast production team. The delivery of the unit will initially focus on teaching the demands and requirements within broadcast production work and the importance of collaborative work. Learners will be introduced to models of practice and the importance and relevance of reflection on learning to evaluate practical situations. The main delivery of the unit should be through practical situations in which learners apply their collaborative skills in a broadcast production role. To address the variety of possible collaborative workplace situations, it would be useful to begin by setting up role-playing scenarios so that learners can experience typical situations and is then asked to respond to them and reflect on their responses. Finally the learner will fulfil a collaborative role within a live broadcast production process. Learners will be expected to consistently monitor their contribution to the broadcast production role using critical reflection to identify and explain skills learned and applied.

Learning outcomes 1 and 2 could be delivered through lectures on collaborative production roles, exploring the practical and collaborative requirements of each role. The role of the Production Co-ordinator will be looked at in detail in order to fully investigate the resourcing, managing and communication requirements of the role. To further consolidate understanding and while still in the classroom, learners could be given different scenarios in which they suggest possible skills required and responses needed in specific situations and in different job roles. Learners could support their practical classroom-based study by doing a case study of a professional practitioner in a broadcast production team, or by choosing a suitable work experience placement to see collaboration in practice. It would be useful to bring a professional into the classroom to talk to learners about teamwork.

Learning outcome 2 could also be taught alongside learning outcome 3 as the learners apply their skills in a practical situation. Learning outcome 4 and 5 runs throughout the practical work.

To complete all the learning outcomes for this unit, learners will be expected to fulfil a collaborative production role. This could be as a creative, administrative, financial or technical production member of the broadcast team. To establish the roles and responsibilities of their role, they could draw up a SWOT analysis as a starting point. Learners will need to plan, negotiate, resource, make, find, decorate, and discuss as their role demands, and keep a record of their contribution, situations encountered and approaches taken.

Learners should also note and examine the contribution of the rest of the broadcast production team in their own personal accounts. Learners should be able to explain the collaborative processes and reasoning behind all tasks undertaken and be able to show that they understand the importance of focused, informed and timely decision making. Communications within the team must be professional. Learners will be expected to offer constructive feedback to their partners and peers. They should also gather peer and partner comment on themselves and critically reflect on it. The nature of evidence collection will depend on the learner's role in the broadcast production team. Consistent personal monitoring and reflection on learning is advised in preference to a final summative review. Reflection should be used to inform the process. Learners could be supported through formative assessment points by the tutor.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Assessment methods should give learners suitable opportunities to demonstrate, analyse and evaluate the roles and responsibilities of the collaborative production team members. Evidence of individual learner understanding could include written assignments, a reflective journal and presentations. Learners will also have to demonstrate their understanding through practical demonstration in real-life situations, supported by their own reflective journal and witness observation sheets.

To achieve learning outcome 1, learners should assess the nature and application of roles and responsibilities in collaborative team working. Learners should use examples from their experience to illustrate their assessments and analysis.

To achieve learning outcome 2 learners should present their findings from their case study showing the tools and protocols that exist in a professional collaborative production team. The case study must be deliberately planned to consider this focus.

To achieve learning outcomes 3, 4 and 5 learners should demonstrate an understanding of their collaborative role in a live production process. Learners will keep a detailed account of their role and maintain a reflective account that evaluates their role within the wider context of the broadcast production team.

Essential resources

The resources required to complete this unit will depend on the learners' broadcast production roles. For learning outcomes 1 and 2 learners will need access to study resources. It is very valuable to encourage and develop links with professionals who would be willing to support and interact with the learners. To complete learning outcome 3, 4 and 5 learners will need to be members of a collaborative broadcast production team with a real and valid project purpose.

Indicative resource materials

Book

Wiseman R – *59 Seconds: Think a Little, Change a Lot* (Macmillan, 2009)
ISBN: 978 0 230 74429 5

Websites

www.cassknowledge.com/inbusiness/features/whos-charge-here	Cass Business School City University London (Who's in charge here)
www.cassknowledge.com/research/article/case-multitasking	Cass Business School City University London (The case for multitasking)
www.helpguide.org/mental/effective_communication_skills.htm	Improving communication skills in business and relationships

Unit 7:

Complying with Regulations and Codes of Practice in the Production Industry

Unit reference number: **A/505/6330**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **26**

Unit aim

The aim of this unit is for learners to be able to monitor and control compliance of production content with legal regulations, non-statutory requirements and codes of practice.

Unit introduction

The content of all productions must comply with regulations and codes of practice. Learners need to understand the key aspects of regulations and codes of practice that may affect a production and be able to resolve non-compliance issues by either advising the Production Manager or referring the issue to the appropriate person and then checking the issue has been resolved.

The unit is also about identifying sources of current information and where to access them. These sources could include child performer regulations, children's licenses, the London or regional filming code of practices, guidelines for filming with animals and aircraft, Ofcom Broadcast Code and local editorial guidelines, the Distributor/Broadcasters production manual, and the European working time directive as it applies to the broadcasting industry.

This unit will require support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to the compliance of the content of production material with regulations and codes of practice in the production industry	1.1 Explain key aspects of regulations relating to production content 1.2 Explain key aspects of codes of practice relating to production content 1.3 Justify the appropriate course of action to take to alert the Production Manager, when materials fail to comply with regulations and codes of practice
2 Be able to check the compliance of the content of production material with regulations and codes of practice in the production industry	2.1 Identify the implications of time and place of transmission on the content of production material 2.2 Analyse content that may contravene codes and rating systems 2.3 Advise the Production Manager of any compliance issues with the content of production materials
3 Be able to resolve non-compliance of the content of production material with regulations and codes of practice in the production industry	3.1 Refer issues relating to non-compliance of production material to the appropriate person 3.2 Obtain specialist advice where it is unclear if production material complies with legal regulations and codes of practice 3.3 Confirm that issues relating to non-compliance have been resolved 3.4 Confirm that action has been taken to enable public interaction with production material to meet regulations

Unit content

1 Understand key issues relating to the compliance of the content of production material with regulations and codes of practice in the production industry

Regulation: Ofcom, Broadcasting Act, UK Code of Broadcast Advertising, Copyright Designs and Patents Act, Gambling Act, Equality Act, Child Performer regulations

Professional organisations: e.g. Producers' Alliance for Cinema and Television (PACT); New Producers Alliance (NPA); unions, e.g. Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU), National Union of Journalists (NUJ), Sector Skills Councils, e.g. Creative Skillset, CCSkills

Codes of practice: BBC Code of Practice, BBC Worldwide's anti-fraud and corruption policy, BBC Ethical Policy, BBC commissioning, BBC Editorial Guidelines, Ofcom Broadcasting Code, Audio Visual Services Directive EU, BBC Diversity Policy, BBC Child Protection Policy, distributors/broadcasters production manual, European Working Time Directive; London and regional location codes of practice

Course of action: direct action, conference call, production meeting, email, Skype call, written confirmation of actions taken, minutes of meeting

2 Be able to check the compliance of the content of production material with regulations and codes of practice in the production industry

Implications of time and place of transmission: e.g. watershed, adult material, advertising content, product placement, target audience

Codes and rating systems: e.g. watershed, on-screen announcements, on-screen symbols, film ratings, BBFC; worldwide codes and ratings

Compliance issues: legal considerations, e.g. defamation, slander, libel, justification, fair comment, privilege, sub judice, contempt of court, differences in national laws, Official Secrets Act, Defence Advisory Notes (D notices); copyright (licences to use material, duration of copyright, in public domain, photocopying, internet, disclaimers, originality, plagiarism, intellectual integrity); royalty collection agencies, e.g. Performing Rights Society (PRS), Mechanical-Copyright Protection Society (MCPS), Authors' Licensing and Collecting Society (ALCS); on-screen credits; permissions, e.g. release forms, filming permissions, theatrical agents, specialist agencies, auditions, contracts, e.g. programme content, programme structure, production format, editorial guidelines, credits, ethical issues, regulation issues, offensive language

Ethical issues: e.g. treatment of sensitive topics (minorities, religious groups, victims, children and young persons, children in sex cases, victims of sexual assault, hospitals); privacy; intrusion; harassment; right of reply; using clandestine devices; undercover reporting; payments to criminals; chequebook journalism; talking to terrorists; Press Complaints Commission Editors' Code of Practice

Legal issues: race relations law; discrimination law; defamation law; contempt; copyright; Official Secrets Act

3 Be able to resolve non-compliance of the content of production material with regulations and codes of practice in the production industry

Referring issues of non-compliance of production material: e.g. face-to-face discussion with the Producer, production meeting, email to the Producer, minutes of meeting, details of actions taken to remedy non-compliance, report prepared to confirm actions have been taken to remedy non-compliance

Specialist advice: e.g. in-house legal team, Producers Alliance for Cinema and Television (PACT), Broadcasting Entertainment Cinematograph Theatre Union (BECTU)

Resolution: documentary evidence; sign-off documents; confirmation from production team

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of regulatory issues and codes of practice.

Learning outcome 1 focuses on understanding regulations and codes of practice in broadcast production. Learning outcome 2 focuses on the application of this knowledge when working on a broadcast production. Learning outcome 3 requires learners to resolve issues of non-compliance in broadcast production.

Delivery of learning outcome 1 should start with getting learners to research key information relating to regulations and codes of practice applicable to a broadcast production. Work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although this may not result in learners considering regulations or codes of practice in relation to an actual production, they would gain valuable skills for future work.

Assessment criterion 1.1 requires learners to explain key aspects of regulations relating to production content across the whole broadcast production sector. There should be an opportunity for teaching the concepts of regulations, but learners should also do individual research to find appropriate evidence.

For assessment criterion 1.2, learners need to explain key aspects of codes of practice relevant to production content across the whole broadcast production sector. There should be an opportunity for teaching the concepts of codes of practice, but learners must also do individual research to find appropriate evidence.

Assessment criterion 1.3 requires learners to justify the appropriate course of action to take to alert the Production Manager to issues of failure to comply with regulations and codes of practice. This would best be delivered in the workplace where learners could investigate the most appropriate course of action and how to go about it. Learners should be encouraged to develop a wide range of communication skills using a range of communication tools.

For learning outcome 2 learners need to check that the content of production materials complies with regulations and codes of practice. Work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although there may not be any compliance issues in an actual production, learners would gain valuable skills for future work.

Assessment criterion 2.1 requires learners to identify the implications of time and place of transmission on the content of production materials. The assessor should find appropriate examples of broadcast materials that enable learners to discuss production content – for example, material produced for children or material produced for an adult audience and shown after the watershed. Learners could then research the implications of time and place for content. Results of research could be fed back through a range of assessment activities.

Assessment criterion 2.2 requires learners to analyse content that may contravene codes and ratings system. The assessor should provide examples for discussion and learners can then do their own research and write a report.

For assessment criterion 2.3, learners need to develop effective skills in advising the Production Manager of any compliance issues with the content of production materials. They should build on the skills gained for assessment criterion 1.3. Learners need a realistic workplace activity or simulation to enable them to develop real skills in identifying potential problems and putting in place a course of action. The assessor must ensure that learners have the opportunity to present evidence in an appropriate manner, e.g. written report, presentation, evidence of communications or professional discussion.

Learning outcome 3 requires learners to resolve non-compliance of the content of production materials with regulations and codes of practice. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not witness non-compliance with regulations or codes of practice in an actual production, they would gain valuable skills for future work.

Assessment criterion 3.1 requires learners to refer issues of non-compliance of production material to the appropriate person. Learners need to understand who is appropriate and how to contact them. They should build on the skills developed in learning outcomes 1 and 2 in order to put this into practice. The assessor should provide a realistic scenario for learners to refer issues to the appropriate person.

Assessment criterion 3.2 requires learners to obtain specialist advice where there is any uncertainty about non-compliance.

Assessment criteria 3.3 and 3.4 require confirmation that issues of non-compliance have been resolved and appropriate actions taken. Once again, the assessor needs to provide a realistic scenario for learners to assess non-compliance and ensure it has been dealt with appropriately. Learners need to provide evidence that they have considered all the issues of non-compliance in order to ensure that public interaction with the production material is appropriate.

Learners will be assessed on the evidence presented for their role in a production activity. Appropriate evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on the role for a broadcast production and this will give them real skills in understanding compliance issues. Learners will have to undertake in-depth research into regulations and codes of practice in order to provide evidence for assessment.

Regulations and codes of practice are the focus of learning outcome 1.

Learners could begin the first stage of the assessment process, assessment criteria 1.1 and 1.2, by explaining key aspects of regulations and codes of practice. They could use a range of assessment tools that mirror the tools they would use in the workplace. Learners could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

For assessment criterion 1.3 learners need to justify an appropriate course of action to take to alert the Production Manager when materials fail to comply with regulations and codes of practice. Learners could work in pairs to present their justifications using their colleague as a critical friend.

Learners can provide evidence for assessment criterion 2.1 through a document with bullet points of the key implications of time and place of transmission on the content of production materials. Learners may decide to present their information as a presentation or blog that allows interaction with others. A small group discussion would provide an opportunity for each learner to demonstrate their understanding.

For assessment criterion 2.2, learners should analyse content that contravenes codes and ratings systems and produce a report, presentation or blog. It is essential that learners compare and contrast different scenarios that will inform their understanding of codes and ratings.

Assessment criterion 2.3 requires the learner to advise the Production Manager of any compliance issues and this should be in the form of a written or verbal report.

For learning outcome 3, learners have to resolve non-compliance of the content of production materials with regulations and codes of practice. This is best done in the workplace.

For assessment criterion 3.1, learners must liaise with an appropriate person. This could be a critical friend or an appropriate person in the workplace.

For assessment criterion 3.2, learners must obtain specialist advice so the assessor must provide an opportunity for this. Case studies could be used to give examples of where to find specialist advice.

For assessment criterion 3.3, learners need to confirm that non-compliance issues have been resolved. This could be through a report, presentation or professional discussion, identifying non-compliance issues and how they were resolved.

Finally, for assessment criterion 3.4, learners must confirm that action has been taken to enable public interaction with production materials.

For this unit, learners have to provide evidence of a broad range of knowledge and are likely to take some time to complete this work. Evidence might be from a range of different productions in a broadcast production environment. Learners must demonstrate an ability to undertake research, identify potential issues and then decide how to refer these issues to management. Some issues may well be contentious and/or sensitive.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all issues relating to compliance have been identified and resolved. You will work closely with the production team and advise the Production Manager of any issues and confirm that issues of non-compliance have been resolved. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the key issues of compliance?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	Checking compliance in a production	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Resolving non-compliance issues in a production	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Websites

www.bbc.co.uk/academy/production	College of production
www.bbc.co.uk/commissioning	BBC Commissioning
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.legislation.gov.uk	Legislation
www.ofcom.org.uk	Independent regulator and competition authority for the UK communication industries
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Unit 8:

Engaging Crew and Suppliers to Meet Broadcast Production Requirements

Unit reference number: **Y/505/6335**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **33**

Unit aim

The aim of this unit is for learners to select and review the suitability of crew and suppliers for a specific production.

Unit introduction

Crew and suppliers are an important part of a production. It is the job of the Production Co-ordinator to ensure crew and suppliers meet the requirements of the production by confirming their availability and suitability. They must also negotiate and produce contracts, check they have been signed by all relevant parties and monitor the performance of the crew and suppliers to ensure all contract terms are being met.

Learners will learn how to identify the necessary relevant experience and the crew required, in line with the production budget and schedule. Learners will cover basic contract law, along with relevant union or trade body agreements. They will develop understanding of health and safety legislation and legal requirements regarding insurance. In addition to crew, learners will be able to identify resource requirements and offer informed decisions about the choice of suppliers. They will also learn how to monitor and report on performance within the production.

This unit will require support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand health and safety requirements relating to contracting crew and suppliers to meet production requirements	1.1 Explain the health and safety requirements relating to contracting crew and suppliers to meet production requirements
2 Understand the legal and industry requirements relating to contracting crew and suppliers to meet production requirements	2.1 Explain the contract law implications that must be considered when contracting crew and suppliers to meet production requirements 2.2 Discuss the trade union and trade body agreements that must be considered when contracting crew and suppliers to meet production requirements 2.3 Explain the insurance implications that must be considered when contracting crew and suppliers to meet production requirements
3 Be able to select crew and suppliers to meet production requirements	3.1 Interview proposed crew members to confirm their availability and suitability for a production 3.2 Select crew members who can meet production requirements 3.3 Locate potential suppliers of facilities and technical services 3.4 Select suppliers who can meet production requirements

Learning outcomes	Assessment criteria
<p>4 Be able to manage the contracts of crew and suppliers to meet union, company, trade, legal and production requirements</p>	<p>4.1 Negotiate contracts within:</p> <ul style="list-style-type: none"> • Union and company guidelines • Trade agreements • Budgetary parameters <p>to meet production requirements</p> <p>4.2 Produce contracts which:</p> <ul style="list-style-type: none"> • Meet legal requirements • Include full and accurate details of duties and requirements <p>to meet production requirements</p> <p>4.3 Confirm that all contracts are signed by all relevant parties</p> <p>4.4 Monitor the performance of crew members and suppliers to check that contract terms are being met</p>
<p>5 Be able to comply with legal and regulatory requirements relating to crew and suppliers on productions</p>	<p>5.1 Establish whether crew members and suppliers have their own insurance</p> <p>5.2 Arrange insurance and certification as required, including cover for hazardous working</p> <p>5.3 Confirm that crew and suppliers are:</p> <ul style="list-style-type: none"> • Aware of health and safety requirements • Suitably qualified and certificated <p>5.4 Confirm that vehicle operators hold operating licenses and meet relevant regulatory requirements</p>

Unit content

1 Understand health and safety requirements relating to contracting crew and suppliers to meet production requirements

Health and safety: e.g. Control of Substances Hazardous to Health (COSHH), safe working practice; safety of personnel; safety of audience; safety of talent; Health and Safety at Work Act; BBC international health and safety policy; HSE Health and Safety in Audio Visual Production

2 Understand the legal and industry requirements relating to contracting crew and suppliers to meet production requirements

Legal requirements: contract law; insurances; Pay As You Earn (PAYE); National Insurance; public liability insurance; disability; Working Time Regulations

Industry requirements: trade union agreements; trade body agreements; Producers Alliance for Cinema and Television (PACT) Agreement; Freelance Agreements; expenses; working hours; working days; BBC self-employed individual and service company overarching terms and conditions; grievance policy; flexible working; appeals

3 Be able to select crew and suppliers to meet production requirements

Selecting crew: suitability for role; previous work; availability; references

Selecting suppliers: quality of product; cost of product; availability of product; delivery of product

4 Be able to manage the contracts of crew and suppliers to meet union, company, trade, legal and production requirements

Contracts: short term; freelance; single production; working hours directive; delivery times; confirmation of contracts

5 Be able to comply with legal and regulatory requirements relating to crew and suppliers on productions

Legal requirements: e.g. insurance certificate; invoices from suppliers; delivery notes; marked up production schedule; marked up script; notes from Producer; notes from production team

Regulatory requirements: Ofcom, Broadcasting Act, UK Code of Broadcast Advertising, Copyright, Designs and Patents Act, Gambling Act, Equality Act, Child Performer regulations

Essential guidance for tutors

Delivery

This unit will give learners the knowledge and understanding required to engage with crew and suppliers.

For learning outcome 1 learners need to research health and safety issues relating to contracting crew and suppliers for a broadcast production. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not be able to consider health and safety practice in an actual production, they would gain valuable skills for future work.

Assessment criterion 1.1 requires the learner to explain the health and safety requirements relating to contracting crew and suppliers to meet production requirements. Learners need a clear understanding of health and safety regulation across the broadcast production sector. As well as being taught key aspects of health and safety, learners must be given the opportunity to research individually to find appropriate evidence.

Learning outcome 2 requires learners to understand the legal and industry requirements relating to contracting crew and suppliers. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not contract crew or suppliers for an actual production, they would gain valuable skills for future work.

Assessment criterion 2.1 requires learners to explain the contract law implications that must be considered when contracting crew to meet production requirements. The assessor should find appropriate examples of contract law materials to prompt discussion. Learners should also be encouraged to undertake further research into the implications of contract law. Results of research could be fed back through a range of assessment activities.

Assessment criterion 2.2 requires learners to discuss the trade union and trade body agreements that must be considered when contracting crew and suppliers. The assessor should provide examples for discussion and encourage learners to do their own research.

For assessment criterion 2.3, learners need to explain the insurance implications to consider when contracting crew and suppliers. Learners should be given a realistic workplace activity or simulation that enables them to develop real skills in contracting crew and suppliers. Suitable evidence includes a written report, presentation, evidence of communications, or professional discussion.

Learning outcome 3 requires the learner to select crew and suppliers to meet production requirements. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not select crew or suppliers for an actual production, they would gain valuable skills for future work.

Assessment criterion 3.1 requires learners to interview proposed crew members to confirm their availability and suitability for a production. Learners need to understand who would be appropriate and how to contact them. They should build on the skills developed in learning outcomes 1 and 2 in order to put this into practice. The assessor should provide a realistic scenario for learners to undertake interviews using appropriate techniques and technology.

For assessment criterion 3.2, learners need to select crew members who can meet production requirements. They should record their decision making process in an appropriate way.

Assessment criteria 3.3 and 3.4 require learners to locate and select potential suppliers of facilities and technical services. The assessor needs to provide a realistic opportunity for learners to do so. Learners must provide evidence that they have considered a range of potential suppliers and that selection has been appropriate.

Learning outcome 4 requires learners to manage the contracts of crew and suppliers to meet union, company, trade, legal and production requirements. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not manage contracts for an actual production, they would gain valuable skills for future work.

Assessment criterion 4.1 requires learners to negotiate contracts relating to crew and suppliers to meet production requirements. They need to have a clear understanding of the management process across the broadcast production sector. As well as teaching the key aspects of contract management, tutors should give learners the opportunity to work individually to find appropriate evidence.

For assessment criterion 4.2, learners need to produce contracts to meet production requirements. They need to have a clear understanding of contracts across the whole broadcast production sector. There should be an opportunity for teaching the concepts of drawing up contracts and for the production of appropriate and valid contracts.

Assessment criteria 4.3 and 4.4 require learners to confirm that all contracts are signed by relevant parties and to monitor the performance of all parties to confirm that contract terms are adhered to. This would be best delivered in the workplace. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a production with their employer. Although learners may not be able to monitor performance in an actual production, they would gain valuable skills for future work.

For learning outcome 5, learners have to comply with legal and regulatory requirements relating to crew and suppliers on productions.

Assessment criterion 5.1 requires learners to establish whether crew and suppliers have appropriate insurance. They need to have a clear understanding of the types of insurance required for productions. There should be an opportunity for teaching the key aspects of insurance requirements, but the learner must also be able to research individually to find appropriate evidence.

Assessment criterion 5.2 requires learners to arrange appropriate insurance and certification, including cover for hazardous working. This would be best delivered in the workplace where learners could investigate the most appropriate types of insurance and certificates and how to put them in place.

For assessment criterion 5.3, learners must confirm that crew and suppliers are aware of health and safety requirements and are suitably qualified and certificated. This would be best delivered in the workplace where learners can communicate with crew and suppliers using the most appropriate communication tools.

Assessment criterion 5.4 requires learners to confirm that vehicle operators hold operating licences and meet relevant regulatory requirements. This would be best delivered in the workplace where learners can communicate with vehicle operators using the most appropriate communication tools.

Learners will be assessed on the evidence presented for their role in a production activity. Suitable evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on a production role that will provide them with real skills in contracting crew and suppliers. Learners need to do in-depth research into contracts, insurance and certificates and the management of these in order to provide evidence for assessment.

Health and safety and contracts are the focus of learning outcomes 1 and 2. For assessment criteria 1.1, 2.1, 2.2 and 2.3, learners need to explain the key aspects of health and safety, contracts, trade union and trade body agreements, and insurance for crew and suppliers. They could use a range of assessment tools that mirror the tools they would use in the workplace. Learners could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

Learning outcomes 3 and 4 focus on the selection and management of crew and suppliers. For assessment criteria 3.1, 3.2, 3.3 and 3.4, learners have to select crew and suppliers and then manage them for assessment criteria 4.1 to 4.4. This is best done in the workplace.

Learners can provide evidence for learning outcome 5 through a management plan that documents the process of confirming that crew and suppliers comply with legal and regulatory requirements. Learners may present their information in the form of a presentation or blog that allows interaction with others.

For this unit, learners need to provide evidence of a broad range of knowledge and so it is likely to take time to complete this work. Evidence might be from a range of different productions undertaken in a broadcast production environment.

Learners must be provided with an opportunity to present evidence for assessment in an appropriate manner. This may be through written reports, blogs, photographs, minutes of meetings, witness statements, observation records or a professional discussion. The work presented should be generated in the workplace unless the activity requires learners to undertake a simulated exercise.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work on the production of a documentary programme. The programme will be shot on location. Your role will be to work with the Production Co-ordinator to ensure the effective running of the production process. Your role will be to undertake the selection and contracting of crew and suppliers. You will ensure that relevant health and safety issues are identified and addressed.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the key health and safety requirements when contracting crew and suppliers?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	What key legal and industry requirements issues will you have to consider?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Select appropriate crew and suppliers	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Manage crew and suppliers	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 5	Ensuring compliance with legal and regulatory requirements	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Book

Gates R – *Production Management for Film and Video (3rd Edition)* (Focal Press, 1999) ISBN: 978 0 240 51553 3

Websites

www.bectu.org.uk/home	The media and entertainment union
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.pma.org.uk	Production Managers Association

Unit 9:

Co-ordinating Broadcast Production Resources

Unit reference number: **F/505/6328**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **28**

Unit aim

The aim of this unit is to enable learners to liaise with all departments to ascertain their resource needs and to agree priorities with senior personnel. Learners will need to make sure the production office runs in accordance with any guidelines or stipulations around a low impact environment.

Unit introduction

All Production Co-ordinators must be able to use their own initiative, have good communication skills and record information accurately. This is vital when co-ordinating broadcast production resources as learners will need to be able to liaise with other departments to confirm resources that will be required and source the resources while adhering to legal and organisational requirements, and taking budget and carbon footprint into consideration.

Learners will also need to maintain a filming log, recording any additional resources that are used and reporting any loss or damage to resources.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to agree resources to meet production needs in accordance with legal and organisational requirements	1.1 Describe legal and organisational requirements relating to obtaining production resources 1.2 Establish systems to enable efficient management of resources for a production 1.3 Collate information about the resources required by different departments at different stages of the production schedule 1.4 Confirm with all departments whether they require resources to be purchased and readily available for them on locations 1.5 Determine what resources are needed and which suppliers to use in line with legal and organisational requirements 1.6 Compare the prices of resources from alternative suppliers 1.7 Confirm with the relevant person that resource requirements are within budget limits 1.8 Order resources at the lowest price available for the quality required by a production
2 Be able to monitor and record the use of resources on a production	2.1 Maintain a filming log 2.2 Record any special additional resources used on a daily production report 2.3 Maintain loss and damage reports for resources
3 Be able to contribute to maintaining a low carbon footprint on a production	3.1 Evaluate ways of maintaining a low carbon footprint on a production 3.2 Advise the relevant person of ways to maintain a low carbon footprint on a production 3.3 Manage resources for a production in a way which maintains a low carbon footprint

Unit content

1 Be able to agree resources to meet production needs in accordance with legal and organisational requirements

Resources: type, e.g. personnel; equipment; locations; original materials, archive and library materials, photo-library materials, sound library materials, internet, assets, audio, script, animatics, graphics, interviews, costumes, properties, recorded music; sources; costs; clearances

Legal requirements: e.g. health and safety; Control of Substances Hazardous to Health (COSHH), safe working practice; safety of personnel; safety of audience; safety of talent; Health and Safety at Work Act; BBC international health and safety policy; HSE Health and Safety in Audio Visual Production; Copyright, Designs and Patents Act, EU Directives, amendments to the Copyright, Design and Patents Act, United States Digital Millennium Copyright Act

Management of resources: purchasing, legal and ethical requirements; comparing costs; production monitoring budget; ordering resources; confirming with production team

2 Be able to monitor and record the use of resources on a production

Monitor and record: filming log; production schedules, production diary; daily production report

Special additional resources: location, e.g. costumes, vehicles, lighting; pyrotechnics, arms, post production, e.g. Maya, VisGIF, Illustrator, After Effects, Protools

Loss and damage reports: electronic, written, verbal, email, production report

3 Be able to contribute to maintaining a low carbon footprint on a production

Low carbon footprint: Albert carbon calculator; Environment Agency; Environmental Protection Act; BBC Code of Practice; Broadcaster's editorial guidelines

Manage resource: maintaining a low carbon footprint; advising production staff on process for maintaining low carbon footprint; recording use of resources to maintain a low carbon footprint

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of the resource requirements of a broadcast production. This could be based on an actual broadcast production or a simulated activity.

Learning outcome 1 focuses on the learner agreeing the resources requirements for a real or simulated broadcast production. Learners will need to know legal and organisational requirements relating to obtaining production resources. They should develop systems to manage resources for a production and collate information about the resources required by different departments at different stages of production. Learners will have to produce careful records using appropriate resource management techniques. This may involve using appropriate software as well as manual systems. Learners will have to confirm the availability of resources and plan for purchase to make them available for location work. They need to determine the level of resource required and ensure that they consider the supplier to use in light of legal and organisational requirements. Learners must consider the price of resources and find the best deal for the supply of these resources. After confirming resources are within their budget, learners need to order them.

Learning outcome 2 deals with monitoring and recording the use of resources. It is essential that learners maintain a filming log and record any special additional resources used. They should also keep loss and damage reports for resources using appropriate reporting techniques.

Learning outcome 3 requires learners to help maintain a low carbon footprint on a production. They will be expected to evaluate ways in which they can maintain a low carbon footprint and advise the relevant personnel on how to do so. They will manage resources in such a way as to maintain a low carbon footprint.

This unit requires learners to provide evidence of a broad range of knowledge and is likely to take some time to complete. This work will require learners to undertake on the job training with the support of work colleagues.

Evidence could include:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where learners take on a role that will give them real skills in providing appropriate resources for a range of broadcast productions.

For assessment criterion 1.1, learners need to describe the legal and organisational requirements relating to obtaining production resources. They may need guidance on the type of resources required for a range of productions. As they are unlikely to be working on just one production, they should be introduced to a wide range of resources.

For assessment criterion 1.2, learners have to establish appropriate systems to enable their efficient management of production resources. They should be introduced to a wide range of systems, both software-based and manual. For assessment criterion 1.3, learners need to collate information about the resource requirements of different departments who may be at different stages of production. They may need support from colleagues for this.

Assessment criteria 1.4 and 1.5 require learners to confirm resource requirements for all departments on location and then to choose a supplier in line with legal and organisational requirements. Once again, learners may need support.

Assessment criteria 1.6, 1.7 and 1.8 require learners to compare prices of resources, to confirm that the resources can be obtained within the production budget and to order the resources. This is likely to be a difficult task for learners, especially if the production is dependent on them obtaining appropriate resources at the right price.

For assessment criteria 2.1, 2.2 and 2.3, learners need to maintain records of the use of resources. This will include maintaining loss and damage reports for the resources provided. Learners must complete appropriate software-based and manual records.

Assessment criteria 3.1, 3.2 and 3.3 require learners to evaluate ways of maintaining a low carbon footprint on a production, advise others how to do the same and manage resources in a way that minimises their carbon footprint.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all the resources required for the production have been identified and sourced. You will work closely with the production team to ascertain the resource requirements and timescales and advise the team of any issues regarding budget. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	Agree resources to meet production needs	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	Record and monitor the use of resources	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Maintain a low carbon footprint	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Websites

www.bafta.org/about/sustainability/introduction-to-albert,1979,BA.html	Albert Carbon Convertor
www.bbc.co.uk/academy/production	College of production
www.bbc.co.uk/commissioning	BBC Commissioning
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.gov.uk/government/organisations/environment-agency	Environmental Agency
www.legislation.gov.uk/ukpga/1990/43/contents	Environmental Protection Act 1990

Other

Broadcaster's Intranet, e.g. editorial guidelines/technical standards

Unit 10:

Controlling Broadcast Production Materials, Equipment and Supplies

Unit reference number: **R/505/6334**

QCF Level: **4**

Credit value: **6**

Guided learning hours: **33**

Unit aim

The aim of this unit is for learners to be able to demonstrate their competence in analysing resource requirements. Once the resource requirements have been identified, learners will be proactive in establishing and maintaining systems to record and monitor all resources, making adjustments and planning contingency where necessary. It is expected that learners will have a degree of autonomy in selecting suppliers and in doing so demonstrate clear, logical thinking.

Unit introduction

Strong analytical and problem-solving skills are essential when dealing with resources. It is important for the Production Co-ordinator to understand the organisational policies and legal requirements relating to controlling resources for productions. This knowledge will help when locating suppliers, obtaining tenders, gathering estimates and quotations, and then selecting the most appropriate suppliers for each of the production's resources.

Learners will also need good project management skills to ensure all relevant parties know their roles and responsibilities when moving and storing resources, any insurance cover has been obtained if it's needed and records are maintained.

This unit will require support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand organisational and legal requirements relating to controlling resources for productions	<ul style="list-style-type: none">1.1 Evaluate organisational requirements for maintaining records about resources on different types of production1.2 Explain organisational policies relating to controlling resources for productions1.3 Explain legal requirements relating to controlling resources for productions1.4 Explain how to access sources of information on legal requirements relating to dangerous and hazardous substances

Learning outcomes	Assessment criteria
<p>2 Be able to obtain resources to meet production needs</p>	<p>2.1 Analyse a production schedule to identify the resource requirements for each stage of a production</p> <p>2.2 Locate potential suppliers of resources</p> <p>2.3 Obtain tenders from potential suppliers for resources</p> <p>2.4 Gather estimates for resources from tenders from potential suppliers</p> <p>2.5 Gather quotations for resources from tenders from potential suppliers</p> <p>2.6 Compare the cost of tenders from potential suppliers, against the budget for a production</p> <p>2.7 Compare the quality of tenders, estimates and quotations from potential suppliers, against the requirements of a production</p> <p>2.8 Select the supplier that meets budget and production requirements</p> <p>2.9 Confirm details of all terms and conditions of supply</p> <p>2.10 Produce contracts which:</p> <ul style="list-style-type: none"> • Meet legal requirements • Include full and accurate details of a supplier's contribution <p>2.11 Take action to mitigate:</p> <ul style="list-style-type: none"> • Potential shortfalls in delivery • Potential delays in delivery • Discrepancies in stock levels

Learning outcomes	Assessment criteria
<p>3 Be able to comply with legal and regulatory requirements relating to controlling resources for productions</p>	<p>3.1 Confirm with all relevant parties the roles and responsibilities for moving resources for a production</p> <p>3.2 Agree with all relevant parties the roles and responsibilities for storing resources for a production</p> <p>3.3 Confirm that arrangements for storing resources for a production are:</p> <ul style="list-style-type: none"> • Safe and secure • Meet legal requirements relating to dangerous substances • Meet legal requirements relating to hazardous substance <p>3.4 Identify if there is a need for insurance cover for hazardous working and for vehicles appearing on camera</p> <p>3.5 Arrange insurance cover for hazardous working and vehicles, where necessary</p> <p>3.6 Implement procedures to enable resources to be returned safely after use on a production</p> <p>3.7 Confirm that all resources for a production are covered by adequate protection insurance, including any special insurance requirements</p> <p>3.8 Comply with local laws and regulations when using resources for a production</p>
<p>4 Be able to maintain records relating to controlling resources for productions</p>	<p>4.1 Record details of insurance cover</p> <p>4.2 Maintain a complete list of resources for a production</p> <p>4.3 Obtain reports for all lost and damaged resources</p>

Unit content

1 Understand organisational and legal requirements relating to controlling resources for productions

Controlling resources: type of production, e.g. drama, factual, sport, current affairs, outside broadcast, religious, children's television; type of resource required, e.g. talent, models, costumes, props, vehicles, arms

Legal requirements: e.g. safe working practice; safety of personnel; safety of audience; safety of talent; Health and Safety at Work Act; BBC international health and safety policy; HSE Health and Safety in Audio Visual Production; Copyright, Designs and Patents Act, EU Directives, amendments to the Copyright, Designs and Patents Act, United States Digital Millennium Copyright Act

Sources of information: e.g. from the internet, from BBC Guidelines documents, staff handbook, HSE Health and Safety in Audio Visual Production booklet

2 Be able to obtain resources to meet production needs

Analyse: production schedule, e.g. running order, call sheets, production dailies

Suppliers: locate potential suppliers; obtain tenders; gather estimates; compare costs; compare quality, select supplier in terms of cost and quality; confirm terms and conditions; produce contracts; contingency planning

3 Be able to comply with legal and regulatory requirements relating to controlling resources for productions

Controlling resources: movement of resources, e.g. from supplier to production, on set or location; storing resources, e.g. in safe storage, in a compound, in a studio; insurance cover, e.g. loss, damage; safe return, e.g. on time, in good condition, to correct storage, to supplier; local laws and regulations

4 Be able to maintain records relating to controlling resources for productions

Maintain records: recording details, e.g. insurance cover, storage details, initial report on quality of resources, photographic evidence of quality of resource; lost and damaged resources, e.g. photographic evidence, written reports, details of loss or damage

List of resources: e.g. insurance certificate; invoices from suppliers; delivery notes; marked up production schedule; marked up script; notes from Producer; notes from production team

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of organisational and legal requirements relating to the control of resources for productions, obtaining resources, complying with legal and regulatory requirements and maintaining accurate records.

Learning outcome 1 focuses on key information relating to the organisational and legal requirements when controlling resources for broadcast production. This will require the learner to research organisational issues such as the planning of resource availability for location or studio-based productions. They will have to consider legal issues such as the use of hazardous materials on location and in a studio, identification of products used in relation to product placement and the safety of resources for crew and talent. Learners also need to consider the organisational requirements for maintaining records as this will have a significant impact on appropriate resources being available at the right time and in the right place, and the legal aspects of using them.

The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer. Although learners may not generate resources, the understanding and knowledge gained will be vital when working on an actual production.

Assessment criterion 1.1 requires learners to evaluate, compare and contrast organisational requirements for maintaining records. This should be linked to assessment criteria 1.2 and 1.3 where learners have to explain policies and legal requirements as all these issues are interlinked. The use of case studies would provide learners with examples of how they should maintain records and keep careful note of any policies and legal issues. For assessment criterion 1.4 learners need to explain how to access sources of information, such as COSHH, on legal requirements relating to the use of dangerous and hazardous substances in broadcast productions. They could write a report to explain this.

Learning outcome 2 requires the learner to obtain resources to meet the needs of broadcast productions. They will build on their work for learning outcome 1 to undertake wide-ranging research into a range of issues related to obtaining resources. Learners need to be able to work on realistic work-based scenarios or actual broadcast productions in order to gain sufficient skills in obtaining suitable resources.

Assessment criterion 2.1 requires learners to analyse a production schedule to identify the resources required for each stage of a production. This may well be replicated across a range of productions providing learners with time-management skills.

Assessment criteria 2.2, 2.3, 2.4, 2.5, 2.6 and 2.7 require learners to begin the process of obtaining resources, from locating potential suppliers to comparing the cost and quality of tenders. For this, learners need to work on realistic work-based projects or actual broadcast productions.

For assessment criterion 2.8, learners need to select a supplier that meets budget and production requirements. For assessment criteria 2.9, 2.10 and 2.11, learners need to confirm final details of terms and conditions of supply, produce contracts and take action to mitigate issues in the supply of resources. Learners may not have the authority to sign off resource costs and issue contracts, but they could cover this in a simulation exercise based on their learning in the previous assessment criteria.

Learning outcome 3 requires learners to comply with legal and regulatory requirements relating to the control of resources for productions. It is essential that learners have an opportunity to put into practice their skills in obtaining resources and now managing issues such as storage of resources and insurance. Learners should be working in a work-based environment in order to produce appropriate evidence for assessment.

Assessment criteria 3.1, 3.2 and 3.3 require learners to agree with all relevant parties the process of moving and storing resources. This may well be replicated across a range of productions, enabling learners to demonstrate their skills in more than one production.

For assessment criteria 3.4 and 3.5, learners need to identify and arrange appropriate insurance cover. This will require them to research insurance issues and confirm that appropriate cover is in place. Once again, this must be in a work-based environment to ensure that learners can cover the assessment criteria fully.

Assessment criteria 3.6, 3.7 and 3.8 require learners to ensure that resources can be returned safely after use on a production, the resources are covered by insurance and that resources comply with local laws and regulations.

Learning outcome 4 requires learners to maintain records relating to the control of resources for productions.

Assessment criteria 4.1, 4.2 and 4.3 require learners to maintain records of insurance cover, resources for a production and reports on lost and damaged resources. This will require learners to be working in a broadcast production environment.

Learners will be assessed on the evidence presented for their role in a production activity. Evidence could include:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace, or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on the role for a broadcast production that will provide them with real skills in understanding and controlling resources. Learners should undertake in-depth research into resource providers, legal issues relating to dangerous and hazardous resources, insurances and logistics. Learners will need to maintain accurate records to ensure that all productions are able to work effectively and safely using the resources they have obtained. Learners will have to develop organisational skills as well as maintaining an on-going dialogue with the production personnel.

For assessment criterion 1.1, learners need to evaluate the organisational requirements for maintaining records about resources on different types of production. This may well be new to learners and they will need careful guidance on the control mechanisms that must be in place. It is unlikely that the learner will be working on just one production and so they should be introduced to a wide range of potential issues when controlling resources.

For assessment criteria 1.2 and 1.3, learners need to explain the organisational policies and legal requirements to enable their efficient management of production resources. They need to be introduced to a wide range of organisational and legal issues relating to resources for production. For assessment criterion 1.4, learners must be able to investigate sources of information on legal requirements relating to dangerous and hazardous substances that may be used in resources.

For assessment criterion 2.1, learners need to compare and contrast requirements in a production schedule. At this level, learners will be asking questions about the production schedule to ensure that they can control the resources required for productions. Assessment criteria 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10 and 2.11 provide an opportunity for learners to develop appropriate skills in locating and choosing resources while ensuring that the production is getting value for money. Learners need to investigate different suppliers, different contracts and tenders and confirm the availability of resources. Learners should prepare appropriate documentation to confirm that every aspect has been addressed. This must be undertaken in an appropriate work-based activity that provides a realistic opportunity for the learner to use their knowledge and skills in obtaining resources.

Assessment criteria 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7 and 3.8 are concerned with the learner being able to comply with legal and regulatory requirements related to controlling resources for productions. They need to communicate with relevant parties and confirm that all legal and regulatory requirements have been met. Once they have this knowledge, they will have to put it into practice on productions.

Assessment criteria 4.1, 4.2 and 4.3 require learners to keep accurate and detailed records of essential items, such as insurance, resources used and lost and damaged items. Learners should use appropriate documentation.

Learners should produce a variety of assessment materials, that might range from annotated work products to witness statements from colleagues confirming their understanding and use of resources. Learners also need to provide evidence of their research into legal and organisational issues as well as how they obtained and confirmed the compliance of the resources. Confirmation of understanding can be sourced from professional discussions between the learner and the assessor.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all the resources required for the production have been sourced and are under your control. You will work closely with the production team to ensure that the resource requirements and timescales are met and advise the team of any issues regarding insurances, damage to resources and the safe return of the resources. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the organisational and legal requirements for controlling resources	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	Obtaining resources	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Complying with legal and regulatory requirements	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Maintaining records	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Websites

www.bectu.org.uk/home	The media and entertainment union
www.hse.gov.uk	Health and Safety Executive
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Internal contracting systems within the production company

Unit 11:

Co-ordinating Broadcast Production Paperwork

Unit reference number: **F/505/6331**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **26**

Unit aim

The aim of this unit is to teach learners to create, maintain and update essential production paperwork. They will learn how to share up-to-date information, how to demonstrate clear communication skills and a high degree of discretion when dealing with sensitive and personal information.

Unit introduction

For a production to run safely and smoothly, production staff must handle information in an efficient and effective manner.

Learners need to demonstrate that they can collect information, verify its accuracy and currency as well as effectively communicate key parts of it to other parties involved in the production, whilst handling variables that change dynamically.

This unit will require some support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to collect information to be included in the support paperwork for productions from relevant parties	1.1 Analyse the requirements of a production including changes to previous schedules 1.2 Confirm what information is to be included in the support paperwork for a production 1.3 Liaise with relevant parties to confirm the format in which information is required 1.4 Gather information from relevant sources, to be included in support paperwork for a production
2 Be able to confirm the accuracy and currency of information on the progress of productions	2.1 Liaise with other parties to confirm that information obtained on the progress of productions is accurate and up to date 2.2 Confirm any changes to new support paperwork from earlier versions
3 Be able to distribute support paperwork relating to productions	3.1 Produce clear and accurate support paperwork which: <ul style="list-style-type: none">• Is in the required format• Includes all relevant information to meet the production requirements 3.2 Circulate support paperwork promptly to all relevant parties 3.3 Inform all relevant parties of any changes to support paperwork from earlier versions in a timely manner 3.4 Communicate to all relevant parties the requirements of: <ul style="list-style-type: none">• The production plan• Schedule• Scripts to enable them to take timely action

Learning outcomes	Assessment criteria
<p>4 Be able to handle ongoing information about the progress of productions</p>	<p>4.1 Maintain up to date information on the progress of a production</p> <p>4.2 Check production progress against plans and schedules on a regular basis</p> <p>4.3 Liaise closely with colleagues to acquire information on the progress of a shoot</p> <p>4.4 Compile relevant information for a call sheet</p> <p>4.5 Maintain the confidentiality of sensitive and personal information in broadcast production paperwork</p>

Unit content

1 Be able to collect information to be included in the support paperwork for productions from relevant parties

Collect information: types of production; schedules; scripts; call sheets; technical requisitions; camera sheets; Cast and Crew Lists; production reports; movement orders; weather reports; work permits; insurance paperwork; permissions to film; travel; vehicles; medical information and requirements; contact details; formats, e.g. electronic, paper-based

2 Be able to confirm the accuracy and currency of information on the progress of productions

Accuracy and currency of information: progress reports; tracking documentation, e.g. Gantt charts, sign-off sheets, versioning; document properties, e.g. date modified, author

3 Be able to distribute support paperwork relating to productions

Distributing paperwork: formats, e.g. collaborative information communication technologies, paper-based formats; methods, e.g. Cloud-based collaborative software; commenting; security considerations; deadlines and planning

4 Be able to handle ongoing information about the progress of productions

Handling information: information management systems; checklists; communication software, e.g. email, online calendars

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1, 2, 3 and 4 could be achieved using simulated or real-life case studies or real-life situations. An appropriate Production Manager or Line Producer could be invited to talk to learners about the key considerations when co-ordinating broadcast production paperwork, or respond to and answer learner questions. Learners should be required to prepare a range of pertinent questions in advance of such a talk.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

Learners must demonstrate ability for independent thinking and decision making as required. Learners should also be able to explain any processes behind the task undertaken and understand the impact of decisions made.

Evidence is likely to be strongly task related and could take a variety of forms, including learner statements with professional discussion, accurate and annotated work products to give context to a piece of work further demonstrating competence for the given task, for example call sheets, location movement orders, resources lists, progress reports, meeting notes, emails to crew showing the distribution of production paperwork, records of observations made by the assessor and witness statements from the Production Manager/Line Producer to show how the learner showed competence in independently creating production documentation.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to analyse the requirements of a production, including changes to previous schedules. Learners must also list the paperwork that will be needed, showing evidence of collaboration with colleagues to choose the format in which information is required. Finally, learners must procure the information necessary for the effective completion of support paperwork. Learners could present annotated work products to evidence this.

For learning outcomes 2, 3 and 4, learners could present annotated work products and logs as evidence that they have liaised with other parties to confirm information gathered is accurate and up to date and to confirm any changes to support paperwork have been made.

An email trail, or record management system could be used to show iteration of versions and inclusion of all parties in communications. Key documents could demonstrate the production of clear and accurate support paperwork. Witness statements from the Production Manager/Line Producer could demonstrate how the learner was able to distribute and maintain information during the production, liaising with appropriate colleagues as appropriate; this would also be a good opportunity for assessor observation.

For all learning outcomes, learners should draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Outside broadcast	You have been asked to co-ordinate the paperwork for an outside broadcast production that includes all the necessary considerations for the location of choice	Professional discussion Learner feedback statement Witness statement Work product with annotations as required
All	Overseas broadcast	You have been asked to co-ordinate the paperwork for an overseas broadcast production that includes all the necessary considerations for the location of choice	Professional discussion Learner feedback statement Witness statement Work product with annotations as required

Indicative resource materials

Websites

www.bectu.org.uk/home	The media and entertainment union
www.hse.gov.uk	Health and Safety Executive
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Internal paperwork systems within the production company

Unit 12:

Co-ordinating a Broadcast Production Budget

Unit reference number: **A/505/6327**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **32**

Unit aim

The aim of this unit is to teach learners the process of creating a production budget. In their role, learners will be expected to monitor aspects of the budget relating to expenses, so it is vital that they demonstrate a clear and consistent method in carrying out this task. Learners will learn how to use budget-monitoring software effectively and how to follow written procedures for the management of expenditure.

Unit introduction

Production budgets must be managed effectively to ensure that the business and artistic objectives of a production can be met.

In this unit, learners will collect information about the production and communicate all aspects of the budgeting process to key colleagues, while dynamically handling variations in the production's demand. Learners will need to demonstrate clear and consistent methods, be able to effectively use budget-monitoring software and follow procedures to manage expenditure.

This unit will require some support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to budgeting for broadcast productions	<ul style="list-style-type: none">1.1 Explain the importance of expenditure control on a budget1.2 Research the Production Co-ordinator role in the production budgeting process1.3 Evaluate the principles and systems for budget control in own organisation1.4 Identify who to provide budget reports to within own organisation1.5 Describe procedures for dealing with variations to production budgets1.6 Describe the budget stipulations of a production

Learning outcomes	Assessment criteria
<p>2 Be able to liaise with other parties about budgeting for broadcast productions</p>	<p>2.1 Identify the personnel that need to be briefed on systems that are used to control expenditure</p> <p>2.2 Brief personnel on systems used to control expenditure</p> <p>2.3 Confirm that personnel understand the budget monitoring information required</p> <p>2.4 Authorise expenditure within own area of control</p> <p>2.5 Liaise with other parties on expenditure that falls outside of own area of control to authorise required expenditure</p> <p>2.6 Record expenditure in line with organisational procedures</p> <p>2.7 Collate budget expenditure for the broadcast production</p> <p>2.8 Monitor spending on budget for the broadcast production, in line with organisational procedures</p> <p>2.9 Brief relevant parties on progress against budget in line with organisational procedures</p> <p>2.10 Justify the production expenditure when reporting to other parties</p>

Unit content

1 Understand key issues relating to budgeting for broadcast productions

Key issues: accountability; objectives, e.g. business, artistic; project needs; Production Co-ordinator; tendering; monitoring software, e.g. Movie Magic; contingencies; scope; timescales; visual representations; production roles and responsibilities; budget-control systems

2 Be able to liaise with other parties about budgeting for broadcast productions

Liaise about budgeting: key personnel; progress reports; tracking documentation e.g. Gantt charts, sign-off sheets, invoices, purchase orders; monitoring software, e.g. Movie Magic; recording methods and procedures

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1 and 2 could be achieved using simulated or real-life case studies, or real-life situations. An appropriate Production Manager or Line Producer could be invited to talk to learners about the key considerations when co-ordinating production budgets, or respond to and answer learners' questions.

Learners should be required to prepare a range of pertinent questions in advance of such a talk.

Assessment

This unit must be assessed in the workplace, or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

Learners must demonstrate ability for independent thinking and decision making as required. Learners should also be able to explain any processes behind the task undertaken and understand the impact of decisions made.

Evidence is likely to be strongly task related and could take a variety of forms, including learner statements with professional discussion, accurate and annotated work products to give context to a piece of work, further demonstrating competence for the given task, records of observations made by the assessor and witness statements from the Production Manager/Line Producer to show how the learner showed competence in independently co-ordinating a production budget.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners could present an analysis of a production's budget, demonstrating an understanding of the importance of expenditure control on the budget and the role of the Production Co-ordinator in the budgeting process. An evaluation should be presented of the principles and systems of budget control, with a justified conclusion. Learners should identify relevant parties to whom the budget is reportable and describe the stipulations of a budget, as well as how to deal with variations.

For learning outcome 2, learners could present annotated work products and logs to evidence that they have identified and briefed other parties, confirming they understand the information required.

An email trail or budget management system could be used to show authorisation of expenditure and communications relating to areas that fall outside learners' own control. Key documents could demonstrate the recording and collating of budget expenditure, as well as how the monitoring of spending is in line with organisational procedures. Witness statements from the Production Manager/Line Producer could be used to show how learners briefed relevant parties and to justify the production expenditure. This could also be done through the use of a report or annotated presentation. This would also be a good opportunity for assessor observation.

For all learning outcomes, learners should draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Outside broadcast	You have been asked to co-ordinate the production budget for an outside broadcast that includes all the necessary considerations for the location of choice	Professional discussion Learner feedback statement Witness statement Work product with annotations as required
All	Overseas broadcast	You have been asked to co-ordinate the production budget for an overseas broadcast production that includes all the necessary considerations for the location of choice	Professional discussion Learner feedback statement Witness statement Work product with annotations as required

Indicative resource materials

Websites

www.bectu.org.uk/home	The media and entertainment union
www.hse.gov.uk	Health and Safety Executive
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Internal paperwork systems within the production company

Unit 13:

Identifying and Negotiating Copyright Issues for a Broadcast Production

Unit reference number: **K/505/6338**

QCF Level: **4**

Credit value: **8**

Guided learning hours: **46**

Unit aim

The aim of this unit is for learners to show a good understanding of copyright and why it is so important to the broadcast industry (user and creator).

Unit introduction

Copyright plays an important part in all productions, therefore it is important for learners to understand the key issues relating to copyright and intellectual property, including how the different types of copyright apply to different types of material, how using materials in different countries and materials from different countries can affect copyright regulations and how copyright can affect the materials that are used in a production.

Learners will need to identify materials within a production that may be subject to copyright, assess how copyright regulations may affect those materials, and then confirm the rights, territories and clearances that are required by all parties involved in the distribution of the materials and the production itself.

Learners will develop good communication and negotiation skills. They will need to locate the original sources of materials, ensure the terms, use and cost of the copyright materials meet the production requirements, are within budget and are consistent with standard industry rates. They will also need to confirm that copyright clearances have been obtained and that payments for copyright clearances are within budget.

If original materials are difficult to obtain, learners will need to research alternative materials.

This unit will require support and on the job training from rights specialists, production co-ordination and editorial personnel.

Learning assessment requirements/evidence requirements

AC3.2 'Specialist sources' this involves working with experts such as rights groups or right executives.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to copyright and intellectual property	1.1 Explain how different types of copyright apply to different types of material 1.2 Analyse how using materials from different countries can affect copyright regulations 1.3 Analyse how using materials in different countries can affect copyright regulations 1.4 Evaluate copyright and intellectual property laws which apply to own organisation's productions 1.5 Research the copyright implications that affect materials that are used in a production
2 Be able to identify copyright issues prior to the start of production	2.1 Identify materials within a production which may be subject to copyright 2.2 Assess how copyright regulations may affect materials within a production 2.3 Confirm the: <ul style="list-style-type: none">• Rights• Territories• Clearances required by all relevant parties that are involved with the material for a production 2.4 Confirm the: <ul style="list-style-type: none">• Rights• Territories• Clearances required by all relevant parties that are involved with the distribution of the material for a production

Learning outcomes	Assessment criteria
<p>3 Be able to resolve copyright issues prior to the start of production</p>	<p>3.1 Locate the original sources of materials which may be subject to copyright within a production</p> <p>3.2 Obtain information and advice from specialist sources for materials that are subject to complex and unusual copyright regulations</p> <p>3.3 Confirm that the terms, use and cost of copyright materials:</p> <ul style="list-style-type: none"> • Meet production requirements • Are within budget • Are consistent with standard industry rates <p>3.4 Confirm that copyright clearances have been obtained</p> <p>3.5 Confirm that payments for copyright clearances are within budget</p> <p>3.6 Confirm that accurate records of copyright clearances are in place</p> <p>3.7 Research alternative materials where originals are difficult to obtain</p> <p>3.8 Recommend alternative materials where originals are difficult to obtain</p>

Unit content

1 Understand key issues relating to copyright and intellectual property

Different types of copyright: e.g. music; images, e.g. photographs, drawings, cartoons, paintings; archives, e.g. news reels, news, photographic

Worldwide: materials sourced from different countries; materials used in different countries

Copyright and intellectual property protection: infringement; registration; permissions; ownership, e.g. author, creator, employer, client; current legislation, e.g. Copyright, Designs and Patents Act, Copyright and Related Rights Regulations; EU Directives, amendments to the Copyright, Designs and Patents Act, United States Digital Millennium Copyright Act; Performing Rights Society (PRS) Music; Mechanical-Copyright Protection Society (MCPS); Authors' Licensing and Collecting Society (ALCS)

Copyright implications: principles; type of protection; what copyright protects, e.g. text, images, digital, literary, artistic, dramatic, musical; how copyright protection is obtained; ownership; cost; limits of copyright protection, e.g. how it is enforced, how it is licensed or sold, protection outside the UK

2 Be able to identify copyright issues prior to the start of production

Identify materials within a production: type, e.g. personnel; equipment; locations; original materials, archive and library materials, photo-library materials, sound library materials, internet, assets, audio, script, animatics, graphics, interviews, costumes, properties, recorded music; sources; costs; clearances

Assess copyright regulations: e.g. collective rights management; extended collective licensing; copyright transfer agreement; fair dealing; moral rights; performance rights; rights and territories

3 Be able to resolve copyright issues prior to the start of production

Resolve copyright issues: original sources of materials; complex and unusual copyright regulations; use and cost of copyright materials; copyright clearances; payments for copyright clearances; records of copyright clearances; alternative materials

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of copyright issues for a broadcast production.

Learning outcome 1 focuses on the key issues relating to copyright and intellectual property. Learners need to know different types of copyright, the effects of location on copyright and the implications of using copyright materials in a broadcast production. Learning outcome 2 focuses on applying this knowledge in order to identify copyright issues prior to the start of production. This leads to learning outcome 3 where learners have to resolve copyright issues before production starts. Learners need to investigate copyright in the UK and worldwide.

For assessment criterion 1.1, learners need to explain different types of copyright and this could be developed through case studies and the learner engaging in in-depth research. For assessment criteria 1.2 and 1.3 learners move on to analyse how copyright issues can differ from country to country. The assessor could provide case studies to demonstrate copyright issues worldwide both in the use of materials and in the distribution of work across the world. Assessment criteria 1.4 and 1.5 require learners to evaluate copyright and intellectual property laws in terms of their own organisation's productions. This will, of course, vary from organisation to organisation, so learners must be provided with their organisation's guidance documents. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer.

Learning outcome 2 requires learners to identify copyright issues prior to the start of a production. They need to access production documentation to clarify any copyright issues and their assessor or mentor should work through this with them. Assessment criteria 2.1 and 2.2 require learners to use their knowledge gained from learning outcome 1 to identify materials that might be subject to copyright and then to assess how regulations might affect materials within a production. It would be useful, at this point, to introduce learners to some case studies from previous productions. For assessment criteria 2.3 and 2.4, learners need to confirm with all relevant parties that the material they are using has the correct rights and clearances for production and distribution in the territories it will be shown.

Learners will need evidence of the confirmation and this may be written (emails, sign-off documents etc.) or verbal (notes of discussions or production meetings, Dictaphone recordings, recording of Skype discussions).

Learning outcome 3 requires learners to resolve copyright issues prior to the start of production. For assessment criteria 3.1 and 3.2 they need to locate original sources of materials and find specialist advice for material that might be subject to complex and unusual copyright regulations. Assessment criteria 3.3, 3.4, 3.5, 3.6, 3.7 and 3.8 ask the learner to put into practice their understanding and knowledge of copyright for a broadcast production. Once again, learners would benefit from reviewing case study materials from previous productions.

Learners will be assessed on the evidence presented for their role in a production activity. Evidence could include:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on the role for a broadcast production that will provide them with real skills in understanding copyright and intellectual property issues. Learners need to do in-depth research into copyright and intellectual property in order to provide evidence for assessment.

For assessment criterion 1.1, learners need to explain how different types of copyright apply to different types of material. This may be something new to learners and they will need guidance on what constitutes copyright and intellectual property. They should be introduced to a wide range of potential issues of copyright and intellectual property across a range of productions.

For assessment criteria 1.2 and 1.3, learners have to analyse (compare and contrast) the use of copyright materials from different countries and in different countries. Of course, they will have to undertake this work prior to the production process and the assessor should provide them with the necessary documentation to complete. Assessment criteria 1.4 and 1.5 require learners to evaluate how copyright and intellectual property laws affect their own organisations. The BBC will have one way of dealing with copyright issues and a commercial broadcaster might have a different approach. Learners could produce a report or presentation on this. They also have to research how copyright might affect materials that are to be used in a production. As evidence for this, they could produce a written report or a presentation.

For assessment criterion 2.1, learners need to identify materials that may be subject to copyright, using the understanding developed for learning outcome 1. For assessment criterion 2.2, they need to assess how copyright regulations may affect materials within a production. It is essential that they have a clear understanding of the content of a production and full access to the production plans. They should use appropriate documentation to record their decisions. For assessment criteria 2.3 and 2.4, learners need to confirm with all relevant parties that the materials are cleared for production and distribution. Learners should present a report that signs off these materials.

For assessment criteria 3.1 and 3.2, learners need to research original sources of materials and obtain information and advice from specialist sources on complex and unusual copyright regulations. Evidence could be in the form of a report. Evidence for 3.3, 3.4, 3.5, 3.6, 3.7 and 3.8 could be in the form of a report to the production team to confirm copyright clearances have been sought and obtained, records have been kept and research has been undertaken into alternative materials, where necessary.

Learners should produce a variety of assessment materials that might range from annotated work products to witness statements from colleagues confirming their understanding and use of copyright and intellectual property. Confirmation of understanding can be evidenced by professional discussions between the learner and the assessor.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to identify materials used in the production that require copyright clearance. You will work closely with the production team to ensure that copyright materials have been identified, the copyright owners have been found and agreements reached over the use of the materials before production starts. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the key issues of copyright and intellectual property?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	What copyright materials are planned for use in the production?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Resolving copyright issues	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Books

Dean P – *Production Management: Making Shows Happen – A Practical Guide* (The Crowood Press Ltd, 2002) ISBN: 978 1 861 26451 0

McCracken R, Gilbart M – *Buying and Clearing Rights: Print, Broadcast and Multimedia* (Chapman & Hall, 1995) ISBN: 978 1 857 13025 6

Patz D S – *Film Production Management 101: The Ultimate Guide for Film and Television Production Management and Co-ordination* (Michael Wiese Productions, 2002) ISBN: 978 0 941 18845 6

Websites

http://en.wikipedia.org/wiki/lawrence_Lessig	Lawrence Lessig
www.bbc.co.uk/academy/production	College of production
www.bbc.co.uk/commissioning	BBC Commissioning
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.legislation.gov.uk/ukpga/1988/48/contents	Copyright, Design and Patents Act 1988
www.ofcom.org.uk	Independent regulator and competition authority for the UK communication industries
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Broadcaster's Intranet

Unit 14:

Clearing Copyright Materials for a Broadcast Production

Unit reference number: **M/505/6339**

QCF Level: **4**

Credit value: **8**

Guided learning hours: **37**

Unit aim

The aim of this unit is for learners to gain the knowledge and skills for researching and contacting rights owners, and obtaining clearances as directed by the Producer. Learners will be able to: differentiate between types of material usage (for example, title music versus incidental music); confirm which territories need to be cleared for broadcasters and any co-funders; identify the extent of use, confirm related costs; carry out negative checks (ensuring that all script names are fictitious); and maintain accurate records of all agreements.

Unit introduction

Copyright plays an important part in all productions. Learners need to know the key issues relating to clearance of the copyright materials, including the effect of different types of copyright on different types of materials, the copyright and contractual requirements relating to the use of proprietary material from outside sources and the differences in clearances for title music and incidental music.

It is important for learners to develop good communication skills as they will be speaking to a number of internal and external people in order to gather the information they need. They should ensure the information they give is accurate, to the point and understood.

Learners will be able to confirm from the script, director and producer what materials need to be cleared and the context in which the materials are to be used. They will then research sources of copyright for the identified materials, liaise with copyright owners and licence holders, obtain their terms and conditions and acquire clearances and permissions for audio and visual material.

Good organisational skills are also important as learners will need to keep accurate records of clearances, contracts for clearances and negative checks.

This unit will require support and on the job training from rights executives, distribution outlets and production co-ordination/editorial personnel.

Learning assessment requirements/evidence requirements

AC1.3 Clearances including blanket agreement.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to clearance of the copyright materials	1.1 Analyse the effect different types of copyright has on different types of material 1.2 Explain the copyright and contractual requirements relating to the use of proprietary material from outside sources 1.3 Critically compare the differences in clearances for title music and incidental music
2 Be able to determine the clearances required for a production	2.1 Confirm what rights and territories need to be cleared for broadcasters and co-funders 2.2 Research how copyright materials affect the use of material for a production 2.3 Confirm from the script, director and producer: <ul style="list-style-type: none">• What materials need to be cleared• The context in which materials are to be used

Learning outcomes	Assessment criteria
<p>3 Be able to obtain clearances for copyright materials that are being used on a production</p>	<p>3.1 Research sources of copyright for the materials being used on a production</p> <p>3.2 Liaise with copyright owners and licence holders to obtain their terms and conditions</p> <p>3.3 Analyse the extent of use and related costs for copyright materials for a production</p> <p>3.4 Obtain information and advice from specialist sources for materials that are subject to complex and unusual copyright regulations</p> <p>3.5 Check all information relating to the music pieces required for a production</p> <p>3.6 Acquire clearances and permissions for audio and visual material as agreed with the producer</p> <p>3.7 Initiate negative checks on:</p> <ul style="list-style-type: none"> • Character names • Addresses • Professional Status • Business Names <p>3.8 Confirm clearances with the legal departments of other relevant parties</p>
<p>4 Be able to keep accurate records relating to the clearance of copyright materials</p>	<p>4.1 Confirm the records for copyright that need to be maintained</p> <p>4.2 Maintain accurate records of:</p> <ul style="list-style-type: none"> • Clearances • Contracts for clearances • Negative checks

Unit content

1 Understand key issues relating to clearance of the copyright materials

Different types of copyright: e.g. music; images e.g. photographs, drawings, cartoons, paintings; archives, e.g. news reels, news, photographic

Copyright and contractual requirements: e.g. infringement; registration; permissions; ownership, e.g. author, creator, employer, client; current legislation, e.g. Copyright, Designs and Patents Act, Copyright and Related Rights Regulations; EU Directives, amendments to the Copyright, Designs and Patents Act, United States Digital Millennium Copyright Act; Performing Rights Society (PRS) Music; Mechanical-Copyright Protection Society (MCPS); Authors' Licensing and Collecting Society (ALCS); clearances for title music and incidental music

2 Be able to determine the clearances required for a production

Clearances required for a production: rights and territories; the affect of copyright

3 Be able to obtain clearances for copyright materials that are being used on a production

Obtain clearances: sources of copyright; copyright owners and licence holders; related costs for copyright materials; complex and unusual copyright regulations; clearances and permissions for audio and visual material; negative checks; legal departments of other relevant parties

4 Be able to keep accurate records relating to the clearance of copyright materials

Keeping records: accurate records of copyright licences; records of licence holders; records of payment for copyright; clearances; negative checks

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding of copyright clearance issues for a broadcast production.

Learning outcome 1 focuses on the key issues relating to clearance of copyright materials. Learning outcome 2 focuses on the application of this knowledge to determine the copyright clearance required for a production. This leads to learning outcome 3 where learners have to obtain copyright clearances for a production and keeping accurate records relating to clearance of copyright materials for learning outcome 4.

This unit requires learners to actively engage in copyright clearance for a production. They could review case studies of copyright clearances on past productions and then deal with copyright clearance on a production.

For assessment criterion 1.1, learners need to analyse the effect of different types of copyright on different types of material and this could be developed through case studies and in-depth research. For assessment criteria 1.2 and 1.3, learners move on to explain the copyright and contractual requirements when using proprietary materials from outside sources and to critically compare the differences in clearances for title music and incidental music.

The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer.

Learning outcome 2 requires the learner to be able to determine the clearances required for a production. They will need access to production documentation and their assessor or mentor should work through this with them. For assessment criterion 2.1, learners have to use their knowledge gained from learning outcome 1 to confirm which rights and territories need to be cleared for broadcasters and co-funders. For assessment criterion 2.2, they need to undertake research into the effect that copyright might have on the use of materials in a production.

Assessment criterion 2.3 requires learners to confirm from the script, director and producer the materials that need to be cleared for copyright and the context in which the materials are to be used. For this learners will need access to the production materials and to personnel. Learners should be working on a real broadcast production where they have the opportunity to use real materials rather than a simulated exercise.

Learning outcome 3 requires the learner to obtain clearances for copyright materials to be used in a production. For assessment criteria 3.1 and 3.2, learners need to locate sources of copyright and to liaise with copyright owners and licence holders in order to determine their terms and conditions. Methods of dealing with copyright will vary depending on where the learner is working. For assessment criteria 3.3, 3.4, 3.5, 3.6, 3.7 and 3.8, learners will put their understanding and knowledge into practice to obtain and confirm clearances for a production. They would benefit from reviewing case study materials from previous productions before working on a real production.

Learning outcome 4 requires learners to keep accurate records of undertaking copyright clearance on a production.

Learners will be assessed on the evidence presented for their role in a production activity. Suitable evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on a broadcast production role that will provide them with real skills in copyright clearance.

For assessment criterion 1.1 learners need to analyse different types of copyright and their effect on different types of production material. This may well be something new to learners and they will need careful guidance on what constitutes copyright in terms of music and visual materials. Learners may be working on more than one production and so should be introduced to potential issues of copyright clearance across a range of productions.

For assessment criteria 1.2 and 1.3, learners have to explain and critically compare the use of copyright materials from outside sources and how using copyright music might be for a title sequence or incidental music and the issues that this might raise for copyright clearance. Learners must undertake this work prior to the production process and the assessor should provide them with the necessary documentation to complete.

Assessment criteria 2.1 and 2.2 require learners to confirm the rights and territories that need to be cleared and to research how copyright materials can affect the use of materials in a production. A range of case studies would be useful here to provide learners with insight into copyright issues. For assessment criterion 2.3, learners need to identify the copyright issues from the script or discussions with the director or producer. These discussions should be recorded in some way.

Assessment criteria 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7 and 3.8 require learners to put into place copyright clearances using the understanding and knowledge gained in learning outcomes 1 and 2. They must undertake initial research into sources of copyright and then liaise with copyright holders and confirm the use of copyright materials, taking into account costs as agreed with the producer. It is essential that learners have a clear understanding of the content of a production and the copyright clearance issues that might occur. They should have full access to the production plans to ensure that any materials are not affected by copyright.

For assessment criteria 4.1 and 4.2, learners must use appropriate documentation to record the clearance of copyright materials.

Learners should produce a variety of assessment materials that might range from annotated work products to witness statements from colleagues confirming their understanding and use of copyright clearance techniques. Learners should produce evidence of their research into key issues as well as how they obtained and confirmed copyright clearance. Confirmation of understanding can be sourced from professional discussions between the learner and the assessor.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all the materials used in the production are cleared for copyright. You will work closely with the production team to ensure that copyright materials have been identified, the copyright owners have been found and agreements reached over the use of the materials before production starts. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	The key issues in clearance of copyright material	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	What clearances do I need?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	How to obtain copyright clearances	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Keeping accurate records	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Books

Dean P – *Production Management: Making Shows Happen – A Practical Guide* (The Crowood Press Ltd, 2002) ISBN: 978 1 861 26451 0

McCracken R, Gilbart M – *Buying and Clearing Rights: Print, Broadcast and Multimedia* (Chapman & Hall, 1995) ISBN: 978 1 857 13025 6

Patz D S – *Film Production Management 101: The Ultimate Guide for Film and Television Production Management and Co-ordination* (Michael Wiese Productions, 2002) ISBN: 978 0 941 18845 6

Websites

www.bbc.co.uk/academy/production	College of production
www.bbc.co.uk/commissioning	BBC Commissioning
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.legislation.gov.uk/ukpga/1988/48/contents	Copyright, Design and Patents Act 1988
www.ofcom.org.uk	Independent regulator and competition authority for the UK communication industries
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Local blanket agreements e.g. Performing Right Society for Music, Equity, Writers Guild
Broadcaster's Intranet

Unit 15:

Obtaining Archive Material for Broadcast Productions

Unit reference number: **L/505/6333**

QCF Level: **4**

Credit value: **9**

Guided learning hours: **53**

Unit aim

The aim of this unit is to enable learners to select and source archive footage, still pictures and audio material for productions, meeting time, cost and legal limits and arranging for supply in a compatible format.

Unit introduction

Archive footage is often used on productions; therefore, learners will need to know about legal and ethical considerations and editorial guidelines that relate to archive materials. They will gain an understanding of how using archive materials from different countries and in different countries can affect copyright regulations and how to secure licences and permissions for using archive material for productions.

Learners will research the type of archive material needed and the constraints it is needed within, locate it and then liaise with potential sources in order to establish its availability.

If the archive material does not meet requirements, learners will be able to advise on alternatives and agree with decision makers the use of the alternative. They will confirm the format and establish cost, limitations, copyright and other legal constraints in order to gain the correct permissions to use the archive material on a production. Learners will agree charges with suppliers, order the final selection of archive material in the correct format and agree secure and prompt delivery. They will also keep accurate records of the movements and copyright details of archive material and credit sources.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand legal issues, ethical considerations and guidelines relating to archive materials for productions	<ul style="list-style-type: none">1.1 Explain the legal considerations affecting the use of archive material in productions1.2 Explain the ethical considerations affecting the use of archive material in productions1.3 Describe editorial guidelines relating to the use of archive material in productions1.4 Analyse how different types of copyright apply to different types of material1.5 Analyse how using materials from different countries can affect copyright regulations1.6 Analyse how using materials in different countries can affect copyright regulations1.7 Describe the terms and conditions that need to be covered to secure licences and permissions for using archive materials for productions1.8 Evaluate the importance of classifying and recording the movement of archive material

Learning outcomes	Assessment criteria
<p>2 Be able to identify and source the archive materials needed to meet production requirements</p>	<p>2.1 Analyse what archive material is needed for a production</p> <p>2.2 Assess the use of archive material against alternative means of meeting a production brief</p> <p>2.3 Research the type of archive material needed to meet the production brief within the constraints of</p> <ul style="list-style-type: none"> • Time • Format • Budget • Legal requirements <p>2.4 Locate potential sources of archive material needed for a production</p> <p>2.5 Liaise with potential sources to establish the availability of archive material needed for a production</p>
<p>3 Be able to agree the archive materials needed to meet production requirements</p>	<p>3.1 Advise on realistic alternative materials when the types of archive material needed are not available</p> <p>3.2 Agree alternative materials with decision makers</p> <p>3.3 Select archive material which</p> <ul style="list-style-type: none"> • Meets the needs of a production • Is within time • Is within budget constraints <p>3.4 Provide opportunities for all relevant production personnel to evaluate own selection of archive material for a production</p> <p>3.5 Agree the final selection of archive material for a production</p>

Learning outcomes	Assessment criteria
<p>4 Be able to make arrangements for archive material to be included in productions</p>	<p>4.1 Confirm the format of archive material to be obtained to meet the needs of a production</p> <p>4.2 Establish</p> <ul style="list-style-type: none"> • Costs • Limitations • Copyright and other legal constraints <p>on the use of archive material in a production</p> <p>4.3 Obtain permission to use archive material in a production</p> <p>4.4 Agree all charges for archive material with suppliers</p> <p>4.5 Order the final selection of archive material in the correct technical format to meet production deadlines</p> <p>4.6 Arrange for secure and prompt delivery of transferred archive material to the edit suite for a production</p> <p>4.7 Resolve problems relating to archive materials in discussion with operators and decision makers</p>
<p>5 Be able to meet reporting and record keeping requirements relating to archive materials for productions</p>	<p>5.1 Confirm licensing agreements for all archive materials</p> <p>5.2 Inform decision makers of</p> <ul style="list-style-type: none"> • Costs • Limitations • Legal constraints <p>on selected archive materials</p> <p>5.3 Maintain accurate records of the movement and copyright details of archive materials</p> <p>5.4 Credit sources of archive materials in line with editorial policy</p> <p>5.5 Prepare supporting documentation with full and accurate details of archive materials to be transferred</p>

Unit content

1 Understand legal issues, ethical considerations and guidelines relating to archive materials for productions

Archive materials: legal considerations e.g. copyright, licences; restricted use; territories and rights; ethical considerations, e.g. race, gender; editorial guidelines; materials from different countries; using materials in different countries; terms and conditions; classifying and recording

2 Be able to identify and source the archive materials needed to meet production requirements

Production requirements: archive material needed for a production, e.g. film, video, audio, music, interviews, photographs; alternative means of meeting a production brief; time; format; budget; legal requirements, e.g. copyright, licences, restricted use; territories and rights; potential sources of archive material, e.g. libraries, internal sources, public, archives

3 Be able to agree the archive materials needed to meet production requirements

Agreeing archive materials: realistic alternative materials, e.g. remade, prepared for the project, simulated, look a like; rerecorded

Selection of archive material: e.g. meets the needs of the production; available in time, meets budget requirements

4 Be able to make arrangements for archive material to be included in productions

Including archive materials: format of archive material, e.g. video, audio, music, interviews, photographs; costs; limitations of use; copyright issues; legal constraints; obtaining permission; agreeing all charges; correct technical format e.g. frame rate, film size (16mm, 8mm, 35mm), pixel size, music format (CD, Moving Picture Experts Group (MPEG), record), transferred archive material, e.g. at the correct frame rate, at the right file size

5 Be able to meet reporting and record keeping requirements relating to archive materials for productions

Licensing agreements: confirmed with archive holders, cleared for copyright; cleared for titles and credits, cleared for incidental or title music; costs as agreed with production team; limitations, e.g. in terms of use in UK, use worldwide; legal constraints

Essential guidance for tutors

Delivery

This unit will give learners the knowledge and understanding required to obtain archive materials for broadcast productions.

Learning outcome 1 focuses on legal issues, ethical considerations and guidelines relating to archive materials. Assessment criteria 1.1 requires learners to explain the legal and ethical considerations that affect the use of archive materials.

Learners must undertake effective research into these issues in order to inform their understanding. For assessment criterion 1.3, learners need to describe editorial guidelines relating to the use of archive materials and should research guidelines relevant to their organisation. Assessment criteria 1.4, 1.5 and 1.6 require learners to analyse (compare and contrast) copyright issues relating to the use of archive materials. Assessment criterion 1.7 requires learners to describe the terms and conditions needed to secure licences for using archive materials. Finally, assessment criterion 1.8 requires learners to evaluate why it is important to classify and record the movement of archive materials. Learners must be given the opportunity to review examples of documentation from other productions where archive material has been used.

Learning outcome 2 requires learners to be able to identify and source archive materials to be used in a production. Learners need to use their understanding from learning outcome 1 to put this into practice. They need to be able to work on a realistic production that is using archive material in order to produce their own assessment materials. For assessment criteria 2.1, 2.2, 2.3, 2.4 and 2.5, learners must analyse what archive material is needed, consider alternatives, undertake research to find archive materials, locate suppliers and liaise with them to establish the availability of their archive materials. This should be seen as a seamless activity that provides learners with a realistic opportunity to source archive materials.

Learning outcome 3 requires learners to agree the archive materials needed for a production. For assessment criteria 3.1 and 3.2 learners should undertake research in order to have an in-depth understanding of alternatives to the required archive materials. They need to be proactive in finding solutions to problems. For assessment criteria 3.3, 3.4 and 3.5, learners need to select archive material and provide opportunities for the production staff to evaluate their selection in order to agree the final selection of archive materials.

Learning outcome 4 gives learners an opportunity to make arrangements for archive materials to be included in productions. For assessment criteria 4.1, 4.2, 4.3, 4.4, 4.5, 4.6 and 4.7, learners need to confirm formats, establish costs and copyright issues, obtain permissions, agree charges, order materials, arrange for their delivery and resolve any problems with operators and decision makers. All of this needs to be undertaken in a work-based environment where the learner has the autonomy to undertake this work for a realistic production.

Learning outcome 5 requires learners to keep accurate records. For assessment criteria 5.1, 5.2, 5.3, 5.4 and 5.5, they need to confirm licensing arrangements, keep personnel informed on the progress of obtaining and using archive materials, prepare documentation to support this process and credit sources.

Learners will be assessed on the evidence presented for their role in a production activity. Appropriate evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research and ideas. However, this could be a work-based activity where the learner takes on a role for a broadcast production that will provide them with real skills in using archive materials. Learners will have to undertake in-depth research into legal issues, ethical considerations and guidelines for the use of archive materials in order to provide evidence for assessment of learning outcome 1.

For learning outcome 2, learners should provide evidence of their identification of archive materials required for a production. This will require them to investigate the needs of the production by reading the script or production schedule or discussing this with the producer or director. They should keep notes of all discussions or research work. Learners should then source appropriate archive materials, carefully documenting where they have conducted research, how they found the information and any other relevant information.

Learning outcome 3 requires learners to agree the archive materials required for a production. This will involve learners in discussions with relevant personnel on realistic alternatives to archive materials where these are not available. They will agree alternative materials and select appropriate archive materials. Again, the learner needs to keep accurate documentation on this process to provide evidence for assessment.

Learning outcome 4 requires learners to make arrangements for archive materials to be included in productions. They need to confirm the format of the materials, establish costs and other constraints, obtain permissions and so on. They must keep accurate records of this process in order to provide evidence for assessment.

Learning outcome 5 requires learners to meet reporting and record keeping requirements and as such they must produce evidence that they have confirmed licensing agreements, kept decisions makers informed, maintained accurate records, credited sources and prepared supporting documentation. All of this work must be carefully documented and stored for assessment.

Learners should produce a variety of assessment materials that might range from annotated work products to witness statements from colleagues. Confirmation of understanding can be sourced from professional discussions between the learner and the assessor.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all the archive materials required for the production have been identified and sourced. You will work closely with the production team to ensure that all archive materials have been transferred correctly and that the production team understand the limitations for use of this material. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What legal issues, ethical considerations and guidelines apply to archive material?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	How to identify and sources archive materials	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Agree on archive materials required for a production	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Arrange for archive materials to be included in a production	Questions Witness statements Professional discussion Reports Records of meetings Email

Criteria covered	Assignment title	Assessment method
Learning Outcome 5	Keep accurate records	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Websites

www.bbc.co.uk/academy/production	College of production
www.bbc.co.uk/commissioning	BBC Commissioning
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Relevant industry archive library websites, e.g. British Film Institute, Movietone,

NFTA, Imperial War Museum

Broadcaster's Intranet (Editorial Guidelines/Technical Standards)

Unit 16: Co-ordinating Pre-production Activities on Television Productions

Unit reference number: **J/505/6332**

QCF Level: **4**

Credit value: **8**

Guided learning hours: **25**

Unit aim

The aim of this unit is to enable learners to co-ordinate the set-up and planning of a production. They will learn to confidently anticipate production office needs in terms of resources. With the support of senior production personnel, learners will be able to determine any requirements for the shoot, specifically foreign filming and permits to work with children. Learners are expected to be involved in a full range of tasks required in pre-production and will learn how to demonstrate independent thinking.

Unit introduction

The production office is an important department in any production. Learners will need to know the importance of maintaining accurate contact details and information on cast and crew members and the implications if these details are incorrect.

Learners will research what is needed in a production office, establish its location and equip it ready for the production. Good co-ordination skills are essential to ensure all requirements have been considered before filming and all departments have been consulted to check resources are correct and in place.

Learners will need to plan and supervise all pre-production activities, including arranging rehearsal schedules and production meetings. They will need to identify factors that may affect the timetabling of the pre-production activities and implement contingency plans as required. They will also be responsible for maintaining accurate records and establishing storage systems for records and documentation of all cast and crew.

This unit will require support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

AC7.3 'Details' include personal information e.g. name, contact details, address etc. There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the implications of contact details and information about cast and crew being incorrect	1.1 Explain the implications of contact details about cast and crew members being incorrect 1.2 Explain the implications of information about cast and crew members being incorrect
2 Be able to set up a production office	2.1 Research what is needed in a production office 2.2 Establish the production office on location 2.3 Equip a production office
3 Be able to put in place resources to meet production needs	3.1 Research what special resource requirements there are for unit filming 3.2 Research any special requirements that are needed for foreign filming 3.3 Arrange for resources to be in place 3.4 Liaise with other departments to confirm that all resources are in place to match schedule requirements for unit location

Learning outcomes	Assessment criteria
4 Be able to plan and supervise pre-production activities on productions	<p>4.1 Arrange the appropriate</p> <ul style="list-style-type: none"> • Rehearsal schedule • Fitting schedule • Tutoring • Production meeting • Technical recess <p>to meet the production requirements</p> <p>4.2 Evaluate factors that may affect the timetabling of pre-production activities</p> <p>4.3 Devise contingency plans for pre-production activities</p> <p>4.4 Oversee the implementation of pre-production activities</p> <p>4.5 Implement contingency plans for pre-production activities, as required</p>
5 Be able to comply with legal and regulatory requirements relating to children working on productions	<p>5.1 Describe licensing laws governing child working permits</p> <p>5.2 Research the bodies and timescales involved in processing child working permits</p> <p>5.3 Negotiate with education authorities, agents and production office to obtain child licences</p> <p>5.4 Arrange court appearances to confirm responsibility for minors</p> <p>5.5 Identify chaperones for child workers</p> <p>5.6 Identify tutors for child workers</p>
6 Be able to prepare for the shoot on productions	<p>6.1 Review the accuracy of schedules against casting advice notes</p> <p>6.2 Select suitable background contributors</p> <p>6.3 Confirm that all cast and crew members have the required UK work permits</p> <p>6.4 Distribute extras' breakdowns and costume fittings to the relevant departments</p> <p>6.5 Communicate changes to scheduled activities to all relevant parties</p> <p>6.6 Confirm that details of all call sheets have been communicated to all relevant departments</p>

Learning outcomes	Assessment criteria
<p>7 Be able to maintain records relating to pre-production activities on productions</p>	<p>7.1 Establish a storage system for all required documentation for cast and crew</p> <p>7.2 Store all required documentation for cast and crew securely</p> <p>7.3 Maintain accurate records of the details of cast and crew</p>

Unit content

1 Understand the implications of contact details and information about cast and crew being incorrect

Contact details and information: telephone numbers e.g. mobile, home, hotel; email addresses; agents; personal information e.g. medical, dietary, size, fitting; skills, e.g. driving, riding, fighting; crew skills, e.g. camera, sound, lighting; multi skills

2 Be able to set up a production office

Production office: location; accessibility; resources, e.g. communication equipment, computers; personnel

3 Be able to put in place resources to meet production needs

Resources for productions: personnel, e.g. cast, crew, specialists; wardrobe, makeup, transport, security, admin; special resources for foreign filming, e.g. insurance, ATA Carnet, passports, visas, letter of confirmation from employer; shipping, e.g. by road, by rail, by air, by sea

4 Be able to plan and supervise pre-production activities on productions

Pre-production activities: rehearsal schedule; fitting schedule; tutoring; production meetings; location recce; timetabling; contingency planning; managing contingency; managing time

5 Be able to comply with legal and regulatory requirements relating to children working on productions

Legal requirements: Child Licence; local authorities; working hours; breaks; chaperone; tutoring

Regulatory requirements: Child Protection Policy; Child Protection Code of Conduct; Licensing Children in Productions; consent letter; consent form; risk assessment

6 Be able to prepare for the shoot on productions

Preparing for the shoot: schedules; casting advice notes; selecting background contributors; work permits; costume fittings; call sheets

7 Be able to maintain records relating to pre-production activities on productions

Maintaining records: storage systems e.g. hard copy, electronic; digital; social networks; updating as required; recording details of cast and crew

Essential guidance for tutors

Delivery

This unit will give learners the knowledge and understanding required to co-ordinate pre-production activities on productions.

For learning outcome 1 learners need to know what contact information and details they require for cast and crew and what might happen if the contact details are incorrect. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a broadcast production with their employer.

Assessment criterion 1.1 requires learners to explain the implications of not having accurate contact details of cast and crew and how to maintain contact details using appropriate systems. There should be an opportunity for teaching the ways in which contact details can be maintained but learners must also research individually to find appropriate approaches.

Assessment criterion 1.2 requires learners to explain the implications of incorrect information being recorded, such as cast and crew being in the wrong place and at the wrong time.

Learning outcome 2 requires learners to set up a production office. They will need to research the requirements of a production office, establish an office on location and equip it. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to set up an office with their employer.

For assessment criteria 2.1, 2.2 and 2.3 requires learners to setup a production office for a location. They need to research and identify the needs of a production office and then establish the production office on location. They will then need to equip the production office on location. The assessor should find appropriate examples of the requirements of a production office. Learners should also be encouraged to do their own research, with results of research fed back through a range of assessment activities. Learners can then use this research to set up and equip their own production office.

Learning outcome 3 requires learners to put in place resources to meet production needs. This will build on their work for learning outcomes 1 and 2. Assessment criteria 3.1, 3.2, 3.3 and 3.4 require learners to undertake research into special resources needed for unit and filming and requirements for foreign location filming. They will use this research to put these resources in place and to confirm with other departments that this has happened. It is essential for learners to have practical experience of finding and sourcing special requirements as well as knowing the details of visas, passports and carnets, especially in countries where location filming can be difficult. The assessor should provide a realistic scenario in which learners can put resources in place.

Learning outcome 4 requires learners to plan and supervise pre-production activities on productions. For assessment criteria 4.1, 4.2, 4.3, 4.4 and 4.5, they need to make appropriate arrangements for schedules and production meetings, evaluate factors that may affect the schedule, oversee pre-production activities, develop contingency plans, and implement them, as required.

For learning outcome 5 learners have to comply with legal and regulatory requirements relating to children working on productions. They need to understand licensing laws governing child working permits through research into bodies and timescales involved in processing child working permits. Appropriate court appearances and identification of appropriate chaperones and tutors will be required. They should build on the skills developed for learning outcomes 1, 2 and 3 in order to put this into practice. The assessor should provide a realistic scenario in which the learner is provided with the opportunity to put legal and regulatory requirements in place.

For learning outcome 6 learners need to prepare for the shoot. To cover the assessment criteria, they will review the accuracy of schedules against casting advice notes and select appropriate background contributors. They must also confirm that all cast and crew have the required work permits when filming in the UK. It will be the learner's responsibility to distribute details of the extras to relevant departments. They will manage the communication of relevant changes to scheduled activities to all departments and parties to ensure that the location shoot can proceed. They will confirm details through the use of call sheets and will ensure that all departments have received them. Learners will have to develop appropriate communication skills when working in this role in the production office. Once again, it will be essential for learners to work in a realistic production office environment.

Learning outcome 7 requires learners to maintain records of the pre-production activities. To cover the assessment criteria, they need to establish a document storage system using appropriate techniques. This may well be paper based or using digital technology. They must ensure all documentation is stored securely and that the information is up to date and accurate.

Learners will be assessed on the evidence presented for their role in a production activity. Appropriate evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Contact details are the focus of learning outcome 1. For assessment criteria 1.1 and 1.2, learners need to explain the implications of having incorrect details and information about cast and crew, such as arriving in the wrong location or at the wrong time. Learners could use a range of assessment tools that mirror the tools they would use in the workplace. They could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

Learning outcome 2 deals with setting up a production office. For assessment criteria 2.1, 2.2 and 2.3, learners need to set up a production office on location. This could be evidenced through documentation and witness statements from learners' managers. Further evidence might be found from a professional discussion with the assessor.

Learning outcome 3 is best covered in the workplace. For assessment criteria 3.1, 3.2, 3.3 and 3.4 learners must provide an evidence trail of their research and arrangements to put resources in place. They must also provide evidence of liaising with other departments to confirm that all resources are in place and that they match the schedule requirements for unit location. Evidence could be through documentation, photographs, short videos and blogs with appropriate witness statements.

For learning outcome 4 learners need to plan and supervise pre-production activities on productions. To meet the assessment criteria, they need to arrange schedules, pre-empt timetabling issues, devise contingency plans, implement pre-production activities and implement contingency plans (if necessary). Learners should document the process in a pre-production blog or diary, with photographs and witness statements. Further information may well be elicited through a professional discussion with the assessor.

For learning outcome 5 learners have to comply with legal and regulatory requirements relating to children working on a production. To meet the assessment criteria, learners need to describe licensing laws governing child working permits and to research the bodies and timescales involved in processing child working permits. They also have to negotiate with the relevant authorities to obtain child licences, identify chaperones and tutors for child workers and arrange court appearances to confirm responsibility for minors. If the learner is not working on a production that involves children, they need to provide evidence that they understand all the issues in order to meet the assessment requirements. Learners should be given relevant case studies and examples to aid their understanding.

For learning outcome 6 learners must be able to prepare for the shoot on productions. To cover the assessment criteria, they have to assess the accuracy of schedules, select appropriate background contributors and ensure that everything is in place in terms of permits and practical issues such as costume fittings. They also have to ensure that all changes to schedules have been communicated effectively and call sheets have been distributed to all relevant departments. The assessment may well be through documentation of the process including details of any schedule changes and how these have been implemented. The use of photographs of the process and witness statements will be key to this assessment opportunity. Further information may well be elicited through a professional discussion with the assessor. Evidence could also be through a pre-production blog or diary.

Learning outcome 7 requires learners to keep records of pre-production activities. For the assessment criteria, they need to establish a secure storage system for all required documentation and maintain accurate records of cast and crew details. Learners could provide examples of their system and how they store documents safely. Learners may be able to provide evidence through a pre-production blog or diary. Further information may well be elicited through a professional discussion with the assessor.

It is likely that this unit will require the learner to provide evidence of a broad range of knowledge and it is likely to take some time to complete this work. Evidence might be from a range of different productions.

Learners must be provided with an opportunity to present evidence for assessment in an appropriate manner. This may be through the use of written reports, blogs, photographs, minutes of meetings, witness statements, observation records or a professional discussion. The work presented should be generated in the workplace unless the activity requires learners to undertake a simulated exercise.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new programme being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some archive materials will need to be sourced and cleared. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that all pre-production activities are in place for the location shoots for this production. You will work closely with the Production Co-ordinator to confirm that all pre-production activities and communications are in place. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the implications of having incorrect contact details and information on cast and crew?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	Set up a production office	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Research and find special resources for a production	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Plan and supervise pre-production activities	Questions Witness statements Professional discussion Reports Records of meetings Email

Criteria covered	Assignment title	Assessment method
Learning Outcome 5	The legal and regulatory requirements when working with children	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 6	Preparing for the shoot	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 7	Maintaining accurate records	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Book

Gates R – *Production Management for Film and Video (3rd Edition)* (Focal Press, 1999) ISBN: 978 0 240 51553 3

Websites

www.bectu.org.uk/home	The media and entertainment union
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.pma.org.uk	Production Managers Association

Unit 17:

Co-ordinating Activities to Support Production Personnel

Unit reference number: **H/505/6337**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **26**

Unit aim

The aim of this unit is to enable learners to provide support to senior production personnel in the planning and scheduling of a production. Learners will develop their communication and administrative skills, enabling the effective day-to-day running of a production office.

Unit introduction

For a production to run safely and smoothly, personnel must plan and schedule production activities effectively, both on a day-to-day basis and with a longer-term view. Changes to key processes need to be co-ordinated, as they will impact on a wide range of individuals, departments and agencies.

Learners need to demonstrate good communication and administrative skills during their work on this unit, which will require some support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to provide a progress report on production activities	<ul style="list-style-type: none">1.1 Gather information from all relevant parties on the progress of the production activities1.2 Compile a progress report, drawing on information from all relevant departments1.3 Distribute a progress report to all relevant personnel
2 Be able to liaise with all relevant parties to meet production requirements	<ul style="list-style-type: none">2.1 Liaise with agents to confirm the availability of cast and crew2.2 Discuss with agents changes that need to be made to the production schedule as required2.3 Obtain changes to the production schedule from agents2.4 Confirm that post production daily requirements are met2.5 Confirm that all relevant parties have all that they need to enable them to progress with the production2.6 Escalate to the relevant party, any issues that need to be resolved so the production can progress

Learning outcomes	Assessment criteria
<p>3 Be able to provide production personnel with up to date information on production activities</p>	<p>3.1 Provide clear and accurate information to production personnel to enable them to support contributors</p> <p>3.2 Confirm that a call sheet has been distributed as agreed with senior production staff</p> <p>3.3 Meet with senior production staff to agree changes that need to be made to a production script</p> <p>3.4 Make revisions to a production script as agreed with senior production staff</p> <p>3.5 Distribute a revised production script to all relevant parties</p> <p>3.6 Communicate changes to a production schedule to all relevant parties</p>

Unit content

1 Be able to provide a progress report on production activities

Gathering information: roles of key personnel; face-to-face meetings; digital communication formats, e.g. collaborative information communication technologies, paper-based formats; methods, e.g. Cloud-based collaborative software; commenting; security considerations; deadlines and planning

Progress report contents: discrepancies between actual and planned progress; cost; logistics; health and safety

2 Be able to liaise with all relevant parties to meet production requirements

Meeting production requirements: key people, e.g. agents, cast, crew, non-regular crew, contributors, production office; progress reports; tracking documentation, e.g. Gantt charts, sign-off sheets; justification of changes; post production requirements

3 Be able to provide production personnel with up to date information on production activities

Providing up to date information: accuracy and verification; call sheets; production scripts; relevant parties

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1, 2 and 3 could be achieved using simulated or real-life case studies or real-life situations. Existing documentation from a range of production scenarios should be available for study and an appropriate Production Manager or Line Producer could be invited to talk to learners about the key considerations when co-ordinating activities to support production personnel. They could also answer learners' pre-prepared questions.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

Evidence for this unit will be strongly task related. Learners must demonstrate an ability for independent thinking and decision making as required. Learners should also be able to explain any processes behind the task undertaken and understand the impact of decisions made.

This unit is likely to be evidenced mostly through screenshots or copies of electronic communication with the cast, crew and production office. However, evidence could also include learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness statements from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to demonstrate how they were able to gather information for, compile and distribute a progress report. This could be done through the use of witness statements from the Production Manager/Line Producer or annotated work products.

For learning outcomes 2 and 3, learners need to demonstrate how they were able to liaise with others and co-ordinate the development of documentation so as to meet production requirements, while providing up to date information on production activities. This could be done through the use of witness statements from the Production Manager/Line Producer or annotated work products. An email trail, or record management system could be used to show how the evolution of key documents has been agreed and confirmed, as well as demonstrating that all relevant parties have been included in communications. This would be a good opportunity for assessor observation.

For all learning outcomes, learners could draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	A perfect storm	You have been asked to co-ordinate activities to support production personnel during an outside shoot when the weather changes, meaning the shoot cannot go ahead where planned	Professional discussion Learner feedback statement Witness statement/observation Annotated work products, e.g. emails distributing call sheets, progress report, email communication with cast and crew, meeting notes
All	Out of time	You have been asked to co-ordinate activities to support production personnel during a shoot that has seen actors and crew being taken ill, meaning the shoot cannot go ahead when planned	Professional discussion Learner feedback statement Witness statement/observation Annotated work products, e.g. emails distributing call sheets, progress report, email communication with cast and crew, meeting notes

Indicative resource materials

Book

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Other

Internal paperwork systems within the production company

Unit 18:

Co-ordinating Logistics for Cast and Crew on Location

Unit reference number: **H/505/6340**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **28**

Unit aim

The aim of this unit is for learners to teach learners how to liaise effectively with the cast, crew and production office. Learners will learn how to prepare and distribute relevant production documentation, provide a communication link and inform all parties of any changes. They will also learn how to ensure that all logistical arrangements for travel and accommodation have been made.

Unit introduction

For a production to run safely and smoothly, production staff must effectively co-ordinate the movements of cast and crew.

In this unit, learners will liaise between cast and crew and the production office, preparing and communicating information relating to the creation of, and changes to, logistical arrangements including travel and accommodation.

This unit will require some support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

AC2.1 'Contributors' can include cast and crew

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to compile and issue production schedules and call sheets for productions	<ul style="list-style-type: none">1.1 Explain the information that other colleagues need to provide for a production schedule1.2 Explain the information that other colleagues need to provide for a call sheet1.3 Research the information that other colleagues need to provide for a call sheet1.4 Brief colleagues fully about the information they need to provide for a production schedule and call sheet1.5 Gather the information for a call sheet following consultation with all relevant departments1.6 Prepare a call sheet for a production1.7 Amend the call sheet following consultation with all relevant departments as required1.8 Distribute a call sheet to all relevant parties in consultation with the production office

Learning outcomes	Assessment criteria
<p>2 Be able to liaise with all relevant parties to enable production requirements to be met</p>	<p>2.1 Confirm that arrangements have been made for travel and accommodation for contributors</p> <p>2.2 Communicate call times to cast and non-regular crew</p> <p>2.3 Notify contributors of any changes to a call sheet that effect them after wrap</p> <p>2.4 Maintain ongoing communication with the production office to keep them informed of progress</p> <p>2.5 Inform cast and crew of the main point of contact during production</p> <p>2.6 Co-ordinate the day-to-day activities of a production on location</p> <p>2.7 Develop plans to enable long term scheduling needs to be on target</p> <p>2.8 Implement plans to enable long term scheduling needs will be on target</p>

Unit content

1 Be able to compile and issue production schedules and call sheets for productions

Production schedule: breakdown sheet; production board; dates; title; location, e.g. place, directions, parking; description; safety; weather; production team, e.g. names, contact details; equipment, e.g. camera, sound, lights; location contact details, e.g. name, location, contact address, contact number; shooting schedule, e.g. time, activity, duration, directions; cast actors; special effects; wardrobe; special equipment; stunts; extras; silent parts; props; make-up/hair; vehicles; animals; sound effects and music; production notes

Call sheet: title; location; date; weather forecast; crew details; actors; location; health and safety, e.g. environment, weather, equipment, clothing; special equipment required; transportation, e.g. train tickets, minibus departure, airline tickets; schedule and timings; facilities, e.g. toilets, refreshments, parking, green room, storage, power; expenses

2 Be able to liaise with all relevant parties to enable production requirements to be met

Meeting production requirements: key people, e.g. cast, non-regular crew, contributors, production office; progress reports; tracking documentation, e.g. Gantt charts, sign-off sheets

Notifying contributors: communication formats, e.g. collaborative information communication technologies, paper-based formats; methods, e.g. Cloud-based collaborative software; commenting; security considerations; deadlines and planning

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve both of the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1 and 2 could be achieved using simulated or real-life case studies or real-life situations. Existing documentation from a range of production scenarios should be available for study and an appropriate Production Manager or Line Producer could be invited to talk to learners about the key considerations when co-ordinating logistics for cast and crew and to answer learner questions relating to the development and distribution of documentation, briefing of colleagues and communicating plans. Learners should be required to prepare a range of pertinent questions in advance of such a talk.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

Evidence will be strongly task related. Learners must demonstrate an ability for independent thinking and decision making as required. Learners should also be able to explain any processes behind the task undertaken and understand the impact of decisions made.

This unit is likely to be evidenced mostly through screenshots or copies of electronic communication with the cast, crew and production office. However, evidence could also include learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness statements from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to produce a reasoned explanation for the information that other colleagues need to provide for a production schedule and a call sheet. This could be done in the form of a presentation, report, or a learner statement and should relate to a suitable range of scenarios that provide the contexts required to demonstrate understanding. Learners will then need to demonstrate competencies in researching, gathering, preparing, amending and distributing information. Evidence could be in the form of witness statements from the Production Manager/Line Producer or annotated work products.

For learning outcome 2, learners need to demonstrate how they were able to develop and implement plans to keep the production on target. Evidence could be in the form of witness statements from the Production Manager/Line Producer or annotated work products that demonstrate accurate record management. An email trail, or record management system could be used to show inclusion of all parties in communications. This would be a good opportunity for assessor observation.

For both learning outcomes, learners should draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Production abroad	You have been asked to co-ordinate logistics for a production in a foreign location	A report or presentation (that could include notes) Documents/witness statements that demonstrate the learners' ability to compile and issue production schedules
All	Production within the UK	You have been asked to co-ordinate logistics for a production in the UK	Documents/witness statements that demonstrate the learners' ability to liaise with all relevant key parties

Indicative resource materials

Books

Cleve B – *Film Production Management (3rd Edition)* (Focal Press, 2005)
ISBN: 978 0 240 80695 2

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Light Honthaner E – *The Complete Film Production Handbook (3rd Edition)* (Focal Press, 2001) ISBN: 978 0 240 80419 4

Website

www.bbc.co.uk/northernireland/myplacemyspace/downloads/promote-your-day-out/production-schedule.pdf Sample production schedule

Other

Internal paperwork systems within the production company

Unit 19: Assisting with Management of a Set

Unit reference number: **K/505/6341**

QCF Level: **4**

Credit value: **6**

Guided learning hours: **34**

Unit aim

The aim of this unit is to give learners the knowledge and skills they need to be able to support performers and contributors on set to achieve the shooting process.

Unit introduction

This unit will develop learners' abilities to work proactively, handling change as a production evolves, ensuring up to date information is available to key personnel and sympathetically dealing with the welfare needs of both cast and crew to ensure the shooting process can be completed.

Learners need to demonstrate that they can evaluate the key issues and decisions made when assisting with management of a set and explain how to cater for individual needs.

This unit will require some support and on-the-job training from senior production personnel.

Learning assessment requirements/evidence requirements

AC1.6 'Specific needs' may include:

- Dietary requirements
- Access requirements

AC2.6 Delays and changes that may affect the shoot progress

AC2.7 'Contributors' can include cast and crew

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in Annexe D.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to assisting with management of a set	<ul style="list-style-type: none">1.1 Evaluate the importance of communicating promptly with all relevant parties1.2 Evaluate the importance of distributing documentation promptly to all relevant parties1.3 Evaluate the importance of passing on information regarding cast's release times promptly1.4 Evaluate the importance of acting promptly on instructions1.5 Evaluate the importance of monitoring the whereabouts of cast and crew when they are not on set1.6 Explain how to cater for specific needs of cast and crew

Learning outcomes	Assessment criteria
<p>2 Be able to liaise between departments, cast and contributors to meet production needs</p>	<p>2.1 Gather all departmental requirements from cast and crew</p> <p>2.2 Analyse departmental requirements from cast and crew</p> <p>2.3 Establish the individual needs of artistes during:</p> <ul style="list-style-type: none"> • Stand by • Rehearsals • Takes <p>2.4 Establish the individual needs of crew during:</p> <ul style="list-style-type: none"> • Stand by • Rehearsals • Takes <p>2.5 Confirm that call sheets and other relevant documentation for crew have been distributed</p> <p>2.6 Fully inform relevant personnel about:</p> <ul style="list-style-type: none"> • Potential delays to the schedule • Changes to the schedule <p>2.7 Communicate sensitively and effectively with:</p> <ul style="list-style-type: none"> • Artistes • Contributors • On set departments <p>2.8 Communicate clear cues to contributors as directed</p>
<p>3 Be able to organise and engage in activities to meet production needs</p>	<p>3.1 Confirm that transport is available at the required times during the filming day</p> <p>3.2 Co-ordinate transport to enable the swift and effective movement of cast and crew between the set and unit base</p> <p>3.3 Provide clear instructions to runners</p> <p>3.4 Delegate supervision of tasks to runners</p> <p>3.5 Maintain accurate records of:</p> <ul style="list-style-type: none"> • Where contributors are on set • Meal times • Wrap times <p>3.6 Confirm that the use of contributors is within the available budget for a production</p>

Unit content

1 Understand key issues relating to assisting with management of a set

Key issues: communication formats, e.g. collaborative information communication technologies, paper-based formats; methods, e.g. Cloud-based collaborative software, meetings; impact of delay, e.g. cast release times, location of cast and crew; specific needs, e.g. dietary requirements, access arrangements

2 Be able to liaise between departments, cast and contributors to meet production needs

Meeting production requirements: key people, e.g. cast, non-regular crew, contributors, production office; progress reports; tracking documentation, e.g. Gantt charts, sign-off sheets; individual needs of cast and crew; dealing with delays and changes to schedule

Liaising: departmental requirements; documentation, e.g. scripts, call sheets, production schedules; data protection

3 Be able to organise and engage in activities to meet production needs

Production activities: transport confirmation; transport co-ordination; key personnel, e.g. runners; recording and monitoring methods; budgets

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcome 1 could be achieved through a study of existing documentation from a range of production scenarios and the use of Q&A or professional discussion around a number of case study scenarios. Learners should prepare a range of pertinent questions in advance of such a talk.

Delivery of learning outcomes 2 and 3 could be achieved through the learner's interactions on location or during a studio shoot, preferably with a medium/large cast and servicing crew. Ideally, this unit should be scheduled in the latter half of an apprenticeship when learners have gained sufficient prior knowledge of the various personnel, their specific roles and the general shooting process involved.

Learners will require support and training from the Floor Manager and production management as well as other editorial colleagues.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

Evidence will be strongly task related. Learners must demonstrate independent thinking and decision making as required. Learners should also be able to explain any processes behind the task undertaken and understand the impact of decisions made.

This unit is likely to be evidenced mostly through screenshots or copies of electronic communication with the cast, crew and production office. However, evidence could include learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness statements from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to evaluate the importance of swift communication and distribution of information as well as acting promptly on instructions. They also need to evaluate the importance of monitoring the whereabouts of cast and crew when they are not on set and explain how to cater for specific needs. This could be achieved through learner statements around good communication protocol (verbal and written) during a shoot, and the policy and regulations around catering for any individual's needs. Evidence could also be in the form of a presentation or report.

For learning outcomes 2 and 3, learners need to demonstrate how they were able to liaise between departments, cast and contributors to meet production needs, and demonstrate excellent personal skills in a live shoot environment. This could be achieved through annotated work products that give context to the means of communication employed and to act as a back-up to witness statements, or annotated observation records of the learner's interaction with all the relevant parties. Learners need to show that they can work pro-actively and make key management decisions as a situation evolves. Learners should demonstrate a sympathetic approach to the welfare needs of both cast and crew, recognise the importance of everyone having up-to-date information to work from as quickly as possible, but they also need to keep everything on schedule.

Witness statements from associated personnel could show that the learner has the necessary personal skills to communicate important information in an effective, timely manner, to a large group of people. Learners should demonstrate a coherent approach, even in a pressured environment and be able to delegate work to others. Witness statements could act as confirmation that the learner has the necessary aptitude to manage this type of situation with empathy within a busy work environment and being considerate of any individual needs. This would also offer an opportunity for learner reflection.

For all learning outcomes, learners should draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Charity Live	You have been asked to assist with the management of the set of a live charity event that involves a range of different types of high profile acts	A report or presentation (that could include notes) Documents/witness statements that demonstrate the learners' ability to assist with management of the set
All	Reality TV	You have been asked to assist with the management of the set of a live reality show that involves a range of different acts	A report or presentation (that could include notes) Documents/witness statements that demonstrate the learners' ability to assist with management of the set

Indicative resource materials

Books

Cleve B – *Film Production Management (3rd Edition)* (Focal Press, 2005)
ISBN: 978 0 240 80695 2

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Light Honthaner E – *The Complete Film Production Handbook (3rd Edition)* (Focal Press, 2001) ISBN: 978 0 240 80419 4

Websites

www.bbc.co.uk/academy/production College of production
www.bbc.co.uk/northernireland/myplace/emyspace/downloads/promote-your-day-out/production-schedule.pdf Sample production schedule

www.creativeskillset.org The Sector Skills Council for the Creative Industries

www.hse.gov.uk Health and Safety Executive

www.legislation.gov.uk/ukpga/1998/29/contents Data Protection Act 1998

www.pact.co.uk Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Internal paperwork systems within the production company

Unit 20: Co-ordinating Feature Productions

Unit reference number: **M/505/6342**

QCF Level: **4**

Credit value: **10**

Guided learning hours: **49**

Unit aim

The aim of this unit is to teach learners co-ordination skills throughout the process of pre-production and production on a documentary. Learners will gain a strong understanding of the pre-production process from planning through to the shoot. They will also learn the importance of production paperwork during the shoot and the impact on the post-production process.

Unit introduction

Good co-ordination and project management skills are essential throughout the pre-production process.

Learners will need to analyse requirements and schedules as well as predict times when slippage may occur to ensure the production runs as smoothly as possible. They will need to co-ordinate people, facilities and paperwork to try to make sure relevant parties are informed as soon as possible of changes to the schedule and to check their ongoing availability. Learners will also need to review the accuracy of speeches against scripts, monitor continuity requirements and complete and maintain an accurate shooting log. It is vital that learners keep all paperwork up to date and record any decisions and changes that had an impact on the production.

This unit will require some support and on-the-job training from senior production personnel.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to communicate information about the plan and schedule for a shoot	1.1 Analyse the requirements of a shoot 1.2 Confirm the details of the plan and schedule for a shoot 1.3 Communicate details of the plan and schedule for a shoot to members of the production team 1.4 Explain the implications of a shoot which does not proceed as scheduled

Learning outcomes	Assessment criteria
<p>2 Be able to conduct activities to maximise the time spent filming on a shoot</p>	<p>2.1 Confirm that contributors have signed the required consent and release forms</p> <p>2.2 Confirm that location owners have signed the required consent and release forms</p> <p>2.3 Monitor shooting progress closely against the schedule</p> <p>2.4 Communicate to relevant parties during the shoot, any changes to a previously agreed plan and schedule</p> <p>2.5 Advise the appropriate person when the time spent filming a shoot does not proceed as scheduled</p> <p>2.6 Take appropriate action to maximise the time spent filming for a shoot which does not proceed as scheduled</p> <p>2.7 Confirm the ongoing availability of <ul style="list-style-type: none"> • Contributors • Facilities and Services to maximise the time spent filming</p> <p>2.8 Advise the production team of decisions that were made during the shoot which have had an impact on the output of the shoot</p> <p>2.9 Advise the production team of decisions that were made during the shoot which have had an impact on the schedule for future shoots</p> <p>2.10 Brief the interviewer during the recording of reversal questions</p>

Learning outcomes	Assessment criteria
<p>3 Be able to maintain a complete and accurate shooting log for a shoot</p>	<p>3.1 Record any decisions that were made during the shoot which have had an impact on the output of the shoot</p> <p>3.2 Record any decisions that were made during the shoot which have had an impact on the schedule for future shoots</p> <p>3.3 Record the</p> <ul style="list-style-type: none"> • Reference • Identity • Content • Timing <p>for each take and re-take during the shoot</p> <p>3.4 Record any questions asked by the interviewer during recording</p> <p>3.5 Confirm the shooting log has accurate and complete records of a shoot</p> <p>3.6 Provide information from the shooting log on request</p>
<p>4 Be able to monitor for continuity during a shoot</p>	<p>4.1 Establish the continuity requirements of a shoot</p> <p>4.2 Confirm that the</p> <ul style="list-style-type: none"> • Appearance • Positioning • Actions of presenters and contributors <p>are in accordance with the continuity requirements of a shoot</p>
<p>5 Be able to conduct activities relating to the accuracy of scripted speech</p>	<p>5.1 Review the accuracy of the speech of presenters and contributors against the script for a shoot</p> <p>5.2 Assess the impact of any discrepancies between the speech of presenters and contributors and the script for programme integrity</p> <p>5.3 Advise relevant parties of the implications of discrepancies between the speech of presenters and contributors and the script for programme integrity</p>

Unit content

1 Be able to communicate information about the plan and schedule for a shoot

Plan and schedule: analysing requirements for the shoot; preparing the schedule, e.g. locations, timings, transport, special requirements, e.g. props, transport; costume; make-up; catering; security; closures, e.g. roads, buildings; hotels; day or part day shoot; script pages for day or part day shoot; technical rehearsal; walk through

2 Be able to conduct activities to maximise the time spent filming on a shoot

Conducting activities: consent forms, e.g. contributor with fee, contributor with no fee, moral rights clauses; note taking of conversations, e.g. to confirm consent was informed, to confirm the accurate date and time of consent; changes to programme or content, e.g. to confirm that consent is still applicable; content clearances, e.g. products, logos, brand names; release forms, e.g. contributors, locations, property; monitoring progress; checking schedule; amending schedule; confirming ongoing availability, e.g. contributors, crew; recording questions; briefing interviewer on reverse questions

Communication: face to face; email; telephone; team meetings; advising on shoot; briefing an interviewer

3 Be able to maintain a complete and accurate shooting log for a shoot

Maintaining shooting log: records of decisions made, e.g. written report, recorded discussion, minutes of a meeting; record of take and re-take to include reference, identity, content and timing; record of questions asked by presenter or interviewer; record of responses from contributors

4 Be able to monitor for continuity during a shoot

Monitoring continuity: appearance; positioning; actions of presenters and contributors; maintaining continuity log; using recording techniques, e.g. camera, smartphone, sketches; communication, e.g. with the presenter, with the contributor, with the crew

5 Be able to conduct activities relating to the accuracy of scripted speech

Accuracy of scripted speech: reviewing script against presenters' and contributors' speech; assessing impact of discrepancies, e.g. incorrect information, incorrect names, impact on programme timing, impact on programme integrity; communicating issues e.g., face to face, email, tweet, written report

Essential guidance for tutors

Delivery

This unit will give learners knowledge and understanding required to co-ordinate feature productions.

Learning outcome 1 focuses on communicating information about the plan and schedule for a shoot. It will be essential for them to have an opportunity to plan and schedule an actual shoot. If this is impractical they should be provided with case studies and documentation from a shoot to enable them to understand the requirements of a shoot. They should also be given examples of productions that have not proceeded appropriately.

The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a shoot with their employer. Although they may not communicate information about the plan and schedule in an actual production, learners would gain valuable skills for future work.

Assessment criterion 1.1 requires learners to analyse the requirements of a shoot, which leads to criterion 1.2 where they confirm details of the plan and schedule for the shoot. There should be an opportunity for teaching the concepts of shoot requirements and how to plan and schedule, but learners must also be able to research individually to find appropriate evidence.

For assessment criterion 1.3, learners need to communicate details of the plan and schedule to members of the production team. For assessment criterion 1.4, they need to explain the implications of a shoot that does not proceed on schedule. Learners should be encouraged to develop a wide range of communication skills using a range of communication tools.

Learning outcome 2 requires learners to conduct activities to maximise time spent filming on a shoot. They will have to demonstrate both communication skills and management skills during this process.

The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a feature production with their employer.

Assessment criteria 2.1 and 2.2 require learners to confirm that contributors and location owners have signed consent and release forms. The assessor should find appropriate examples of materials that provide the learner with an opportunity to discuss consent and release forms. Discussion with learners would then prompt them to undertake their own research into consent and release forms. Results of research could be fed back through a range of assessment activities.

For assessment criteria 2.3, 2.4, 2.5 and 2.6, learners need to monitor progress on a shoot, communicate any changes to the schedule and advising others accordingly. The assessor must ensure learners have the opportunity to present evidence in an appropriate manner, e.g. written report, presentation, written or verbal communications or professional discussion.

Assessment criteria 2.7, 2.8, 2.9 and 2.10 require learners to confirm ongoing availability of contributors, facilities and services to maximise filming time and to advise the production teams of decisions that have affected the output or schedule. They also need to brief the interviewer. Learners need to be able to work in a realistic workplace activity or simulation that allows them to develop real skills in identifying potential problems and putting in place a course of action. The assessor must ensure that learners have the opportunity to present evidence in an appropriate manner, e.g. written report, presentation, written or verbal communications or professional discussion.

Learning outcome 3 requires learners to maintain a complete and accurate shooting log for a shoot. To cover the assessment criteria, this will involve recording any decisions that might affect the day's shoot or future shoots. This will be essential for planning resources, crew and cast. Learners also need to record all the relevant details of the take and re-take. These records will be essential for the production team when considering the success of the shoot and the implications for coverage and post production. The work for this learning outcome could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a feature production with their employer. Although they may not produce a shooting log for an actual production, learners would gain valuable skills for future work.

Learning outcome 4 requires learners to monitor for continuity during a shoot. They will need to understand the requirements of continuity and its place in the production process.

To achieve assessment criteria 4.1 and 4.2 it is essential that learners understand the features of continuity, for example appearance, positioning and actions of presenters and contributors and how these impact upon the shoot, especially when the shoot might migrate to a studio.

Learning outcome 5 requires learners to conduct activities relating to the accuracy of scripted speech. To cover the assessment criteria, learners have to review the accuracy of the speech of presenters and contributors against the script. Where the script has not been followed, they need to assess the impact on the integrity of the programme and advise all relevant parties accordingly. Learners must understand the ways in which the script operates and problems associated with deviating from it.

Learners will be assessed on the evidence presented for their role in a production activity. Suitable evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating their research into the requirements of a shoot. However, this could be a work-based activity where the learner takes on the role for a feature production that will provide them with real co-ordination skills. Learners will have to undertake in-depth research into planning and scheduling, consent and release forms and continuity in order to provide evidence for assessment.

Communication skills are the focus of learning outcome 1. For assessment criteria 1.1, 1.2 and 1.3, learners have to analyse the requirements for a shoot and then put this into practice on a feature production. They could use a range of assessment tools that mirror the tools they would use in the workplace. Learners could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

For assessment criterion 1.4, learners need to explain the implications of a shoot which does not proceed as scheduled. The assessor could provide case studies of such instances with reasons why the shoot should proceed on schedule.

Evidence for assessment criteria 2.1 and 2.2 could be through documents that demonstrate that consent forms and releases have been signed appropriately. This could be backed up by a witness statement from the Production Manager or Co-ordinator to confirm that the learner has undertaken these tasks successfully.

Assessment criteria 2.3, 2.4, 2.5, 2.6 and 2.7 require learners to monitor shooting progress and to communicate effectively with relevant parties on any changes to the schedule and to take actions to maximise the time spent on the shoot. Learners should keep a record of these activities, including documentation, records, photographs and witness statements to confirm that these activities have taken place.

Assessment criteria 2.8 and 2.9 require learners to advise the production team of decisions that affect the output of the shoot and the impact of this on future schedules. Learners need to demonstrate understanding of scheduling and how a change to the schedule can affect other schedules. Case studies may provide an insight into this, but this is best done in the workplace with real examples of scheduling.

For assessment criterion 2.10, learners have to brief the interviewer on reverse questions. Learners will have to make notes of the interviewees' answers in order to brief the interviewer and they may need to practise this. This is best done in a working environment.

For learning outcome 3, learners have to maintain a complete and accurate shooting log. This is best done in the workplace with the learner being provided with an opportunity to record accurately all the information necessary from the shoot.

For assessment criteria 3.1 and 3.2, learners must record any decisions that are made during the shoot and the impact of these on the output of the shoot and for future shoots.

For assessment criteria 3.3 and 3.4, learners must record information for each take and retake and also the questions asked by an interviewer during the recording. Case studies could be used to give examples, but this is best done in the workplace.

For assessment criteria 3.5 and 3.6, learners need to confirm that the shooting log has accurate and complete records and to provide information from the shooting log on request. This could be through documentation or a witness statement to confirm the accuracy of the log and that information has been provided. Further confirmation could be provided by a professional discussion.

Learning outcome 4 requires learners to monitor for continuity during a shoot. Case studies may help them to understand the requirements of continuity. Once again, this is best done in the workplace where learners have the opportunity to establish continuity requirements and to confirm that appearance, positioning and actions of presenters and contributors are in accordance with the continuity requirements of the shoot.

Learning outcome 5 requires learners to conduct activities relating to the accuracy of scripted speech. To cover the assessment criteria, they need to review the accuracy of the speech of presenters and contributors against the script. They will have to assess the impact of any discrepancies and advise all relevant parties of the implications of these. Although this work would be best assessed in the workplace, there may not be any discrepancies. If this is the case, the assessor should provide examples of these issues for learners to analyse and discuss.

It is likely that this unit will require the learner to provide evidence of a broad range of knowledge and is likely to take some time to complete. Evidence might be from a range of different productions undertaken in a broadcast production environment. Learners must be provided with an opportunity to present evidence for assessment in an appropriate manner. This may be through the use of written reports, blogs, photographs, minutes of meetings, witness statements, observation records or a professional discussion. The work presented should be generated in the workplace unless the activity requires learners to undertake a simulated exercise.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the production team on a new feature programme. The programme will include interviews using a presenter and a range of contributors. The programme is being developed for worldwide distribution and to a tight schedule. You will need to consider the implications of this in your work.

Your role will be to ensure that all co-ordination activities have been undertaken and managed to ensure that the feature production runs smoothly. You will work closely with the production team and advise the relevant teams of any ongoing discussions regarding scheduling. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the requirements for a shoot?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	Work effectively to maximise time spent filming	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Keeping a shooting log	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 4	Monitoring continuity	Questions Witness statements Professional discussion Reports Records of meetings Email

Criteria covered	Assignment title	Assessment method
Learning Outcome 5	Maintain the accuracy of scripted speech	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Book

Miller P – *Script Supervising and Film Continuity (3rd Edition)* (Focal Press, 1998)
ISBN: 978 0 240 80294 7

Websites

www.bectu.org.uk/home	The media and entertainment union
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.pma.org.uk	Production Managers Association

Unit 21: Co-ordinating the Post Production Process

Unit reference number: **T/505/6343**

QCF Level: **4**

Credit value: **6**

Guided learning hours: **36**

Unit aim

The aim of this unit is to teach learners the key functions in the Post Production process, who has responsibility for them, and the contractual delivery obligations and responsibilities of the roles needed for the process.

Unit introduction

Post production is a vital part of the production process as it includes the final processes before a production is complete.

Learners will gain an understanding of the key stages of the Post Production process and be able to liaise with the Post Production team to confirm bookings and purchases, co-ordinate the delivery of materials, check availability of equipment, facilities and people needed for the process while ensuring the Post Production process runs smoothly.

This unit will require support and training from production media management, editorial and Post Production personnel.

Learning assessment requirements/evidence requirements

AC1.2 'Materials' can be film or digital materials

AC1.3 'Terminology and processes' include

- VFX
- Tapeless workflows
- Metadata ingesting and processing

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the Post Production process	<ul style="list-style-type: none">1.1 Explain key stages of the Post Production workflow process1.2 Evaluate how to co-ordinate the movements of materials during Post Production1.3 Explain technical terminology for picture and sound Post Production1.4 Explain when and how post sync sessions need to be arranged1.5 Describe the process for checking that credits and thanks are correct
2 Be able to identify Post Production requirements	<ul style="list-style-type: none">2.1 Analyse the requirements of a Post Production schedule2.2 Confirm with relevant parties their precise requirements for the smooth running of the Post Production process

Learning outcomes	Assessment criteria
<p>3 Be able to conduct activities to enable Post Production requirements to be met</p>	<p>3.1 Follow Post Production procedures in line with own level of responsibility and organisational guidance</p> <p>3.2 Refer activities outside own level of responsibility to those with authority to act</p> <p>3.3 Co-ordinate the delivery of materials and documentation to the Post Production team</p> <p>3.4 Confirm that all clearances are in place</p> <p>3.5 Maintain communication between departments involved with Post Production</p> <p>3.6 Liaise with the Post Production team to confirm what bookings and purchases are needed for the Post Production process</p> <p>3.7 Check availability and costs for required</p> <ul style="list-style-type: none"> • Equipment • Facilities • Contributors <p>for the Post Production process</p> <p>3.8 Arrange bookings to meet the requirements of the Post Production process</p> <p>3.9 Arrange purchases to meet the requirements of the Post Production process</p> <p>3.10 Confirm that bookings are within budget</p> <p>3.11 Confirm that purchases are within budget</p> <p>3.12 Confirm that supplies match orders and purchases</p>

Unit content

1 Understand the Post Production process

Post production process: movement of materials; preparing to edit; editing picture and sound; special effects or sound effects (Sfx); graphics; foley; titles; credits; post synch; mastering; storage

2 Be able to identify Post Production requirements

Post production requirements: schedule; shoot footage and sound; shoot footage log; notes from the shoot log; notes from the Director; special considerations, e.g. visual effects, sound effects

3 Be able to conduct activities to enable Post Production requirements to be met

Enabling post production: communication with relevant departments; delivery of materials; documentation; clearances; bookings; purchases; costs, e.g. equipment, facilities, contributors; meeting budget

Essential guidance for tutors

Delivery

This unit will give learners the knowledge and understanding required to co-ordinate the post production process.

Learning outcome 1 focuses on the post production process. Learning outcome 2 focuses on the application of this knowledge to identify post production requirements. Learning outcome 3 covers activities that enable post production requirements to be met.

The work for learning outcome 1 could be in the form of a tutor or client-generated brief in a vocational scenario or a realistic opportunity for learners to work on a post production with their employer.

Assessment criterion 1.1 requires learners to explain the key stages of the post production workflow process, from the receipt of materials to the edit master. There should be an opportunity for teaching the concepts of post production, but the learner must also research individually to find appropriate evidence.

For assessment criterion 1.2, learners need to evaluate how to co-ordinate the movement of materials during post production. Again, this can be taught, but learners must also research individually to find appropriate evidence.

Assessment criterion 1.3 requires learners to explain technical terminology for picture and sound post production. This would be an opportunity for the assessor or a mentor in the post production environment to teach the basic concepts of post production. Learners will need a good understanding of technical terminology to work effectively in their role.

For assessment criterion 1.4, learners need to understand the principles of post sync and when and how post sync sessions need to be arranged. Learners must understand why post sync is necessary in some situations, for example when sound has been recorded on location and some speech is inaudible or there is extraneous noise.

Assessment criterion 1.5 requires learners to describe the process for checking that credits and thanks are correct.

Learning outcome 2 requires learners to identify post production requirements. Learners will need to develop appropriate communication skills to be effective in their role.

For assessment criteria 2.1 and 2.2, learners need to analyse the requirements for a post production schedule and how they might implement this, taking account of the requirements of all relevant parties. The assessor should find appropriate examples of post production schedules to enable learners to discuss the process. Discussion with learners would then prompt them to consider post production scheduling in line with the requirements of the relevant parties.

Learning outcome 3 requires learners to conduct activities to enable post production requirements to be met. They must follow post production procedures at an appropriate level and with organisational guidance and support. Learners must be able to use effective communication skills when working with other departments and clients.

Assessment criteria 3.1, 3.2, 3.3, 3.4, 3.5 and 3.6 require learners to follow post production processes from the delivery of material to effective communication on bookings and purchases. Learners should be working in a post production environment in order to facilitate effective learning.

Assessment criteria 3.7, 3.8, 3.9, 3.10, 3.11 and 3.12 require learners to check availability of resources, make bookings and purchases and confirm that these are within budget and that supplies match orders and purchases. Once again, the learner should be working in a post production environment in order to facilitate effective learning.

Learners will be assessed on the evidence presented for their role in a post production activity. Suitable evidence includes:

- work products with annotations
- questions
- witness statements
- learner feedback statements
- professional discussion.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Learners could use a tutor or client-generated brief with a vocational scenario as the starting point for generating understanding of the post production process. However, this could be a work-based activity where learners take on a post production role that will provide them with real skills in post production processes. Learners will have to undertake in-depth research into post production processes and technical terminology in order to provide evidence for assessment.

Understanding the post production process is the focus of learning outcome 1. For assessment criteria 1.1 and 1.2, learners need to explain the key stages of post production workflow and then evaluate how to co-ordinate the movements of materials in this workflow. The assessor could use a range of assessment tools that mirror the tools they would use in the workplace. Learners could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

Assessment criteria 1.3, 1.4 and 1.5 require learners to explain technical terminology, how and when post sync needs to be arranged and describe the process for checking that credits and thanks are accurate. Once again, learners could use a report, a presentation or a blog to provide evidence for assessment. Further confirmation could be found using a professional discussion to elicit information that learners were unable to include in their work.

For learning outcome 2, learners have to identify post production requirements. They can provide evidence for assessment criterion 2.1 through a report that analyses the requirements of a post production schedule. Ideally this would be undertaken in a realistic work-based situation. This would provide an opportunity for learners to put theory into practice for assessment criterion 2.2.

For learning outcome 3 learners have to conduct post production activities that build on their work for learning outcomes 1 and 2. This is best done in a post production environment where learners can gather evidence for assessment in their post production co-ordination role.

For assessment criteria 3.1, 3.2, 3.3, 3.4, 3.5 and 3.6, learners must follow post production procedures while realising the limitations of their role and who they can approach who has authority to act. This could be achieved through working with a critical friend or an appropriate person in the workplace.

For assessment criteria 3.7, 3.8, 3.9, 3.10, 3.11 and 3.12, learners must check availability and costs of equipment, facilities and contributors, arrange bookings and purchases within budget. They also need to confirm that supplies match orders and purchases. This could be achieved through working with a critical friend or an appropriate person in the workplace.

For this unit learners need to provide evidence of a broad range of knowledge and work is likely to take some time to complete. Evidence might be from a range of different post production activities undertaken in a production environment.

Learners must be provided with an opportunity to present evidence for assessment in an appropriate manner. This may be through the use of written reports, blogs, photographs, minutes of meetings, witness statements, observation records or a professional discussion. The work presented should be generated in the workplace unless the activity requires learners to undertake a simulated exercise.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

You have been requested by your manager to work with the post production team on a range of programmes being produced for children. The programme will feature live action and animation. The action will be recorded on location and in a studio. Voice characters will be used and some post sync work will be required. The programme is being developed for worldwide distribution and you will need to consider the implications of this in your work.

Your role will be to ensure that the co-ordination of workflow and materials allows for effective post production to take place. You will work closely with the post production team and advise the relevant person of any issues that might affect the post production workflow. You must keep clear records of your work.

Criteria covered	Assignment title	Assessment method
Learning Outcome 1	What are the key stages of post production workflow?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 2	What are the requirements for the post production process?	Questions Witness statements Professional discussion Reports Records of meetings Email
Learning Outcome 3	Undertake co-ordination of the post production process	Questions Witness statements Professional discussion Reports Records of meetings Email

Indicative resource materials

Books

Browne S E – *High Definition Postproduction: Editing and Delivering HD Video* (Focal Press, 2006) ISBN: 978 0 240 80839 0

Clarke B and Spohr S – *Guide to Postproduction for TV and Film: Managing the Process (2nd Edition)* (Focal Press, 2002) ISBN: 978 0 240 80506 1

Rose J – *Audio Postproduction for Film and Video (2nd Edition)* (Focal Press, 2008) ISBN: 978 0 240 80971 7

Website

www.bectu.org.uk/home The media and entertainment union

Unit 22: Co-ordinating the Edit of a Television Production

Unit reference number: **A/505/6344**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **33**

Unit aim

The aim of this unit is to teach learners the skills and knowledge required to prepare and co-ordinate the edit of a television production.

Unit introduction

This unit will develop learners' knowledge and understanding of co-ordinating the Post Production process. Learners will explore the preparation, documentation and use of multimedia as well as the requirements for documentation, finance, ethics and legislative compliance.

Learners need to be able to think independently, work collaboratively, display an element of editorial judgement, take responsibility in decision-making and be able to conduct activities to ensure successful completion of the process.

Learning assessment requirements/evidence requirements

AC2.1 'Production' may be for the following

- Inserts
- Individual programmes
- Complete series

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key issues relating to editing a television production	<ul style="list-style-type: none">1.1 Explain the editing preparation process1.2 Explain the documentation required for the editing preparation process1.3 Explain key principles relating to how a script should reflect pictures for a story1.4 Evaluate the financial implications of starting an online edit without relevant preparation and documentation1.5 Explain the use of music in a soundtrack1.6 Explain the importance of music in a soundtrack1.7 Explain when special permissions are required for titles music1.8 Evaluate the financial implications of using different music sources
2 Be able to conduct editing activities for a television production	<ul style="list-style-type: none">2.1 Review the rushes and takes on a television production2.2 Log interviews and actuality for a television production2.3 Compile relevant documentation to refer to during an edit2.4 Work collaboratively with the post production team and presenter for a television production2.5 Co-ordinate a voice over recording session

Learning outcomes	Assessment criteria
<p>3 Be able to comply with legal, ethical, regulatory and broadcasters' requirements</p>	<p>3.1 Assess legal issues which affect broadcast material</p> <p>3.2 Assess ethical issues which affect broadcast material</p> <p>3.3 Seek advice about potentially sensitive material to comply with requirements</p> <p>3.4 Assess content for compliance with legal requirements</p> <p>3.5 Assess content for compliance with ethical requirements</p> <p>3.6 Assess content for compliance with regulatory requirements</p> <p>3.7 Assess content for compliance with broadcaster's requirements</p>

Unit content

1 Understand key issues relating to editing a television production

Editing preparation: timecode; sequencing; storage; asset management; formats; file types; backup; security; workflow requirements; health and safety factors; matching script to storyboard; use of music, e.g. atmosphere, emotion; copyright and permissions; budgeting

2 Be able to conduct editing activities for a television production

Editing activities: rushes; takes; interviews, e.g. actualities, 'sound bites'; documentation, e.g. asset management, storyboard, script; collaborative technologies; working collaboratively, e.g. face-to-face, remotely, collaborative technologies; voice over recording; synchronisation

3 Be able to comply with legal, ethical, regulatory and broadcasters' requirements

Requirements: staging; re-enactment; comparable footage; copyright; clearance; fair use; public domain; music and sound effect libraries; rights, e.g. performance, mechanical, synchronisation; releases, e.g. talent, location; regulation rationale, e.g. effective communication, political and cultural diversity, economic, public service; types of regulation, e.g. structural, behavioural, content; regulatory requirements, e.g. Under 18s, Harm, Offence, Crime, Religion, Due Impartiality and Due Accuracy and Undue Prominence of Views and Opinions, Elections and Referendums, Fairness, informed consent, privacy, commercial references

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1 and 3 could be achieved through a study of a range of active television production editing scenarios and the use of Q&A or professional discussion around a number of case study scenarios. Learners should be required to prepare a range of pertinent questions in advance of talks.

Delivery of learning outcome 2 would ideally be achieved through the learner's placement in a post production environment.

This unit will require support and training from production, media management and post-production personnel. It is based on practical competence and learners will need to have a solid knowledge of the post production process.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Diploma in Broadcast Production document must be followed; please see *Annexe D*.

This unit requires learners to explain and evaluate the impact of the key issues and to oversee editing activities, while demonstrating compliance with key requirements.

Evidence will be strongly task related. Learners must show independent thinking and decision making as required. This unit is likely to be evidenced mostly through learner statements with professional discussion, annotated work products, records of observations made by the assessor and witness statements from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to demonstrate that they understand key editing issues. This could be achieved through learner statement around preparing content for a TV production edit. Alternatively, they could produce a presentation or report relating to a suitable range of scenarios that provide the contexts required to demonstrate understanding.

For learning outcomes 2 and 3, learners need to conduct editing activities and comply with legal, ethical, regulatory and broadcasters' requirements. Evidence could be in the form of annotated work products, which show that the learner can produce and provide accurate information and documentation to all relevant parties and support the retrieval, review and use of suitable media content. These annotated products could be referred to in records of observations of the learner's interaction with all the relevant parties, their ability to produce clear, concise and accurate records of the media content and where it is located, and confirmation they can work pro-actively, show editorial judgement, make decisions as required and co-ordinate editing activities.

Witness statements from associated personnel could be used to demonstrate that the learner can produce clear and relevant documentation to support the edit, and conduct activities to ensure completion of the process. Witness feedback will act as confirmation of competence and offer an opportunity for learner reflection, as they assess the issues and requirements, specifically those set out in learning outcome 3.

For all learning outcomes, learners should draw evidence from working on multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Way Back When	You have been asked to co-ordinate the edit of a TV production about a historical world event that includes a range of interviews, footage and music sources	A report or presentation (that could include notes) Documents/witness statements that demonstrate learners' ability to co-ordinate the edit of a TV production
All	Exposed	You have been asked to co-ordinate the edit of a TV documentary production about child protection that includes a range of interviews with offenders, victims and law enforcement officers. You have been asked to incorporate music into the production	A report or presentation (that could include notes) Documents/witness statements that demonstrate learners' ability to co-ordinate the edit of a TV production

Indicative resource materials

Books

Cermak K - *How to get into and Survive Film, Advertising and TV Post-production – The Alternative Guide* (Clouds and Ivy Ltd, 2012) ISBN: 978 0 957 21701 0

Clarke B and Spohr S – *Guide to Postproduction for TV and Film: Managing the Process (2nd Edition)* (Focal Press, 2002) ISBN: 978 0 240 80506 1

Cleve B – *Film Production Management (3rd Edition)* (Focal Press, 2005) ISBN: 978 0 240 80695 2

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Light Honthaner E – *The Complete Film Production Handbook (3rd Edition)* (Focal Press, 2001) ISBN: 978 0 240 80419 4

Websites

http://stakeholders.ofcom.org.uk/broadcasting/guidance/programme-guidance/bguidance/	Ofcom Broadcasting Code Guidance
www.bbc.co.uk/academy/production	College of production
www.bbcstudiosandpostproduction.com	BBC Studios and Post Production
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Unit 23:

Meeting Requirements for Using Animals on a Broadcast Production

Unit reference number: **J/505/6346**

QCF Level: **3**

Credit value: **4**

Guided learning hours: **20**

Unit aim

The aim of this unit is to give learners skills and knowledge relating to the use of animals in a production.

Unit introduction

Broadcast productions can be greatly enhanced by the use of animals. Following good welfare practice protects animals from harm, reduces risk to the production process, and safeguards those working on the production from legal issues.

Learners will review the legislation and guidance from animal welfare organisations in order to develop the knowledge, understanding and skills required to confidently source, book and use animals in productions.

This unit will require support and training from production management personnel.

Learning assessment requirements/evidence requirements

AC3.2 'Other parties' e.g. handlers, trainers, owners etc.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand key requirements relating to using animals on a production	1.1 Summarise key requirements relating to using animals on a production including: <ul style="list-style-type: none">• legal requirements• feeding requirements• guarding requirements• transportation requirements
2 Understand the organisational requirements when using animals on a production	2.1 Explain the organisational procedures that need to be followed when using animals on a production 2.2 Explain what documentation is required for using animals on a production
3 Be able to co-ordinate the use of animals on a production	3.1 Analyse the production requirements relating to the use of animals 3.2 Identify other parties who may be involved with using animals on a production 3.3 Source the animals required for a production following organisational procedures 3.4 Book the animals required for a production following organisational procedures 3.5 Ensure organisational procedures are followed when using animals in a production 3.6 Obtain documentation required for using an animal on a production in liaison with others involved with the animal 3.7 Confirm the logistical arrangements for animals to meet the production requirements

Unit content

1 Understand key requirements relating to using animals on a production

Key requirements: definitions of 'animal', differences in legislation within and between jurisdictions, e.g. England, Wales and other countries; licensing, e.g. Performing Animals Licence, Duty of Care, examples of illegal activity, animal welfare, e.g. environment, diet, normal behaviour, appropriate housing, separation from other animals, protection, e.g. from pain, injury, suffering, disease; ethical issues, definitions of animal for ethical purposes, filming which may cause harm, anxiety, consequential predation or lessened reproductive success, pregnancy and birth, planned killing or injury; roles and responsibilities of the production team and other parties, including delegation of responsibility; transportation requirements, e.g. timing, proximity, vehicles

2 Understand the organisational requirements when using animals on a production

Organisational procedures: editorial guidelines, e.g. gathering evidence of harm, filming of controversial behaviour or animal sports; production scheduling; risk assessment, e.g. type of production, length of production, proximity, contact, hazards posed by and to the animal, risk of infection, risk of infestation, phobias, experience of those involved in production, age of those involved in production

Documentation: Animal Information Sheets; Animal Welfare Risk Assessment, production schedule, e.g. how/when/where used, call sheets, housing arrangements; script, rehearsals; ensuring wellbeing and safety measures taken; achieving animal action; accident logs; contact details of significant parties; consent for veterinary treatment; emergency plan; fire safety pertaining to animals; transportation documents, e.g. journey plan; breaks; importation

3 Be able to co-ordinate the use of animals on a production

Production requirements: timing, e.g. animal acclimatisation to and maintenance of environment - light, noise, heat, session duration, breaks; onset provision; health and safety as specific to animals; methods used to create behaviours; equipment, props and costumes; weather; special effects; stunts; water; fire; explosives

Other parties: owner, handler, trainer, Independent Animal Welfare Adviser, veterinarian, animal behaviour expert, transporters/drivers

Sourcing: suitability; behaviour; 'doubles'; non-domesticated, domesticated, hand reared; identification; disease risk; distance from site

Booking: availability; costing; accommodation, e.g. appropriate facilities for animal and other parties

Ensuring procedures are followed: confirmation; budgeting; production check lists, e.g. animal meets needs; sign-off forms

Documentation: check lists; sign-off forms, e.g. journey plan; confirmation, e.g. booking, accommodation

Logistical arrangements: transportation to and from production site; food and water, e.g. in transit and on site; animal housing; proximity to production site; check lists; sign-off forms

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcome 1 could be achieved using simulated or real-life case studies or real-life situations. An Animal Welfare Advisor and an appropriate working producer could be invited to talk to learners about the key requirements, or respond to and answer learner questions. Learners should be required to prepare a range of pertinent questions in advance of such a talk.

For learning outcome 2, a range of simulated or real-life case studies or real-life situations could be used. Learners should have the opportunity to analyse existing procedures and documentation, complete documentation and also create real or simulated copies of documentation/templates for others to complete.

Delivery of learning outcome 3 could be achieved using simulated or real-life situations, with a tutor-led discussion on possible implications of a range of production scenarios relating to the use of animals.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Evidence is likely to be in a variety of forms including learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness testimonies from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners will need to present a summary of the key requirements relating to using animals on a production. This could be done in the form of a presentation, report or learner statement and should relate to a suitable range of scenarios that provide the contexts required to demonstrate understanding.

For learning outcomes 2 and 3, learners need to present annotated work products as evidence that they have analysed the requirements for a production, followed the correct procedures, complied with relevant legislation, put in place everything possible to ensure the welfare of the animal and have recorded and communicated this information clearly, concisely and accurately to all parties involved. Witness statements from associated personnel could be used to show that the learner has acted with the animal's welfare as a priority and has produced clear and relevant supporting documentation. Learners need to show understanding of organisational requirements when using animals on a production, through the use of a learner statement that explains why they have followed the organisational procedures and obtained the documentation required and evidenced for learning outcome 3, through a confident discussion of the process.

For all learning outcomes, learners should draw evidence from working on more than one production.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Production Including Domestic Animals	You have been asked to review the use of domestic animals in a recent studio production that took place in the UK and present your findings to an external animal welfare body	A report or presentation (that could include notes) that explains the key requirements for using these animals in this type of production and explains the organisational procedures and documents required to be able to co-ordinate the use of these animals for this production Documents that demonstrate an ability to co-ordinate the use of these animals on this type of production

Criteria covered	Assignment title	Scenario	Assessment method
All	Production including Wild Animals	<p>You have been asked to review the use of wild aquatic animals on location that took place overseas and present your findings to an external animal welfare body</p>	<p>A report or presentation (that could include notes) that explains the key requirements for using these animals in this type of production and explains the organisational procedures and documents required to be able to co-ordinate the use of these animals for this production</p> <p>Documents that demonstrate an ability to co-ordinate the use of these animals on this type of production</p>
All	Production including Exotic Animals	<p>You have been asked to review the use of wild exotic animals of the kind that could pose a danger to humans on location overseas and present your findings to an external animal welfare body</p>	<p>A report or presentation (that could include notes) that explains the key requirements for using these animals in this type of production and explains the organisational procedures and documents required to be able to co-ordinate the use of these animals for this production</p> <p>Documents that demonstrate an ability to co-ordinate the use of animals on this type of production</p>

Criteria covered	Assignment title	Scenario	Assessment method
All	Production including the use of an abattoir	You have been asked to review a news production that featured scenes from an abattoir and present your findings to an external animal welfare body	<p>A report or presentation (that could include notes) that explains the key requirements for using these animals in this type of production and explains the organisational procedures and documents required to be able to co-ordinate the use of these animals for this production</p> <p>Documents that demonstrate an ability to co-ordinate the use of these animals on this type of production</p>

Indicative resource materials

Websites

http://performinganimals.rspca.org.uk/home	Performing Animals Advisory service
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.legislation.gov.uk	Legislation
www.legislation.gov.uk/ukpga/1976/38	Dangerous Wild animals Act 1976
www.legislation.gov.uk/ukpga/1981/69	Wildlife and countryside Act 1981
www.legislation.gov.uk/ukpga/2006/45/contents	The Animal Welfare Act 2006
www.legislation.gov.uk/ukpga/Edw8and1Geo6/1/59/contents	Cinematograph Films (Animals) Act 1937
www.legislation.gov.uk/ukpga/Geo5/15-16/38	Performing Animals (Regulation) Act 1925
www.legislation.gov.uk/uksi/2006/3260/contents/made	The Welfare of Animals (Transport) (England) Order 2006
www.legislation.gov.uk/uksi/2007/2078/contents/made	The Welfare of Farmed Animals (England) Regulations 2007
www.legislation.gov.uk/wsi/2007/1047/contents/made	The Welfare of Animals (Transport) (Wales) Order 2007
www.legislation.gov.uk/wsi/2007/3070/contents/made	The Welfare of Farmed Animals (Wales) Regulations 2007
www.mvpa.co.uk/animals.html	Use of animals in filming – a guide to basic procedure
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Unit 24:

Organising Arrangements for Cast and Crew Travelling on a Broadcast Production

Unit reference number: **F/505/6345**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **23**

Unit aim

The aim of this unit is to give learners an understanding of the process of moving cast and crew to other locations, both locally and internationally. Learners will be able to demonstrate that they can follow all the correct procedures regarding travel documentation, visas and medical requirements.

Unit introduction

Productions often require cast and crew to travel to local, domestic and international locations, creating unique challenges and rewards.

Learners need to demonstrate a solid knowledge of the procedures involved in arranging travel for cast and crew and explore the implications of failing to ensure documentation and arrangements are correct, as well as what might happen should movement orders change. Learners then need to demonstrate their ability to make arrangements, based on their understanding.

This unit will require some support and on the job training from senior production personnel.

Learning assessment requirements/evidence requirements

AC1.1 'Travel' can include travel in the UK and overseas.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the things to consider when making arrangements for cast and crew travelling on productions	1.1 Explain how to make travel arrangements for cast and crew 1.2 Explain the implications of visas and vaccinations being incorrect to: <ul style="list-style-type: none">the productionthe person who needs the visathe rest of the cast and crew 1.3 Explain the implications of changes in movement orders to all cast and crew travelling on productions
2 Be able to make arrangements for cast and crew travelling on productions	2.1 Analyse the most efficient way to transport the cast and crew to the required location 2.2 Advise the relevant person on the most efficient way to transport the cast and crew to the required location 2.3 Research how to obtain travel documentation for all cast and crew travelling to overseas locations 2.4 Obtain travel documentation for all cast and crew travelling to overseas locations 2.5 Research the vaccinations that cast and crew need when travelling to overseas locations 2.6 Organise vaccinations for all cast and crew travelling to overseas locations 2.7 Research how to obtain visas for all cast and crew travelling to overseas locations 2.8 Obtain visas for all cast and crew travelling to overseas locations 2.9 Issue movement orders to all cast and crew travelling on the production 2.10 Issue cast and crew with details of amendments to movement orders

Unit content

1 Understand the things to consider when making arrangements for cast and crew travelling on productions

Travel arrangements: budgeting of travel costs; planning, e.g. scheduling and logistics; booking vehicles; airline group bookings services; location and venues; lodgings; refreshments; breaks; transfer times, e.g. to ports, from destinations; cultural considerations; environmental considerations, e.g. carbon footprint; necessity of travel, e.g. CGI/stock footage; other considerations relating to cast and crew, e.g. medication required, jet lag, pregnancy, travel sickness, travelling with children, employment restrictions, impact of flying after SCUBA activities; crew's equipment, e.g. batteries, weight, security, storage; luggage restrictions; driving licence requirements, e.g. UK, Europe, worldwide; insurance; travel advice, e.g. safety and security, terrorism, local laws and customs, entry requirements, health, natural disasters, money and currency; embassies; key people, e.g. fixer, translator, guide; import and export rules; carnets and inventories

Visas and vaccinations: passports; visas, e.g. types; employment restrictions and processing times; customs and quarantine; fines and penalties; safeguarding checks; in date

Changes in movement orders: considerations, e.g. key people, timeliness, accuracy of information; permissions

2 Be able to make arrangements for cast and crew travelling on productions

Efficient methods of transportation: considerations, e.g. distance, travel time available, baggage requirements and facilities, cost

Obtaining travel and visa documentation: applications, e.g. online, face to face, telephone; consulates; passport offices; disclosure; in loco parentis; fees; processing times; risk of bogus providers

Vaccinations required for overseas locations: affected areas; information sources, e.g. Foreign & Commonwealth Office, health practitioners

Issuing movement orders and amendments: considerations, e.g. key people, timeliness, accuracy of information

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcomes 1 and 2 could be achieved using simulated or real-life case studies or real-life situations. An appropriate Production Manager or Line Producer could be invited to talk to learners about the key considerations when making arrangements for cast and crew travel, or respond to and answer learner questions on, for example, dealing with issues arising from incorrect arrangements. Learners should be required to prepare a range of pertinent questions in advance of such a talk.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

This unit is split evenly between theory and practice of making arrangements for cast and crew travelling on productions.

Evidence is likely to be in a variety of forms, including learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness statements from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to present a summary of the key arrangements to be considered for cast and crew travelling on productions. They also need to explain the implications of failing to ensure documentation and arrangements are correct and what could happen if movement orders change. This could be done in the form of a presentation, report, or a learner statement and should relate to a suitable range of scenarios that provide the contexts required to demonstrate understanding.

For learning outcome 2, learners need to present annotated work products and logs as evidence that they have made all necessary arrangements.

An email trail, or record management system could be used to show inclusion of all parties in communications related to the planned journey. Key documents could demonstrate accurate record management.

For all learning outcomes, learners should draw evidence from working multiple productions in a range of locations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Production abroad	You have been asked to create a production plan for a foreign shoot that includes all the necessary legal, travel, health and other practical considerations for the country of choice	A report or presentation (that could include notes) that summarises the key arrangements to consider when making cast and crew travel and explaining the implications of incorrect and changing arrangements Documents that demonstrate an ability to make arrangements with other parties to meet requirements
All	Production within the UK	You have been asked to create a production plan for a UK shoot that includes all the necessary legal, travel, health and other practical considerations for the location of choice	A report or presentation (that could include notes) that summarises the key arrangements to consider when making cast and crew travel and explaining the implications of incorrect and changing arrangements Documents that demonstrate an ability to make arrangements with other parties to meet requirements

Indicative resource materials

Books

Jones C and Jolliffe G – *The Guerilla Filmmakers Handbook (3rd Edition)* (Continuum International Publishing Group, 2006) ISBN: 978 0 826 47988 4

Websites

www.bbc.co.uk/learningzone/clips/planning-ahead-for-shooting-in-a-foreign-country/12715.html Planning ahead for shooting in a foreign country

www.gov.uk/foreign-travel-advice Foreign travel advice

www.nhs.uk/Pages/HomePage.aspx NHS

Other

Internal paperwork systems within the production company

Unit 25:

Meeting Legal Requirements for Children Working on a Broadcast Production

Unit reference number: **L/505/6347**

QCF Level: **4**

Credit value: **5**

Guided learning hours: **29**

Unit aim

The aim of this unit is to give learners skills and knowledge relating to the use of child performers in a production. The unit covers how to liaise with schools and parents, and how to make appropriate arrangements for chaperones and tutors.

Unit introduction

Children are involved in broadcast productions in many ways, including as actors, presenters, audience members and those engaging with interactive content. Children may interact with content that is not age appropriate, creating additional challenges for the production. Learners need to demonstrate a solid knowledge of the regulations and procedures involved in engaging children to perform on productions. However, working within the legal constructs is the minimum requirement placed upon productions and learners could extend their studies by reviewing ethical and moral considerations when working with children.

Learners will review the legislation and guidance from child welfare organisations in order to develop the knowledge, understanding and skills required to confidently source, book and use children in a production.

This unit will require support and training from Artist Contract Rights Executives and production management personnel. It is also recommended that learners access the BBC Academy Online Modules related to 'Working With Children' as relevant to their area of expertise.

Learning assessment requirements/evidence requirements

AC3.3 'Individual needs of children' takes into account tutors, chaperones and any assistance that may be required to cater for any special needs a child has e.g. dyslexia, sign language interpreters etc.

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand legal requirements relating to children working on productions	1.1 Summarise key aspects of legal requirements relating to working with children on a production including <ul style="list-style-type: none">• Clearances• Working hours for children working on a production 1.2 Explain which licences must be obtained from education authorities
2 Understand how to make arrangements to support children working on productions	2.1 Explain how to locate appropriate <ul style="list-style-type: none">• Chaperones• Tutors• Sign language interpreters for children working on a production 2.2 Explain how to book appropriate <ul style="list-style-type: none">• Chaperones• Tutors• Sign language interpreters for children working on a production 2.3 Explain record keeping requirements for children working on productions

Learning outcomes	Assessment criteria
<p>3 Be able to liaise with other parties to meet legal requirements relating to working with children on productions</p>	<p>3.1 Analyse the production requirements relating to children needed in a production</p> <p>3.2 Communicate information on children working on productions to their parents and school representatives</p> <p>3.3 Research the individual needs of children working on a production</p> <p>3.4 Obtain licences from the appropriate education authority for all children working on a production</p> <p>3.5 Book</p> <ul style="list-style-type: none"> • Chaperones • Tutors • Sign language interpreters <p>that meet the individual needs of children working on a production</p> <p>3.6 Advise the production team about children's working hours and tutoring hours</p> <p>3.7 Apply dispensations on children's working and tutoring hours</p> <p>3.8 Ensure a unit medic and additional medical support are available</p>
<p>4 Be able to keep a record of children's working on a production</p>	<p>4.1 Ensure a record of children's working hours on a production are kept up to date</p>

Unit content

1 Understand legal requirements relating to children working on productions

Key aspects of legal requirements: definitions of 'child'; child protection, e.g. right to protection from neglect and physical, emotional, sexual abuse; duty of care; privacy and public interest; age restrictions; child performance licence; role of local authority; informed consent; definitions of 'public performance'; performances that do/do not require a licence; education and authorised absence; earnings; matrons/chaperones; lodgings; location and venues; troupe work; travel arrangements; breaks; medical examinations; employment restrictions; licence production; licensing protocols, e.g. deadlines and interviews; fines and penalties; safeguarding checks, e.g. Disclosure and Barring Service, Disclosure Scotland, Access Northern Ireland, International Child Protection Certificate (ICPC)

2 Understand how to make arrangements to support children working on productions

Locating other key parties: risk assessments; suitability, e.g. qualifications; safeguarding checks; concept of 'loco parentis'; role of local authority; child to tutor/chaperone ratios, e.g. 12 if same standard, six if not; approval validity

Booking other key parties: Pre-production Children's Co-ordinators; availability; costing; accommodation, e.g. appropriate facilities for medical and educational activities

Record keeping: daily record sheet; matron/chaperone referral form; non-broadcast performance schedule; broadcast performance schedule; consent forms; incident forms; accident forms; checklist, e.g. layout, hazards, fire exits, alarms and drills, first aid facilities, dressing room inspections, toilets, school room, meals, children to matron/chaperone ratio, emergency contact details, medical details

3 Be able to liaise with other parties to meet legal requirements relating to working with children on productions

Production requirements: identification of children, e.g. naming; anonymity, e.g. masking, not revealing team kit or school uniform (the 'jigsaw effect'); impact of production, e.g. portrayal and redemption, conflict, surprises; timing; language, e.g. age-inappropriate, obscene; environment, e.g. light, noise, heat, session duration; location (including online); breaks; on set provision; health and safety as specific to children; methods used to induce emotional and physical behaviours, e.g. laughter, crying; equipment and contact with children, e.g. microphone placement, props, costume fitting, make-up application; weather; special effects; stunts; water; fire; explosives

Communication to parents and schools: reporting; restrictions on reporting, e.g. court order; designated people in education; disclosure by children; appropriate forms and methods of communication

Needs of individual children: discussions with key parties; medical needs; disabilities; learning needs; vulnerable children

Licences: child performance licences; local authorities; planning for application processing times; application requirements; performances abroad

Booking key parties, medical support and units: availability; costing; accommodation; suitability, e.g. competence and qualifications

Working and tutoring hours and dispensations: variations at different ages; non-broadcast performance schedule; broadcast performance schedule; night work; max working hours, e.g. per week, per day, on school days, on Sundays, variations due to age; intervals and rest; minimum tutoring hours per day, e.g. three on each day a child would otherwise be at school; exceptions for BBC/ITV and contractors for children aged 13 and over only (Regs 27 (2)(a) and (b))

4 Be able to keep a record of children's working on a production

Ensuring records are up to date: checklist, e.g. layout, hazards, fire exits, alarms and drills, first aid facilities, dressing room inspections, toilets, school room, meals, children to matron/chaperone ratio, emergency contact details, medical details

Essential guidance for tutors

Delivery

It is recommended that centres use a wide range of delivery methods to achieve all the learning outcomes in the unit. These could include lectures, seminars, workshops, presentations, site visits, project work, research using the internet and/or library resources, and the use of personal and/or industrial experience.

Delivery should revolve around real-life situations and case studies. Centres are encouraged to organise talks from key parties and organisations.

Learners should be given the opportunity to apply and evaluate their practice in this field, in as many situations as possible, preferably through observed practical exercises.

Delivery of learning outcome 1 could be achieved using simulated or real-life case studies or real-life situations. An appropriate local authority employee, a chaperone and an appropriate working producer could be invited to talk to learners about the key aspects of legal requirements, or respond to and answer learner questions.

Learners should be required to prepare a range of pertinent questions in advance of such a talk.

For learning outcome 2, a range of simulated or real-life case studies or real-life situations could be used. Learners should have the opportunity to analyse existing procedures, policies and documentation, complete documentation and also create real or simulated copies of documentation/templates for others to complete.

Delivery of learning outcome 3 could be achieved using simulated or real-life situations, with a tutor-led discussion on possible implications of a range of production scenarios relating to the use of children.

Assessment

This unit must be assessed in the workplace or in conditions resembling the workplace. The Assessment Requirements for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Evidence is likely to be in a variety of forms including learner statements with professional discussion, accurate and annotated records of meetings, plans, reflective journals, photographs, records of observations made by the assessor and witness testimonies from colleagues and managers.

Assessment needs to be based on carefully selected and well-developed simulated or real-life situations. Learners should be encouraged to use their own organisation's activities as a basis for their evidence where appropriate.

For learning outcome 1, learners need to present a summary of the key aspects of legal requirements relating to using children on a production, as well as an explanation giving reasons why licences must be obtained from local authorities.

This could be done in the form of a presentation, report, or a learner statement and should relate to a suitable range of scenarios that provide the contexts required to demonstrate understanding.

For learning outcomes 2 and 3, learners need to present annotated work products as evidence that they have analysed the requirements for a production, followed the correct procedures, complied with relevant legislation, put in place everything possible to ensure the welfare of children and have recorded and communicated this information clearly, concisely and accurately to all parties involved, e.g. liaison with parent and school representatives, chaperones, tutors, signers or general production personnel.

An email trail, or record management system could be used to show inclusion of all interested parties in the planned activity and key documents could be used to demonstrate accurate record management of hours worked.

Witness statements from associated personnel could be produced to show the learner has acted with empathy and with the child's welfare as a priority, and communicated the activity involved accurately.

Learners need to show understanding of organisational requirements when using children on a production, using a learner statement to demonstrate why they have followed the organisational procedures and obtained the documentation required and evidenced for learning outcome 3, through a confident discussion of the process.

For all learning outcomes, learners should draw evidence from working on more than one type of production.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
All	Production of a serial drama	You have been asked to review the use of children in a recent serial drama production and present your findings to the local authority body	A report or presentation (that could include notes) that summarises the key aspects of legal requirements for using children in the production and explains why licences were required. The methods used to make arrangements to support the children (including the records required) should be reasoned Documents that demonstrate an ability to liaise with other parties to meet legal requirements

Criteria covered	Assignment title	Scenario	Assessment method
All	A children's game-show production	You have been asked to review the use of children in a recent game-show production and present your findings to the local authority body	<p>A report or presentation (that could include notes) that summarises the key aspects of legal requirements for using children in the production and explains why licences were required. The methods used to make arrangements to support the children (including the records required) should be reasoned</p> <p>Documents that demonstrate an ability to liaise with other parties to meet legal requirements</p>
All	Fly on the wall documentary production	You have been asked to review the use of children in a recent production of a fly-on-the-wall documentary and present your findings to the local authority body	<p>A report or presentation (that could include notes) that summarises the key aspects of legal requirements for using children in the production and explains why licences were required. The methods used to make arrangements to support the children (including the records required) should be reasoned</p> <p>Documents that demonstrate an ability to liaise with other parties to meet legal requirements</p>

Indicative resource materials

Websites

www.bbc.co.uk/editorialguidelines/page/guidance-children-summary	Guidance to working with Children and Young People
www.bbc.co.uk/guidelines/editorialguidelines/page/guidance-natural-world-full	BBC Editorial Guidelines
www.bbcacademy.com/search/working+with+children	Academy courses
www.creativeskillset.org	The Sector Skills Council for the Creative Industries
www.gov.uk/child-performance-licence-england-scotland-wales	Child Performance Licence (England, Scotland and Wales)
www.legislation.gov.uk/ukpga/1963/37/contents	The children and Young Persons Act 1963
www.legislation.gov.uk/ukpga/1978/37/contents	The Protection of Children Act 1978
www.legislation.gov.uk/ukpga/2005/23-24/12/contents	The Children and Young Persons Act 1933
www.legislation.gov.uk/uksi/1968/1728/contents/made	The Children (Performances) Regulations 1968
www.legislation.gov.uk/uksi/1998/276/contents/made	The Children (Protection at Work) Regulations 1998
www.legislation.gov.uk/uksi/2000/1333/contents/made	The Children (Performances) (Amendment) Regulations 2000
www.pact.co.uk	Trade association representing the commercial aspects of UK independent television, film, digital, children's and animation media companies

Other

Local Government Authority Pages e.g.

www.portsmouth.gov.uk/media/OnlineForm_Children_in_Entertainment_Chaperones.pdf

Broadcaster's Intranet

Unit 26: Planning Channel and Platform Use

Unit reference number: **F/504/3093**

QCF Level: **4**

Credit value: **4**

Guided learning hours: **17**

Unit aim

The aim of this unit is to give learners the skills and knowledge that will be useful whether entering employment in the creative media sector, or progressing to higher education. Having completed this unit, learners should understand how important planning is to the selection of appropriate channels and platforms.

Unit introduction

Before anyone can make the right choice in terms of which channels or platforms to use to meet the creative and marketing communications needs of the client, they need to develop an understanding of what is available. With new channels and platforms coming on-stream all the time, and with the popularity and use of existing channels and platforms changing and developing, it becomes increasingly important to keep up-to-date with current channel and platform user profiles, as well as usage by the target audience.

Armed with this information, strategy planning can start to take place from a position of knowledge. This unit will introduce learners to different channels and platforms, and the kind of information that is required to make decisions on selection and use. Learners will be involved in developing plans to support a marketing communications strategy and learning how to support their plans in order to get agreement from clients and other interested parties. Learners will evaluate of their plans, which should identify opportunities for improving channel and platform planning in the future.

Learning assessment requirements/evidence requirements

This unit should be assessed predominantly in the workplace. Please refer to the overall Creative Skillset assessment strategy in *Annexe D* for guidance on the methods of assessment that can be used.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand channel and platform use	1.1 Explain the role of channel and platform planning in the development of a marketing communications strategy 1.2 Describe the features, benefits and advantages of current channels and platforms 1.3 Establish effective patterns in channel or platform scheduling
2 Be able to obtain key information to support the development of channel and platform plans	2.1 Consult others able to contribute to the planning process 2.2 Agree the objectives for a channel or platform strategy 2.3 Establish the target audience's: <ul style="list-style-type: none">• Lifestyle• Demographics• Channel and platform consumption 2.4 Confirm any restrictions or resources available to support channel or platform use
3 Be able to select channels and platforms appropriate for use with target audience	3.1 Evaluate channel and platforms taking into account: <ul style="list-style-type: none">• Target audience• Products and services being marketed• Impact• Cost 3.2 Determine channels and platforms suitable for use with target audience

Learning outcomes	Assessment criteria
4 Be able to develop and agree plans for channel and platform use	4.1 Recommend channels and platforms and preferred scheduling 4.2 Forecast anticipated response to channel or platform use 4.3 Produce a plan for channel and platform use in line with own organisations requirements 4.4 Present channel and platform plan to relevant people
5 Evaluate channel and platform plans	5.1 Establish and implement procedures to monitor the success of a channel and platform plan 5.2 Identify opportunities for improving channel and platform planning in the future

Unit content

1 Understand channel and platform use

Media, channels and platforms: print, e.g. newspapers, magazines, leaflets, flyers; outdoor, e.g. posters, billboards, ambient media; moving image; audio; screen based, e.g. television, computers, interactive; mobile, e.g. phones, tablet, texts; web based, e.g. internet, websites, banners, pop ups; social media

Role of channel and platform planning: meeting corporate needs; meeting marketing needs; maximising marketing opportunities; being prepared for tactical marketing activity, e.g. responding to competitive activity, discounting, announcing unplanned recalls or corporate statements, short term stimulation of the market; budget maximisation; meeting customer and consumer expectations

Features: coverage; reach; penetration; usage; technological features, e.g. bandwidth, speed, ability to carry data, audio features, video features; creative opportunities; opportunities for cross-channel usage; reflection on brand image; audience/user profile; cost per '000

Benefits: to advertiser, e.g. ability to reach target market, ability to create awareness, ability to increase share of voice, cost effectiveness, achievement of market potential, customer service; to consumers, e.g. consumer satisfaction, meeting expectations for brand, access, relevance

Effectiveness of scheduling: in terms of, e.g. meeting brief, meeting client expectations, achieving targets; effect on brand or product, e.g. impact on market, raising awareness, stimulating sales, supporting marketing and communication plans; cost effectiveness

2 Consult others able to contribute to the planning process

Research of profile target audience: primary research, e.g. original data produced from bespoke research, original data produced using omnibus surveys; secondary research, e.g. audience data given by client, information packs produced by media owners, information sourced by using internet search engines, trade reports

Restrictions: voluntary codes; restrictions and regulation supported by industry, e.g. advertising to children, cap on calorie content of chocolate bars, transmission times or selection of media for advertising products which have an age restriction; statutory restrictions, e.g. CAP Code, ASA rules; current legislation, e.g. Consumer Protection from Unfair Trading Regulations, Data Protection Act, Children and Young Persons Act, Competition Act

Resources: available skills; available production resources; available technology; budget; creative work or material that is current; existing agreements with owners and givers across channels or platforms; clients' current marketing plans

3 Be able to select channels and platforms appropriate for use with target audience

Evaluation: in terms of target audience, e.g. reach, access, relevance, expectations; in terms of products and services being marketed, e.g. impact on market, ability to raise awareness, ability to stimulate sales, how well it supports marketing and communication plans, fitness for purpose; cost, e.g. resource requirements, production costs, cost per '000 audience, spot cost, cost per click; strengths and weaknesses

4 Be able to develop and agree plans for channel and platform use

Elements to include in plan: background, e.g. brief, market data, history and current status of product or brand; recommendations, e.g. channels, platforms, scheduling, budget; forecast, e.g. targets, best case, worst case, variance, accuracy, reliability; schedule, e.g. dates, timing; distribution list

Presentation of plan: techniques used, e.g. written report, verbal report, visual display, screen-based presentation; support material, e.g. research data, options, case studies, forecasts internal dissemination of plan, e.g. management, creative team, technical team, marketing team, sales team; external dissemination of plan, e.g. suppliers involved, customers; level and detail of plans or information to be distributed

Presentation skills: preparation; product knowledge; personal skills, e.g. verbal communication skills, listening skills, non-verbal communication skills; sales skills, e.g. identifying client needs, providing solution for client, overcoming objections, negotiation, meeting the needs of the business, closing to the satisfaction of client and business; confirm agreement with client

5 Evaluate channel and platform use

Monitoring plans: length of time plans monitored, e.g. short term measures, long term measures, continuous monitoring; pre and post campaign measures, e.g. benchmarking, measuring changes from benchmark figure post campaign; compare achievement with target; quantitative measures, e.g. audience size, penetration, reach, share of audience achieved, share of households achieved, ratings, readership, awareness, share of voice, cost per '000; qualitative measures, e.g. behaviour of target audience, changes in attitude towards brand, product or service

Sources of data: own resources, e.g. sales figures, customer surveys, consumer feedback, feedback from employees; independent research, e.g. independent media monitoring organisations, using omnibus surveys, customer and consumer feedback; partial sources, e.g. media owners, media sales organisations

Review: in terms of, e.g. meeting brief, meeting client expectations, achieving targets; effect on brand or product, e.g. impact on market, raising awareness, stimulating sales, supporting marketing and communication plans; cost effectiveness; changes in technology; identify opportunities for future

Essential guidance for tutors

Delivery

For learning outcome 1, learners will need to develop an understanding of channel and platform use that is correct, accurate and up-to-date. Most learners will come to this unit having already been exposed to, and are probably using and consuming, media delivered through a range of different channels. They are also likely to have some experience of using different platforms.

Consequently, through exposure and use, learners will already have a degree of understanding, attitudes towards and opinions about different channels and platforms; even if they have not used some of the different channels or platforms there will be some awareness and they will probably have opinions. Given this background, it will be important to establish the level of understanding in the group, and then build on this to bring the whole group up to the level required for this unit, filling gaps in knowledge and correcting any misconceptions or misunderstandings along the way.

This can be achieved through a group discussion, moderated by the tutor. Care may need to be taken to focus learners on the content and context of the unit and avoid time being wasted pursuing personal investigations which may be interesting but not core to their work on this unit.

A useful technique to help learners identify the features and benefits, and thus the advantages, of selecting and using a particular channel or platform is to give learners a features/benefits exercise. Individually, in pairs or small teams, give each a 'product' a channel or platform to investigate. Learners should use a sheet of paper, divided into two columns, one headed FEATURES, and the other headed BENEFITS. In the 'features' column they should list all the facts, the things that they know about the product (the starting point being the features list in the unit content), for every 'feature' they must write a benefit. Learners feed back their analysis to the whole group, the tutor filling gaps and correcting misunderstandings. It is not as easy as it sounds, but is a great way to discover the advantages of using a particular channel or platform, or conversely identifying why not to use them. Through this exercise, learners will need to be directed as to where the benefits/advantages lie – are they benefits for the advertiser, the customer or the consumer?

Planning and scheduling may be a new concept to some learners. Use real-life examples or case study material to help learners discover why planning and scheduling is important.

Delivery of learning outcome 2 could come through the group working together, which will give them an opportunity to consult others to contribute to the planning process. Given example briefs, ideally from real industry or business sources, learners could work in pairs or small groups to identify and agree the objectives in the given brief. Responses could be fed back to the whole group, moderated by the tutor to make sure that no objectives are missed.

The concept of audience profiling may be new to learners, but this could be explored by learners drawing up profiles of each other, or the whole class. Divide the class into three groups, so that each group collects a different set of data, lifestyle, demographics, channel and platform consumption. Use question sheets that will enable learners to collect this data.

Tutors should ensure that everyone in the class is surveyed, asked questions, and their answers marked on the worksheet using a 'five bar gate' system for counting in groups of five.

Once everyone has been surveyed, and had a go at asking questions, learners need to analyse the data that has been collected. Learners should start the analysis by extracting the information from each worksheet, using a blank worksheet to count the answers to each question, and a 'five bar gate' for counting. Once they have carried out the basic counting learners can perform a simple statistical analysis by working out basic percentages, presented in chart form, to show the profile of the class. This is a simplistic way of getting learners to establish the principles involved in profiling a target audience.

Further group or individual investigation could be used to make learners aware of the restrictions and resources available to support channel or platform use.

For learning outcome 3, learners could use the knowledge that they have acquired from the audience profiling exercise and use it to evaluate channels and platforms suitable for use with the target audience. The target audience could again be the class could be given by the tutor. Learners could be directed to source their own data on channels and platforms, or it could be drawn from available resources with the centre.

The evaluation carried out for learning outcome 3 could be used to support the delivery of learning outcomes 4 and 5, where learners will need to start to put together their own plans for channel and platform use.

As the learning and assessment for this unit is based on learners planning channel and platform use, it is essential that the centre has a supply of real life marketing communications briefs from business customers that learners can use. The assessment is based on producing a plan 'to a given brief'. Sources for a 'real life' brief could include: organisations where the centre, or tutor, has a direct connection to the marketing team, either through personal connections or through local business adoption schemes; a connection through friends and families of learners could be another source; where learners have part-time jobs the business owner could be approached. An alternative would be to take a brief based on a marketing communications campaign to promote the facilities, services or courses offered by the centre itself. Tutors must check and approve any brief from outside the centre to make sure that it is suitable for learners and will enable full coverage of the requirements of all assessment outcomes.

To maintain the 'real life' aspects of this delivery, learners could present their plan for platform or channel use to the originator of the brief, to gain feedback and to meet the requirement of assessment criterion 4.4.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Any material produced for this assessment in a workplace setting must be accompanied by an authentication statement, signed on behalf of the workplace by someone with the authority to do so such as the learner's line manager.

All the work in the process portfolio must be based on planning channel and platform use for a client, to a given brief.

The learner's process portfolio must contain a plan for channel and platform use to meet the requirements of a given brief (assessment criterion 4.3). The plan, which must be presented to appropriate people (assessment criteria 4.4) must include:

- objectives for a channel or platform strategy (assessment criterion 2.2) agreed in consultation with others (assessment criterion 2.1)
- a profile of the target audience (assessment criterion 2.3)
- recommended channels and platforms and preferred scheduling (assessment criteria 3.2, 4.1)
- forecast anticipated response to channel or platform use (assessment criterion 4.2)
- procedures to monitor the success of a channel and platform plan (assessment criterion 5.1).

The plan, its recommendations and forecasts, should be supported by information and data which:

- explains the role of channel and platform planning in the development of a marketing communications strategy (assessment criteria 1.1), describes the features, benefits and advantages of current channels and platforms (assessment criterion 1.2), evaluates channels and platforms (assessment criterion 3.1), and establishes effective patterns in channel or platform scheduling (assessment criterion 1.3)
- confirms any restrictions or resources available to support channel or platform use (assessment criterion 2.4)
- identifies opportunities for improving channel and platform planning in the future (assessment criterion 5.2).

To meet assessment criterion 4.4 learners must present the plan, using an appropriate format for the presentation, to 'appropriate people'; this could include the person, or representatives, from the organisation that gave the brief, the tutor or tutors from another group, or managers from the centre.

It could also be carried out in a real workplace, for example through a part-time job or on work experience.

However the presentation is carried out it must be accompanied by an authentication statement, signed by the 'appropriate person' on behalf of the workplace by someone with the authority to do so such as the learner's line manager.

Indicative resource materials

Books

Clow K, Baack D – *Integrated Advertising, Promotion and Marketing Communications* (Pearson Education, 5th edition 2011) ISBN: 978 0 273 75328 5

Evans-Pritchard J, Hancock M, Jones R, Mansfield A, Gray D – *A2 level Applied Business for Edexcel Single and Double Awards* (Causeway Press, 2006)
ISBN: 978 1 405 82116 2

Journals

Campaign

Marketing

Marketing Week

The IPM White Book

Website

www.cap.org.uk The Committees of Advertising Practice. Responsible for writing and maintaining the UK Advertising Codes and providing authorised advice on the rule

Unit 27:

Leadership and People Management in the Design and Creative Industries

Unit reference number: **J/501/8390**

QCF Level: **4**

Credit value: **6**

Guided learning hours: **40**

Unit aim

The aim of this unit is to enable learners to consider the qualities of a good leader, taking a critical view of the relative importance of different attributes in the context of the creative industries. Learners will explore the different approaches to building cohesion and effectiveness in a team.

Unit introduction

'Having an idea in the first place is just the start; bringing that idea to life in a way that inspires others to help it grow can mean the difference between an abandoned sketch on a notepad and a successful finished product in a customer's hands.' – Lucy Blakemore, Gravity Planning and Research, UK.

The role of a leader is vital in any industry, but the leadership of teams of creative people poses unique challenges.

The leader must be able to combine the ability to enthuse and inspire. They must strike a careful balance between encouraging innovative ideas and reining in the outlandish and inappropriate without damaging the motivation of team members who may have a personal connection to their ideas.

Learners will reflect on their skills with a focus on personal development underpinned by critical introspection. They will consider the debate as to whether leaders are born or made.

Learners will look at the composition of teams through an exploration of theoretical models which can be used to examine the efficacy of a team-based on the distribution of key attributes amongst team members. They will explore different approaches to identifying of the skills of team members and use this insight as the basis of role allocation in a team.

Having considered the composition and formation of a team, learners will explore the concept of group dynamics and reflect on the extent to which this supports efforts to build trust and respect amongst team members.

Creative thinking has an inherent risk of failure and as such learners will consider how this can be encouraged in a 'safe' environment where individuals feel that their contributions are valued and valuable. As a corollary to this learners will consider how the performance of team members can be reviewed in order to embed and encourage creative thinking.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand what it is that makes an effective team leader and/or manager	1.1 Analyse skills and attributes that make an effective team leader 1.2 Evaluate their own leadership skills and attributes, identifying areas for personal development if they want to be a good team leader
2 Understand how to select a team for a specific purpose	2.1 Analyse methods which can be implemented in order to <ul style="list-style-type: none">• Identify the mix of expertise, knowledge, skills and attitudes required to achieve the team purpose.• Identify team members' expertise, knowledge, skills and attitudes and agree their particular roles within the team.• Use team selection and development processes to develop any expertise, knowledge, skills and attitudes lacking in the team

Learning outcomes	Assessment criteria
<p>3 Understand how to manage and motivate a team</p>	<p>3.1 Analyse methods which can be implemented in order to</p> <ul style="list-style-type: none"> • Enable team building and how to build mutual trust and respect. • Encourage open communication between team members to share problems with each other to produce creative solutions. • Review the performance of the team at appropriate points and evaluate how well its purpose is being achieved. • Celebrate the team and individual successes together and the methods for empowerment of individuals to develop their own ways of working and take their own decisions within agreed boundaries. • Steer your team successfully through difficulties and challenges

Unit content

1 Understand what it is that makes an effective team leader and/or manager

Difference between leadership and management: role of leadership in a creative organisation; role of management in a creative organisation

Leadership: definition of leadership; the nature of leadership, e.g. leadership as a philosophy, a set of behaviours; skills for leadership, e.g. communication, influencing people, negotiation (categories of leadership skills such as Hellriegel et al); attributes of a leader, e.g. assertiveness, confidence, extraversion, self-efficacy, initiative; leadership trait theory e.g. Carlyle, Galton; behavioural theories, e.g. McClelland, Lewin, Blake and Mouton; situational and contingency models, e.g. Fielder, Vroom, Hersey and Blanchard; emergent theories of leadership, e.g. distributed leadership; authentic leadership; Goleman – Resonant versus Dissonant leadership

Management: definition of management; management as a function of leadership; levels of management in an organisation, e.g. senior management, middle management, supervisors and team leaders; points of differentiation between a manager and a leader, e.g. sources of power, focus, appeal, decision making, approach to persuasion; style of management, e.g. Likert (Benevolent Authoritarian, Consultative, Participative-Group)

Evaluating own leadership skills: reviewing own skill base, e.g. conducting a skills audit; self-perception; 360 degree feedback; investigating team perceptions of learners leadership skills, e.g. structured feedback, unstructured feedback; psychometric tests; developing as a leader, e.g. identification of skill gaps, personal development planning, approaches to skill development; reflecting on professional practice, e.g. keeping a learning journal, identifying patterns in feedback

2 Understand how to select a team for a specific purpose

Composition of successful teams: team roles; Belbin's team roles; criticisms of the team roles concept; balance of different roles in a team; team dynamics including-norms, values and goals

Identifying team skills: team roles inventory, e.g. Belbin team inventory; personality tests, e.g. Meyers Briggs Type Indicator; Gardners Multiple Intelligences; Lumina Spark; contrasting qualities; balancing team members with different qualities; criticisms of tests, e.g. validity and reliability of measures, skill of the tester, range of skills needed in a team, exclusivity of each role, risk of determinism; performance observation; use of performance observation data; feedback from previous team leaders; formal feedback, e.g. appraisal documentation; informal feedback, emails and meetings

Selecting and developing effective team members: striking a balance of personality and team role preferences; internal and external training courses; mentoring and support; recruitment processes including, e.g. interviews, applications, designing questions to filter project specific skills and experience, levels of formality in team recruitment

3 Understand how to manage and motivate a team

Enabling team building: Tuckman's stages in the formation of a team, e.g. forming, storming, norming, performing; managerial authority versus freedom for team members, e.g. Tannenbaum and Schmidts continuum

Encouraging communication: personal and use of questioning techniques to facilitate discussion, e.g. funnel questions, Kipling questioning; brainstorming; leading discussions; diagramming techniques; decision making; consensus processes; Dialectic Inquiry; Devils Advocacy

Reviewing performance of team members: importance of targets and milestones for individuals and groups; need for clear definition of accountability and responsibility when assigning tasks; implementing performance reviews; self-evaluation; matching self-perception with performance feedback; setting objective criteria for evaluation; ensuring fairness and clarity; setting objectives; SMART targets; matching personal development needs to organisational and team goals; peer support and mentoring; formal training

Celebrating success: motivational benefit of acknowledging achievement, e.g. to individuals, to the group; in line with motivational theory, e.g. Maslow, Herzberg, McClelland; sharing good practice; creating a culture of empowerment; providing autonomy to workers

Dealing with difficulties and challenges: resolving conflict amongst team members; supporting the emotional needs of colleagues; managing stress under pressure of deadlines; coping with uncertainty and failure in a constructive manner

Essential guidance for tutors

Delivery

The purpose of this unit is for learners to explore the issues faced by leaders and managers in creative industries, specifically marketing communications professionals. It is expected that learners would base their learning in the content of their professional experiences although it is important to remember this would be a contextualisation of the theoretical principles which are covered in the unit.

Learning outcome 1 requires learners to consider their own skills and attributes in the context of various models of leadership. Group discussion and debate might be a useful starting point with learners considering leaders from their employer organisation or from popular culture that have been effective. Some consideration might be given to the extent to which it is realistic to try and construct an 'ideal' leader or whether the blend of skills and attributes depends on the individual, the constituents of the team being led and the context of the business in which they work.

Learners should take a critical view of a range of theories of leadership, recognising the relative merits of each whilst acknowledging their limitations. Examples used in delivery could be drawn from cases studies or the experience of learners. Exploring the approach of Steve Jobs, for example, might give an interesting starting point for discussion about the amount of freedom that leaders should give to creative employees.

Problem-based learning might be an appropriate means of delivering learning outcome 2. Preparing a case study on one or more organisations could give a framework through which individuals or small groups of learners could investigate different methods of selecting team members. Different personal auditing tools could be applied during a seminar session. Volunteers could produce a profile of their team roles using different inventories and then use the results as the basis for a group critique. This would allow a range of criticisms of team role inventories to be explored on the basis of learners' observations of the relevance of these inventories to their peers.

Practical activities could be used to explore the selection and motivation of teams. Learners could work towards a business simulation task while other members of the group act as observers, providing feedback on the motivational techniques used and the impact on team performance. This could be a stimulus for debate or discussion in class on the relevance of different approaches.

Sessions should focus on the extent to which theories might be appropriate to different situations in learners' working environments. Case studies might be used to explore the impact of demotivation and its causes. Consideration could be given to group dynamics and the impact of negative team members on the motivation of different teams. This should be linked to the selection of the team and the attributes of the leader. For example, how different leaders approach different situations or different issues with team members.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Appropriate consideration should be given to formative and summative assessment. A range of approaches could be used throughout the unit. Case study exercises should help learners to demonstrate not only their theoretical knowledge but also their ability to apply this knowledge to different contexts and to offer criticisms of the ideas presented.

Feedback to learners during the course should focus on the extent to which they demonstrate adequate subject knowledge and also the level of critical discourse evident. Learners should be able to give evidence of a suitably nuanced understanding of the full range of content.

Participation in class discussion and debated should give learners an opportunity to articulate their knowledge of and thoughts on the applicability of these theories to their own professional practice. This gives an opportunity for tutor assessment and for peer feedback.

The design of assignments for learners should give an appropriate holistic view of the unit content, encouraging learners to generate evidence from their day-to-day work activities, plans for future employment and carefully selected case studies from creative industries.

Work produced by learners should follow appropriate referencing conventions with sources identified in the Harvard (or other appropriate) style. Care should be taken to make purposeful use of reading so that evidence is given of both a breadth and depth of knowledge of leadership and management theory.

For example, if a learner has referred to Belbin's team roles inventory they might also cite authors who are critical of the concept and balance their experience of the criticisms from their own reflections on its application to their workplace.

For assessment criterion 1.1, learners might produce a report on the members of their work team, applying an appropriate team skills inventory. This should balance consideration of the importance of the different skills to effective participation in a team with consideration of the usefulness of the skills auditing process undertaken. For assessment criterion 1.2, the criticisms of the skills auditing process should be extended to consider its usefulness to the learner in analysing their own skills. This work should reflect a high level of critical introspection balanced with the views of a range of appropriate colleagues. Learners should be expected to use their analysis to highlight a range of areas for personal development.

For assessment criterion 2.1, learners should reflect on their skills analysis and critique the methods of auditing and analysing the skills of individuals. The applicability of these methods should be considered along with their validity and reliability in the learner's work context. Methods of team selection should be clearly documented with a critical commentary highlighting the strengths and weaknesses of the process and the application of the process.

Assessment criterion 3.1 could be assessed through the production of a presentation on the team development achieved by the learner. This might include video clips of interviews with team members accompanied by an appropriate analytical commentary, details of approaches to enabling communication supported with appropriate images or workplace artefacts, and a critical narrative reflecting the approaches taken to navigate the team through difficulties.

Indicative resource materials

Books

Northouse P – *Leadership: Theory and Practice* (Sage, 2012)

ISBN: 978 1 452 20340 9

Radcliffe S – *Leadership: Plain and Simple* (Financial Times, 2012)

ISBN: 978 0 273 77241 5

Journals

Harvard Business Review

Leadership

Leadership and Organization Development Journal

Unit 28:

Design Project Management for Creative Practitioners

Unit reference number: **R/501/8392**

QCF Level: **4**

Credit value: **6**

Guided learning hours: **40**

Unit aim

The aim of this unit is to teach learners how to carry out project management in a creative context. Learners who take this unit will have the ability to undertake projects in a methodical and ordered way, gaining the knowledge of the underpinning.

Unit introduction

The most obvious characteristic of a project is that it has to achieve some particular purpose, and this is normally indicated in the project's name. This distinguishes it from routine activities which are part of an organisation's normal business it is probably most useful to think of a project as an instrument of change.

When a creative project is completed successfully for the client it will have an impact on people's lives. Managing change is clearly different (and at times much harder) than managing the status quo and it is for this reason that projects are established to effect change in a controlled manner.

Having described projects as being fundamentally unique, varying in size, shape, time, cost and resources, it may seem odd to attempt to describe a standard project management approach which is universally applicable. However, it is because of this variety that a systematic approach is necessary.

Learning assessment requirements/evidence requirements

This unit should be assessed predominantly in the workplace. Please refer to the overall Creative Skillset assessment strategy in *Annexe D* for guidance on the methods of assessment that can be used.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand the importance of managing a project to timelines	1.1 Produce a schedule with clear and realistic timescales to meet project objectives to enable the project to be delivered on time 1.2 Explore potential risks to the project and analyse methods of overcoming unforeseen difficulties
2 Know how to allocate internal resources correctly to achieve project goals	2.1 Analyse the importance of meeting the following <ul style="list-style-type: none">• The full cost of the project• Time scales required• Resources required• Individual tasks within the project• Milestones and deliverables to be met• Agreed quality standards• Project keeping within budget 2.2 Evaluate the importance of effective negotiating and liaison with clients 2.3 Determine and agree the individual roles of team members to set realistic goals for individuals and the team as a whole
3 Understand the importance of managing internal and external project objectives	3.1 Explore the risks to project objectives through poor communication between project team, managers and customers 3.2 Analyse monitoring processes which need to be implemented in order to meet design objectives
4 Explore the use of computer software programmes and other support mechanisms as a tool for successful project management	4.1 Determine which software programmes are available for project management and evaluate the strengths and weaknesses of these

Unit content

1 Understand the importance of managing a project to timelines

Scheduling: estimating, e.g. factors, time, costs, quality standards; identify dependencies, e.g. in a start to finish project; constructing the dependency network; assigning responsibilities; allocating resources; producing a Gantt chart; refining the plan

Risk analysis: identifying the risks, e.g. destabilising events, overruns; assess the chances; assessing the impact on the project/organisation; identify contingency arrangements, e.g. ameliorate risks

2 Know how to allocate internal resources correctly to achieve project goals

Analysis: compilation and construction of the 'Work Breakdown Structure' with reference to costs, time, resources, tasks milestones and quality standards; Connection between project Gantt chart and WBS, e.g. Work Breakdown Structure

Negotiation and liaison with client: five phases of negotiation, e.g. prepare propose discuss bargain close; principles of negotiation; the importance of positive relationship building, e.g. maintaining positive client relations

Roles and responsibilities: understanding skill sets required, e.g. linking tasks with skills to ascertain skills set or skills gap; setting individual goals and objectives aligned to project and supported by skill sets; management of teams; team dynamics, e.g. forming, storming, norming and performing, impact on work flow at team meetings

3 Understand the importance of managing internal and external project objectives

Exploring risks to project objectives: risk awareness versus risk averse in the creative business, e.g. being aware of the risks but not averse to appropriate risk management; creative problem solving; setting objectives for the project; setting objectives for individuals; lines of communication, e.g. team meeting, one-to-one meetings for project team members; communicating across the organisation (agency), e.g. internal communications briefings; meetings structure, communicating with the client – client meetings framework

Monitoring processes: measuring the ongoing project activities, e.g. 'Where we are'; monitoring the project variables, e.g. cost, effort, scope; against the project plan, e.g. 'Where we should be'; identify corrective actions to address issues and risks properly, e.g. 'How can we get on track again?'

4 Explore the use of computer software programmes and other support mechanisms as a tool for successful project management

Software: desktop; web based; single user; collaborative; integrated

Paper based: wallcharts; use of graphics; design-based tools

Essential guidance for tutors

Delivery

This unit will require a clear structure delivery from the outset, which should give learners a high level of day-to-day independence, allowing them to use project management skills in the context of this unit. A combination of written, group-based and presentation exercises will demonstrate to learners how different projects can be managed concurrently in a creative agency.

As this unit is practical, it is especially important to engage with learners' real work experiences during delivery. Every learner should be able to give examples of the delivery of projects from their workplace.

All learners need to develop practical knowledge, such as use of software and of constructing a Gantt chart. A presentation by the tutor, followed by individual design and implementation to clarify and confirm the content, should help to develop strong understanding. Analysis of the purpose and value of objective setting and team working is more subjective, and learners will benefit from sharing ideas, working in small groups and feeding back to the class.

Evaluation of experience and related skills is vital and will vary according to each individual, but learners may not be comfortable sharing this information. Guest speakers can be particularly useful here, in providing a range of perspectives and opening discussion without discomfort. Learners might participate in a discussion on how problems identified in poor project management planning and application could have been solved or avoided, and be encouraged to relate this to their own experiences through individual written work.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Assessment criteria 1.1 and 1.2 could be combined in the form of a Gantt chart and project delivery brief.

For assessment criterion 1.1, learners should know how the work flow of a project operates and be able to demonstrate dependencies. For assessment criterion 1.2, learners should identify and analyse risks and understand the importance of contingency planning.

Assessment criteria 2.1 and 2.3 could be combined as a Work Breakdown Structure (WBS) model with a full description of skill sets involved.

For assessment criterion 2.1, learners should be able to construct a WBS which synchronises with the Gantt chart produced for Unit 1. For assessment criterion 2.3, learners should be able to construct a map of skill sets aligned to the tasks of the WBS. Assessment criterion 2.2 could be a written piece which demonstrates understanding of the phases and principles of negotiation and the importance of positive relationship building.

Assessment criteria 3.1 and 3.2 could be combined as a written piece on the importance of objective setting and monitoring progress. For assessment criterion 3.1, learners should be able to undertake SMART objective setting and explain the role of internal communication and the role of meetings in managing the project. For assessment criterion 3.2, learners should be able to implement a monitoring activity at any one point in time of their Gantt chart produced in Unit 1.

Assessment criteria 4.1 and 4.2 could be combined in a short presentation or small-group analysis to describe the current range of tools available for project management and critique the same as to personal preference and possible efficiency.

Essential resources

Wall boards for Gantt charts, pens and stickers
Access to the internet for web research

Indicative resource materials

Books

Jay R – *Fast Thinking Project* (Pearson Education, 2001) ISBN: 978 0 273 65311 0
Lock D – *Project Management (9th Edition)* (Gower, 2007)
ISBN: 978 0 566 08772 1

Journal

International Journal of Project Management

Websites

Ipma.ch	International project management association
www.apm.org.uk/	Association for project management

Unit 29:

Doing Business Globally

Unit reference number: **Y/501/8393**

QCF Level: **4**

Credit value: **7**

Guided learning hours: **50**

Unit aim

The aim of this unit is to help learners consider a range of approaches to entering international markets critically. This will include the use of different sources of advice and guidance along with the impact of appropriate legislation on business activities.

Unit introduction

In an increasingly connected world a global presence can be created by any start-up business with access to the internet, which serves to reinforce the significance of studying of global marketing for practitioners.

Entering different country markets presents a range of challenges and requires careful consideration of the relative importance of differences in factors such as demographics, culture and rates of technology adoption. Learners will consider the impact of these factors in the context of contrasting global markets.

As a part of this learners will explore the role of intermediaries who can give valuable insight into local needs in the context of their impact on the bottom line for their organisation.

The culture of different markets will have a profound impact on marketing activity. Patterns of behaviour change between countries relating to the consumption of goods and services will vary between countries. Product development of is informed by this variation. Adapting existing offerings or develop new products and services can give an opportunity to access gaps in markets not yet accessed by domestic producers.

Cultural differences will also impact on the communication strategy used in different markets. An innocuous phrase in one market could be offensive in another.

Alternatively, without an adequate understanding of the cultural conventions of the market a message might cause confusion or simply not be understood. Learners will explore a number of aspects of the culture of different countries to examine how and why it is important to adjust and refine a message to ensure that it makes a positive impact on the target market.

Learning assessment requirements/evidence requirements

There are no specific assessment requirements for this unit. Please refer to the overall Creative Skillset assessment strategy in *Annexe D*.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Understand factors within a company which affect the building overseas markets	1.1 Analyse the impact of the following on entering a Global market <ul style="list-style-type: none">• Company branding• Website design and functionality in a new market• Product design for a specific market
2 Understand logistics for taking designs, brands and products to Global markets	2.1 Evaluate methods of breaking in to Global Markets, through <ul style="list-style-type: none">• Consultation with relevant trade, and government support agencies• The understanding of import/export procedures/ law/ financial costs• The use of agents
3 Understand how cultural differences can influence design ideas for different countries	3.1 Analyse the cultural differences in potential markets and consider how this could effect product development
4 Recognise techniques for communication in different cultures and develop cultural awareness	4.1 Evaluate the important differences in communicating with a range of cultures including <ul style="list-style-type: none">• Language-non verbal and verbal• Translation• Dress• Social etiquette• Managing time

Unit content

1 Understand factors in a company which affect the building overseas markets

Company branding: definition of branding; dimensions of a brand; difference between company and product branding; brands in global markets, e.g. recognition of logos and symbols; marketing economies of scale, e.g. recognition due to existing brand awareness in other markets

Website design and functionality: issues with web design, e.g. level of broadband penetration in the market, platforms used to access the internet (mobile browsing, desktop browsers, capacity for rendering images and text, capacity for interactive features); societal perceptions of e-commerce, e.g. safety concerns

Product design: legal considerations, e.g. safety considerations, manufacturing standards, environmental regulations, intellectual property considerations; practical considerations, e.g. ergonomics (characteristics of the target customer such as physical size), manufacturing (in country versus importation)

2 Understand logistics for taking designs, brands and products to Global markets

Consultation with appropriate agencies: access to funding, e.g. incentives for importing, guarantee schemes; taxation, e.g. obtaining permissions, documentation, requirements for specific markets; other support agencies, e.g. range of agencies according to market, services offered, credibility of agencies

Understanding key facts before entering a market: import/export procedures, e.g. documentation required, shipping requirements, fees (methods of payment, point of payment); law, e.g. requirements for local partners, nature and type of packaging, labelling, provision of information; financial costs, e.g. shipping, legal fees, packaging, distribution, formal and informal expenses

3 Understand how cultural differences can influence design ideas for different countries

Cultural differences between markets: culture, e.g. definition, dimensions, relative importance of each cultural dimension, importance of sub-culture; cultural factors as a basis for market segmentation, e.g. ethno-marketing; impact of culture on communication activity, e.g. media selection, formality of message, household composition (implications for consumer decision making); impact of culture on product development, e.g. patterns of use, development of different forms and formats (size, mode of consumption), preparation for market specific distribution channels

4 Recognise techniques for communication in different cultures and develop cultural awareness

Language – non-verbal and verbal: semantics, e.g. problems with literal translations, appropriateness of idioms in differing contexts; non-verbal, e.g. interpretation of body language, importance of reviewing promotional materials for audience suitability, review packaging for audience suitability

Dress: implications in different markets, e.g. standards of 'modesty'; national dress, e.g. similarities with product, dangers of offense

Social etiquette: social norms in different countries; consequences of failing to abide by social etiquette; impact of social etiquette on; business meetings; product development; distribution of products; communication strategies

Managing time: perceptions of time in different cultures; importance of timekeeping for meetings in different cultures; importance of timekeeping for customers

Essential guidance for tutors

Delivery

This unit is a good opportunity to explore contemporary developments in global marketing with learners through a combination of carefully selected case studies and, where possible, drawing on examples of their own professional practice.

For learning outcome 1, learners should be able to articulate an understanding of how theories relating to entry into a new market apply to differing national contexts. Delivery might focus on specific cases of eastern and western markets, for example the rationale for the use of the Red Cross brand in the west and the Red Crescent brand in the east might be explored. When considering the design and functionality of websites in different markets, an input from web designers would be particularly valuable so that learners can appreciate the technical and practical difficulties involved in localising an online presence. For example, the variations in browser use and broadband penetration between countries or the issues involved in translating content accurately might be considered.

Design issues could be considered through the study of specific examples. The size and shape of different clothing products could be compared to available data on the population of different countries, for example the average height and weight of the population in different areas could explain variations in the cut of ostensibly identical items.

Learning outcome 2 could be delivered through simulation activities. Once learners have been familiar with theoretical approaches to breaking into new markets they could be divided into groups to prepare a proposal for entering a specific market. Groups could then feed back to the class and critique one another's ideas.

Contact with a local Chamber of Commerce might a good starting point when considering the issues around consultation with appropriate bodies and import export procedures. Many Chambers of Commerce have departments which support firms trading overseas. A useful guest speaker could offer additional expert input on the legalities and costs of importing and exporting goods.

Learners might be able to share experiences from their employing organisation relating to the use of agents when entering an international market. As a research task, they could investigate the range of services offered by agents for goods and services in different markets.

Learning outcome 3 requires learners to consider cultural differences between specific markets. Initial delivery through lecture and seminar sessions could be followed up by learner-led group discussions. Individual learners or those in small groups could be assigned a specific culture to investigate.

This could then inform a short project-based task where individual learners or small groups prepare a proposal for the adaptation of an existing domestic product to fit the needs of a different country with a contrasting culture. This could be critically evaluated through a group critique of initial ideas before peer feedback is offered during a final presentation.

Learning outcome 4 should be delivered through lectures or seminars focussing on the different communication issues. Relevant and up-to-date case study examples will be crucial to ensuring that learners develop knowledge that will be appropriate to their working life. Contrasting examples of good and bad practice in different markets should be explored so that learners are able to learn from both successes and failures across recent history. Tutorial sessions should focus on comparing and contrasting different examples to emphasise key points. For example, the different attitudes to the management of time across Europe or the modesty laws of Saudi Arabia might make interesting examples.

Assessment

This unit must be assessed in the workplace, or conditions resembling the workplace. The Assessment Strategy for Level 4 Broadcast Production document must be followed; please see *Annexe D*.

Assessment activities should reflect the need for learners to demonstrate their understanding of the application of marketing theory to contemporary business practices. Abstract theory should be balanced with opportunities for learners to scrutinise practical examples of the successes and failures of businesses in a range of different markets. Where possible learners should be encouraged to relate their assignment tasks to work carried out in their own job role. Before the submission of formally assessed assignment tasks, opportunities for formative assessment should be planned so that learners can be given feedback to correct misunderstandings and misconceptions.

Assessment criterion 1.1 could be assessed through the production of an essay or through the compilation of a series of case studies. Learners should be able to explain how each aspect of entering international markets will vary according to the nature of the market and of a specific product. Critical consideration should be given to the extent to which each factor will influence the purchasing behaviour of consumers in a given market using examples to illustrate arguments.

Assessment criterion 2.1 could be assessed through an essay or a formal presentation. Learners should explore the efficacy of different approaches to entering a new market. The relative merits of each method should be analysed thoroughly illustrating appropriate benefits and drawbacks. Learners should be able to demonstrate a suitably nuanced understanding of the extent to which different solutions are applicable in varied contexts.

Assessment criterion 3.1 might be assessed in the form of a practical task where learners are assigned a product which they are to adapt for different markets. They might produce a proposal outlining their rationale for how these adaptations will be implemented, supported by a theoretical justification which makes critical reference to the extent to which concepts are applicable in the learner's assigned market. An analysis of the extent to which adaptations to a product will influence the behaviour of consumers in the chosen market compared to not making any adaptations at all should be included. This should be supported by examples of cases where modifying products for new markets has succeeded and when it has failed.

Assessment criterion 4.1 could be assessed by an extension of the work produced for assessment criterion 3.1. Learners could show how the communication strategy for their adapted product would vary in different markets.

Communications materials such as adverts could be marked up with annotations explaining the reasons for differences in the use of images and text, and the translation errors that might occur. Learners should consider the importance of these variations in approaches to communication, weighing the likely costs against the potential damage to brand equity caused by failing to share an appropriate message with the target market. This should be derived from the critical application of appropriate theory to appropriate examples.

Indicative resource materials

Books

Clow K, Baack D – *Integrated Advertising, Promotion and Marketing Communication* (Pearson, 2009) ISBN: 978 0 138 15737 1

Hollensen S – *Global Marketing: A Decision Oriented Approach* (Prentice Hall, 2010) ISBN: 9780273678397

Keegan W, Green M – *Global Marketing* (Pearson, 2012) ISBN: 978 0 273 76671 1

Van Gelder S – *Global Brand Strategy* (Kogan Page, 2005)
ISBN: 978 0 749 44469 3

Journals

International Journal of Internet Marketing and Advertising

Journal of Global Marketing

Journal of International Consumer Marketing

Journal of International Marketing

Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel: www.edexcel.com/contactus
- BTEC: www.edexcel.com/btec/Pages/Contactus
- Pearson Work Based Learning and Colleges:
www.edexcel.com/about.wbl/Pages/Contact-us
- books, software and online resources for UK schools and colleges:
www.pearsonschoolsandfecolleges.co.uk

Key publications:

- *Adjustments for candidates with disabilities and learning difficulties – Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications* (Joint Council for Qualifications (JCQ))
- *Equality Policy* (Pearson)
- *Recognition of Prior Learning Policy and Process* (Pearson)
- *UK Information Manual* (Pearson)
- *UK Quality Vocational Assurance Handbook* (Pearson).

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are available on our website at www.edexcel.com/btec/delivering-BTEC/quality/Pages

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to www.edexcel.com/resources/publications/Pages

Additional resources

If you need further learning and teaching materials to support planning and delivery for your learners, there is a wide range of BTEC resources available.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website at:
www.edexcel.com/resources/publications/Pages

How to obtain National Occupational Standards

Please contact:

Creative Skillset
Focus Point
21-33 Caledonian Road
London N1 9GB

Telephone: 02707 703 9800

Website: www.skillset.org

Email: infor@creativeskillset.org

Professional development and training

Pearson supports UK and international customers with training related to our qualifications. This support is available through a choice of training options offered on our website: www.edexcel.com/resources/Training.

The support we offer focuses on a range of issues, such as:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: www.edexcel.com/resources/Training. You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

Training and support for the lifetime of the qualifications

Training and networks: our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with colleagues in your region.

Regional support: our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit:
www.edexcel.com/contactus

Your Pearson support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there's someone in our Pearson support team to help you whenever – and however – you need:

- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at:
www.edexcel.com/Aboutus/contact-us/Pages
- Ask the Expert: submit your question online to our Ask the Expert online service
www.edexcel.com/aboutus/contact-us/ask-expert/Pages and we will make sure your query is handled by a subject specialist.

Annexe A

The Edexcel/BTEC qualification framework for the creative media sector

Progression opportunities within the framework.

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC professional/ specialist courses	NVQ/occupational
8				
7				
6				
5		Pearson BTEC Level 5 HND Diploma in Creative Media Production (QCF)		
4		Pearson BTEC Level 4 HNC Diploma in Creative Media Production (QCF)		
3	Pearson GCE AS in Media: Communication and Production Pearson GCE A2 in Media: Communication and Production	Pearson BTEC Level 3 Nationals in Creative Media Production (QCF)	Pearson BTEC Level 3 Award, Certificate and Diploma in Interactive Media (QCF) Pearson BTEC Level 3 Award, Certificate and Diploma in Photography (QCF)	
2		Pearson BTEC Level 2 Firsts in Creative Media Production (QCF)	Pearson BTEC Level 2 Award, Certificate and Diploma in Interactive Media (QCF) Pearson BTEC Level 2 Award, Certificate and Diploma in Photography (QCF)	

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC professional/ specialist courses	NVQ/occupational
1	Pearson BTEC Level 1 Award, Certificate and Diploma in Creative Media Production (QCF)	Pearson BTEC Level 1 Award, Certificate and Diploma in Interactive Media (QCF) Pearson BTEC Level 1 Award, Certificate and Diploma in Photography (QCF)	Pearson BTEC Level 1 Award, Certificate and Diploma in Interactive Media (QCF) Pearson BTEC Level 1 Award, Certificate and Diploma in Photography (QCF)	
Entry	Pearson BTEC Entry Level Award in Creative Media Production (Entry 3) (QCF)			

Annexe B

Wider curriculum mapping

BTEC Level 4 qualifications give learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

Spiritual, moral, ethical, social and cultural issues

Throughout the delivery of these qualifications learners will have the opportunity to actively participate in different kinds of decision making. They will have to consider fair and unfair situations and explore how to resolve conflict. Working in small groups they will learn how to respect and value others' beliefs, backgrounds and traditions.

Citizenship

Learners undertaking these qualifications will have the opportunity to develop their understanding of citizenship issues.

Environmental issues

Developing a responsible attitude towards the care of the environment is an integral part of this qualification. Learners are encouraged to minimise waste and discuss controversial issues.

European developments

Much of the content of the qualification applies throughout Europe, even though the delivery is in a UK context.

Health and safety considerations

Health and safety is embedded within many of the units in this qualification. Learners will consider their own health and safety at work, how to identify risks and hazards and how to minimise those risks.

Equal opportunities issues

There will be opportunities throughout this qualification to explore different kinds of rights and how these affect both individuals and communities, for example learners will consider their rights at work and the rights of employers and how these rights affect the work community.

Annexe C

National Occupational Standards/mapping with NOS

The grid below maps the knowledge covered in the Pearson BTEC Level 4 Diploma in Broadcast Production (QCF) against the National Occupational Standards in Production (Film and TV).

KEY

indicates partial coverage of the NVQ unit

a blank space indicates no coverage of the underpinning knowledge

Units	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
Manage and Market yourself as a Freelancer (F1)	#																												
Make Sure your own Actions Reduce Risk to Health and Safety (X2)																													
Work Effectively in Interactive Media (IM1)																													
Contribute to Good Working Relationships for Production Accounting (X1)																													
Identify and negotiate copyright issues (P6)																													
Clear copyright materials (P7)																													
Ensure compliance with regulations and codes of practice (P8)																													

Units	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
Obtain archive material for production (P11)																													
Plan and schedule the film or television production (P12)																													
Select crew and suppliers to meet production requirements (P14)																													
Organise pre-production activities on a film or TV production (P15)																													
Co-ordinating production resources – kit and equipment (P16)																													
Control production materials, equipment and supplies (P17)																													
Co-ordinate activities to support production personnel (P18)																													
Co-ordinate production paperwork (P19)																													
Co-ordinating logistics for cast and crew at unit base (P23)																													
Control the shooting of a film or television production (P24)																													
Assist the management of a set or location (P25)																													

Units	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
Produce a location shoot for a television production (P26)																													
Assist documentary production (P27)																													
Control production expenditure (P32)																													
Supervise the post production process (P33)																													
Assist with the post production process (P34)																													
Supervise the edit of a television production (P35)																													
Use Digital Channels or Platforms and Social Networks (ADV12)																													
Help Team Members Address Problems Affecting their Performance (CFAMLD8)																													
Build and Manage Teams (CFAMLD9)																													
Reduce and Manage Conflict in your Team (CFAMLD10)																													
Provide Leadership for your Team (CFAMLB5)																													

Units	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
Develop Productive Working Relationships with Colleagues (CFAMLD1)																													
Recruit, Select and Keep Colleagues (CFAMLD3)																													
Carrying Out Project Management Activities (SEMBIT3)																													
Plan and Manage Design Work (SKSD13)																													
Determine Opportunities for International Sales (CFAMSSNS11)																													
Assess Marketing Opportunities within International and/or Diverse Markets (CFAM6.2.1)																													
Establish the Business Case and Marketing Plan for Distributing Products/Services to International and/or Diverse Markets (CFAM6.2.2)																													
Sell Products or Services in International Markets (CFAS7.4)																													

Annexe D

Creative Skillset assessment strategy

Principles of Assessment

For use with Creative Industries Vocational Qualifications within UK Qualification and Credit Frameworks.

Content

1. Introduction
2. Assessment principles
 - 2.1 Expert Witness
 - 2.2 Simulation
 - 2.3 Supplementary evidence
 - 2.4 Recognition of prior learning
3. Quality Assurance
 - 3.1 External Monitoring and Risk Assessment
4. Annexes
 - 4.1 Realistic work environment and simulation criteria

1. Introduction

Creative Skillset is the Sector Skills Council (SSC) for the Creative Industries which comprises TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, journalism, marketing communications (advertising) and fashion and textiles.

Our aim is to support the **productivity** of our industries to ensure that they remain globally **competitive**. We do this by **influencing and leading; developing skills**, training and education **policy**; and through **opening up** the industries to the UK's pool of **diverse** talent.

Creative Skillset interacts with the sector through various employers, skills agencies, providers and Awarding Organisations/Bodies (AOs/ABs). These stakeholders work in partnership to develop National Occupational Standards (NOS), qualifications and supporting documents such as assessment principles and guidance.

This document sets out principles for the assessment of vocational qualifications within the Creative Industries across England, Scotland, Wales and Northern Ireland and reflects the greater flexibilities which are now possible within the appropriate credit framework. The principles have been developed in partnership with AOs/ABs through the AO Forum (AOF). The forum works to establish a common approach to quality control, reflecting the requirements of the sector as a whole.

There are four annexes within this document, which provide additional information specific to particular contexts. Please refer to the relevant annex, in conjunction with the main body of the document.

2. Assessment Principles

The Assessment Principles will guide and promote a consistent approach to those elements of assessment which require further interpretation and definition. The principles should be used in conjunction with:

- *Regulatory arrangements for the Qualifications and Credit Framework (Ofqual 08/3726)¹;*
- SQA Accreditation Regulations and Criteria²
- DCELLS regulation of qualifications³
- CCEA regulation of qualifications⁴
- Information designed to support the implementation of the QCF regulatory arrangements⁵.

Creative Skillset also expect AO/ABs to operate in-line with [The Equality Act 2010](#), in order to protect the rights of individuals and advance equality of opportunity for all.

¹ Requirements for all organisations recognised to operate in the QCF

² Please see <http://www.sqa.org.uk/sqa/42165.2702.html> for further information

³ Please see <http://wales.gov.uk/topics/educationandskills/qualificationsinwales/?lang=en> for further information

⁴ Please see <http://www.rewardinglearning.org.uk/regulation/index.asp> for further information

⁵ Operating rules for using the term 'NVQ' in a qualification title; Identifying purposes for the qualification in the QCF; and Guidance on qualification titles within the Qualification and Credit Framework

Equality and Diversity

AO/ABs and their assessment centre staff must ensure no learner is discriminated against either directly or indirectly on the grounds of race, colour, nationality, ethnic or national origin, sex, marital status, gender reassignment, sexual orientation, social status, religious belief, political opinion, language (only in relation to the Welsh language and the legal requirements of the Welsh Language Act), disability, long-standing or debilitating disease or age.

The units of assessment within Creative Skillset qualifications that map to National Occupational Standards and attest to occupational competence set out what a learner is expected to know, understand or be able to do as the result of the learning process. Units can be competence based, knowledge based or a combination of both.

Assessment decisions for both competence and knowledge based units must only be made by a qualified Assessor (see section 3).

Assessment of competence based units should occur in the work place or a real work environment under normal commercial operating conditions (simulation is acceptable under certain circumstances, see section 4.1).

The assessment of knowledge based units can take place in or outside of the working environment. Where assessment is electronic the assessment decisions are made by the person/organisation that set the answers.

Primary sources of evidence also differ across competence based and knowledge based units/learning outcomes.

For competence based learning outcomes the following sources can be used:

- Direct observation of learners carrying out the relevant task;
- Inspection and evaluation of products produced (this includes electronic evidence where appropriate);
- Questioning of learners to support performance;
- Simulation where agreed (see section 4.1);
- Expert Witness where specific expertise is required;
- Supplementary evidence (i.e. Witness Testimony);
- Recorded Internal competency assessments carried out as part of a structured in-company approach (i.e. ISO9000). Assessors should carry out only confirmatory observation.

For knowledge based learning outcomes the following primary sources of evidence should include:

- Oral or written exams/test;
- Presentations;
- Simulation on where agreed (see section 4.1);
- Assignments;
- Projects;
- Case studies
- Professional Discussion

Please note: This is not an exhaustive list, all of the assessment methods associated with effective delivery and assessment of qualifications that attest to occupational competency may be used.

Where imported units occur within Creative Skillset qualifications the appropriate Sector Skills Council assessment guidance should be referred to.

2.1 Expert Witness

There are a number of different niche areas within Creative Skillset's footprint and there are numerous occupations within these areas. A small number of specialist qualifications have been developed in order to reflect this i.e. bespoke shoe makers, bespoke tailors, saddlers, leather producers and garment/textile technicians, grips, crane technicians, focus pullers etc.

These specialist occupations are reflected in Creative Skillset's vocational qualifications and Occupational and Functional map and, in many cases, Assessors are not competent in relation to the specific occupational skill demonstrated within job roles. Sector employers have been consulted on this issue and trust the ability of experienced employees to contribute substantially to the assessment process as an **Expert Witness**⁶. However please note the Assessor will have overarching responsibility for the assessment and will make the final judgment.

2.2 Simulation

In a sector as diverse as the creative industries, there are work environments that are difficult to simulate i.e. live sets, bespoke production, and high volume manufacture. Therefore, unless otherwise indicated, it is a general principle that evidence from simulations would only be accepted under the following circumstances:

- performing a task that could be deemed to pose risks to the learner or others (e.g. during the evacuation of a studio following detection of a fire);
- performing health and safety operations where there could be major disruption to the work process or where events rarely occur;
- activities which would be very costly to perform in terms of time, materials and equipment;
- performing specific activities which would be considered non-routine under commercial working practices (e.g. the use of prosthetics in make-up).

The use of appropriate simulations must be agreed with the external quality assurance staff (External Verifier appointed by the AO/AB prior to the simulation taking place and should be carried out within an agreed realistic working environment, please see Realistic Working Environment (RWE) Criteria Annex 1.

2.3 Supplementary Evidence/Witness Testimony

Supplementary evidence of performance is also recognised as valuable to demonstrate competence. In particular Witness Testimony may support situations where evidence collected is deemed insufficient to fully meet the standards.

Supplementary evidence must relate directly to the learners' performance on-the-job, and may include professional discussion, product and photographic evidence, relevant documentation, reports, presentations and work records etc. This also may include internal competency assessments carried out as part of structured in-company approach. Where these assessments are recoded and subject to audit (i.e. ISO9000 Assessor should carry out confirmatory observations and collect evidence as appropriate.

⁶ An Expert Witness is an expert on the occupation to be assessed i.e. experienced line manager or peer, and not to be consulted as a professional Assessor

2.4 Recognition of prior learning (RPL)/Accreditation of Prior Learning (APL)

Evidence from past achievement may be included as permissible evidence within the assessment methods.

All learners must demonstrate current competence with respect to accreditation of prior learning (APL). The Assessor must ensure that the most reliable and effective evidence is used relating to claims of prior learning. Evidence of knowledge and understanding can be offered as supplementary evidence as long as it is a measurable assessed outcome of learning which links to aspects of knowledge and understanding detailed in the National Occupational Standards and confirms current competence.

Assessors should make best use of all the assessment methods available to them in ensuring the most reliable and effective use is made of claims of prior learning and experience which relate to the individual circumstances.

3. Quality assurance

Creative Skillset encourages AO/ABs to adopt flexible, innovative approaches to assessment whilst working within regulatory guidelines and quality assurance systems. The quality of the assessment and verification process is the responsibility of the AO/ABs and a consistent internal and external quality assurance process must be in place.

Assessment and verification personnel must be competent within the areas they assess. Individual roles within the assessment process are detailed below; AO/ABs are requested to monitor the impact of these criteria on the quality of assessment.

Role of the Assessor

The role of an Assessor is to make accurate and objective decisions as to whether the learner's performance meets the assessment criteria. The Assessor is ultimately responsible for assessment of the learners' competence and must collate the evidence of competence and understanding in the areas being assessed to the satisfaction of the internal quality assurance staff (Internal Verifiers).

Where the Expert Witness concept is utilised the Assessor must:

- Request the company nomination of an appropriate person in line with Expert Witness criteria;
- Ensure the Expert Witness has the required competence and knowledge;
- Brief and support the Expert Witness as appropriate;
- Ensure the Expert Witness understands the differences in the roles of assessment and training;
- Ensure the Expert Witness understands the units being assessed, and his/her role in the assessment process.

Occupational competence of Assessor

Creative Skillset recommend that Assessors:

- Provide current evidence of competence and understanding in the areas to be assessed to the satisfaction of the External quality assurance staff (External Verifier). This may be achieved through experience or continual professional development;
- Hold or be working towards achievement of the relevant Assessor qualifications highlighted by the qualifications regulatory authorities and set out in national requirements and guidance;
- Demonstrate commitment to be working towards the relevant assessment standards within the Learning and Development National Occupational Standards (2010). This can be achieved through the attainment of an appropriate qualification based on the Standards (this is mandatory for SQA accredited qualifications), or through other externally or internally verified training and assessment;
- Have a full understanding of the units and requirements of the qualification being assessed.

Desirable:

Hold or be working towards appropriate technical qualifications in addition to Assessor qualifications.

Exceptions:

When utilising the Expert Witness concept, full competence and understanding in the areas being assessed is not required. **However this must be agreed with the relevant AO/AB.**

Please Note: The above information is basic principles and guidance only - requirements may vary across AO/ABs and qualifications.

Role of Expert Witness

The role of the Expert Witness (EW) is to work in partnership with the Assessor, providing technical expertise and working knowledge which will enable the Assessor to make an informed decision with regard to the learner's competence and achievement of the units being undertaken.

The EW must be fully briefed by the Assessor or internal quality assurance staff (Internal Verifier) on his/her role in the assessment process, the units to be assessed and the differences between assessment and training

Note: The Assessor will have overall and ultimate responsibility for the assessment of evidence provided and the final assessment decision.

Occupational Competence of Expert Witnesses

Creative Skillset recommends that Expert Witnesses have:

- Practical experience in the skills being assessed;
- Competence in the skills area to be assessed;
- Possess a working knowledge of the units being assessed.

Desirable:

Hold or be working towards an appropriate unit of competence in the assessment of workplace performance.

Please Note: The above information is basic principles and guidance only - requirements may vary across AO/ABs and qualifications.

Role of the internal quality assurance staff (Internal Verifier)

Internal Verifiers (IVs) are appointed by approved centres to ensure consistency and quality of assessment. The IV monitors assessment activities and provides guidance, feedback and support to Assessors

Occupational Competence of internal quality assurance staff (Internal Verifier)**Creative Skillset recommend that Internal quality assurance staff:**

- Demonstrate sufficient and current understanding of the units/qualifications to be internally verified;
- Hold or be working towards achievement of the relevant internal quality assurance qualifications approved by the qualifications regulatory authorities and set out in national requirements and guidance;
- Know where and how to access specialist advice when additional technical knowledge relating to the unit/ qualification is being assessed;
- Demonstrate commitment to be working towards the assessment standards within the Learning and Development National Occupational Standards (2010). This can be achieved through the attainment of an appropriate qualification based on the Standards (this is mandatory for SQA accredited qualifications), or through other externally or internally verified training and assessment.

Please Note: The above information is basic principles and guidance only - requirements may vary across AO/ABs and qualifications.

Role of the external quality assurance staff (External Verifier)

External quality assurance staff (EVs) are appointed by AO/ABs to check the accuracy of assessment and verification decisions ensuring they comply with national standards and AO/AB procedures and provide a supporting role for centres.

Occupational competence of external quality assurance staff (External Verifier)

Creative Skillset recommend that external quality assurance staff have:

- No connection with the assessment centres in order to maintain objectivity;
- Fully understand the AO/AB quality assurance;
- Demonstrate occupational knowledge appropriate to the sector in which they are externally verifying;
- Demonstrate sufficient and current understanding of the qualification to be externally verified;
- Hold or be working towards achievement of the relevant external verifiers qualifications approved by the qualifications regulatory authorities and set out in national requirements and qualification guidance;
- Hold or be working towards achievement of the relevant external quality assurance qualifications highlighted by the qualifications regulatory authorities and set out in national requirements and guidance;
- Demonstrate commitment to be working towards the assessment standards within the Learning and Development National Occupational Standards (2010). This can be achieved through the attainment of an appropriate qualification based on the Standards (this is mandatory for SQA accredited qualifications), or through other externally or internally verified training and assessment;
- Know where and how to access specialist advice when additional technical knowledge relating to the unit/ qualification is being assessed.

Exceptions:

Where there is a shortage of external quality assurance staff (External Verifiers) from the sector, staff from a different sector background can be used provided they are supported by a person who has current occupational knowledge.

Please Note: The above information is basic principles and guidance only - requirements may vary across AO/ABs and qualifications.

3.1 External Monitoring and Risk Assessment

Statistical monitoring and the use of a common risk rating system is a means of identifying cases in which staff, practise and systems differ from expected quality patterns. Creative Skillset recommends that AO/ABs adopt a risk management system consistent with the regulatory authorities and depending on the risk rate associated with the qualification type, the centre's performance and previous record, the AO/ABs will decide on the frequency of external monitoring and quality assurance activities.

The AO/AB Forum have established and agreed a common approach to sharing statistics, including the numbers of registrations, certification and centres on a quarterly basis. This information will be monitored and used to inform future SSC activity.

Section 4.1 – Realistic Work Environment (RWEs) and Simulation Criteria

In a sector as diverse as the creative industries there are work environments that are difficult to simulate i.e. live sets, bespoke production, and high volume manufacture, automated production. However, high quality RWEs and simulations assessed via observation are accepted in specific circumstances across all levels as detailed below;

- performing a task that could be deemed to pose risks to the learner or others (e.g. during the evacuation of a studio following detection of a fire);
- performing health and safety operations where there could be major disruption to the work process or where events rarely occur;
- activities which would be very costly to perform in terms of time, materials and equipment;
- performing specific activities which would be considered non-routine under commercial working practices e.g. the use of prosthetics in make-up;
- performing specific activities that may present a business risk (e.g. presenting a pitch to an important new customer)

The use of appropriate simulations and RWEs **must** be agreed with external quality assurance staff appointed by the AO/AB prior to the simulation taking place. The learner must be provided with information, advice and guidance as to the activity and outcomes to be achieved.

RWEs and simulations must be designed to match the physical characteristics of an operational environment and must impose pressures which are consistent with workplace expectations, it is essential to provide an environment which allows the learner to experience and perform work activities using tools and equipment, procedures and accommodation which are similar to those found in a place of work as detailed below:

- Same pressures of time, access to resources and access to information as would be expected if the activity were real;
- Use real plant, materials, tools and equipment where possible;
- Provide interaction with colleagues and contacts using the communication media that would be expected at work (if relevant);
- Ensure that 'dummy' materials take the same form as the real thing e.g. using water to mimic liquid spillage; using sand to mimic powder spillage;
- If in naturally occurring circumstances, the environment would affect the learner's actions and decision-making (e.g. in camera, lighting, sound roles), the RWE should replicate the situation in which the required action/outcome would occur;

If in naturally occurring circumstances, the environment would affect the learner's actions and decision-making (e.g. production, makeup and hair roles), the other people with which the learner is required to interact should behave 'in character' for the role they are playing within the simulation.

Annexe E

Split of knowledge and competence units in the Pearson BTEC Level 4 Diploma in Broadcast Production (QCF)

Group A – Mandatory Units		Credit	Level	GLH	Knowledge/competence	Unit owner
Unit 1	Awareness of Employment in the Creative Media Sector	L/600/9037	6	3	40	Knowledge
Unit 2	Awareness of Health and Safety in the Creative Media Sector	H/600/8511	2	3	15	Knowledge
Unit 3	Creative Media Industry Awareness	K/600/8509	4	3	25	Knowledge
Unit 4	Professional Behaviour in the Creative Media Sector	L/600/9040	5	3	30	Knowledge
Unit 5	Working in Broadcast Production	D/505/6336	4	3	35	Knowledge
Unit 6	Collaborative Working Within Broadcast Production	J/505/6329	4	4	25	Knowledge
Unit 7	Complying with Regulations and Codes of Practice in the Production Industry	A/505/6330	4	4	26	Competence
Unit 8	Engaging Crew and Suppliers to Meet Broadcast Production Requirements	Y/505/6335	5	4	33	Competence
Unit 9	Co-ordinating Broadcast Production Resources	F/505/6328	5	4	28	Competence

Group A - Mandatory Units		Credit	Level	GLH	Knowledge/competence	Unit owner
Unit 10	Controlling Broadcast Production Materials, Equipment and Supplies	R/505/6334	6	4	33	Competence
Unit 11	Co-ordinating Broadcast Production Paperwork	F/505/6331	4	4	26	Competence
Unit 12	Co-ordinating a Broadcast Production Budget	A/505/6327	5	4	32	Competence

Group B – Optional Units		Credit	Level	GLH	Knowledge/ competence	Unit owner
Unit 13	Identifying and Negotiating Copyright Issues for a Broadcast Production	K/505/6338	8	4	46	Pearson Education Ltd
Unit 14	Clearing Copyright Materials for a Broadcast Production	M/505/6339	8	4	37	Pearson Education Ltd

Group C – Optional Units		Credit	Level	GLH	Knowledge/competence	Unit owner
Unit 15	Obtaining Archive Material for Broadcast Productions	L/505/6333	9	4	53	Competence
Unit 16	Co-ordinating Pre-production Activities on Television Productions	J/505/6332	8	4	25	Competence
Unit 17	Co-ordinating Activities to Support Production Personnel	H/505/6337	5	4	26	Competence
Unit 18	Co-ordinating Logistics for Cast and Crew on Location	H/505/6340	4	4	28	Competence
Unit 19	Assisting with Management of a Set	K/505/6341	6	4	34	Competence
Unit 20	Co-ordinating Feature Productions	M/505/6342	10	4	49	Competence
Unit 21	Co-ordinating the Post Production Process	T/505/6343	6	4	36	Competence
Unit 22	Co-ordinating the Edit of a Television Production	A/505/6344	5	4	33	Competence
Unit 23	Meeting Requirements for Using Animals on a Broadcast Production	J/505/6346	4	3	20	Competence
Unit 24	Organising Arrangements for Cast and Crew Travelling on a Broadcast Production	F/505/6345	4	4	23	Competence
Unit 25	Meeting Legal Requirements for Children Working on a Broadcast Production	L/505/6347	4	5	29	Competence

Group C – Optional Units		Credit	Level	GLH	Knowledge/competence	Unit owner
Unit 26	Planning Channel and Platform Use	F/504/3093	4	4	17	AIM Awards
Unit 27	Leadership and People Management in the Design and Creative Industries	J/501/8390	6	4	40	Knowledge ABC Awards
Unit 28	Design Project Management for Creative Practitioners	R/501/8392	6	4	40	Knowledge ABC Awards
Unit 29	Doing Business Globally	Y/501/8393	7	4	50	Knowledge ABC Awards

Annexe F

Glossary of accreditation terminology

Accreditation start/end date	The first/last dates that Pearson can register learners for a qualification.
Certification end date	The last date on which a certificate may be issued by Pearson.
Credit value	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
Guided Learning Hours (GLH)	Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.
Learning Aims Database	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
Learning Aim Reference	Unique reference number given to the qualification by the funding authorities on accreditation.
Level	The level at which the qualification is positioned in the Qualifications and Credit Framework (QCF).
Performance tables	This/these qualifications is/are listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
Qualification Number (QN)	Unique reference number given to the qualification by the regulatory authorities on accreditation.
Register of Regulated Qualifications	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.
Section 96	Section 96 is a section of the Learning and Skills Act 2000. This shows for which age ranges the qualification is publicly funded for under-19 learners.
Title	The accredited title of the qualification.
UCAS points	This/these qualification(s) is/are listed on the Universities and Colleges Admissions Service (UCAS) tariff for those wishing to progress to higher education.

Annexe G

BTEC Specialist and Professional qualifications

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 7 Advanced Professional qualifications BTEC Advanced Professional Award, Certificate and Diploma	7	BTEC Level 7 Professional qualifications BTEC Level 7 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 6 Professional qualifications BTEC Professional Award, Certificate and Diploma	6	BTEC Level 6 Professional qualifications BTEC Level 6 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 5 Professional qualifications BTEC Professional Award, Certificate and Diploma	5	BTEC Level 5 Professional qualifications BTEC Level 5 Award, Certificate, Extended Certificate and Diploma	BTEC Level 5 Higher Nationals BTEC Level 5 HND Diploma
BTEC Level 4 Professional qualifications BTEC Professional Award, Certificate and Diploma	4	BTEC Level 4 Professional qualifications BTEC Level 4 Award, Certificate, Extended Certificate and Diploma	BTEC Level 4 Higher Nationals BTEC Level 4 HNC Diploma
BTEC Level 3 qualifications BTEC Award, Certificate, Extended Certificate and Diploma	3	BTEC Level 3 Specialist qualifications BTEC Level 3 Award, Certificate, Extended Certificate and Diploma	BTEC Level 3 Nationals BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma

BTEC qualifications on the NQF		Level	BTEC Specialist and Professional qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 2 qualifications BTEC Award, Certificate, Extended Certificate and Diploma		2	BTEC Level 2 Specialist qualifications BTEC Level 2 Award, Certificate, Extended Certificate and Diploma	BTEC Level 2 Firsts BTEC Level 2 Certificate, Extended Certificate and Diploma
BTEC Level 1 qualifications BTEC Award, Certificate, Extended Certificate and Diploma		1	BTEC Level 1 Specialist qualifications BTEC Level 1 Award, Certificate, Extended Certificate and Diploma	BTEC Level 1 qualifications BTEC Level 1 Award, Certificate and Diploma (vocational component of Foundation Learning)
		E	BTEC Entry Level Specialist qualifications BTEC Entry Level Award, Certificate, Extended Certificate and Diploma	BTEC Entry Level qualifications (E3) BTEC Entry Level 3 Award, Certificate and Diploma (vocational component of Foundation Learning)

NQF = National Qualifications Framework

QCF = Qualifications and Credit Framework

For most qualifications on the **NQF**, the accreditation end date is normally 31 August 2010 or 31 December 2010.

For qualifications on the **QCF**, the accreditation start date is usually 1 September 2010 or 1 January 2011.

QCF qualification sizes	
Award	1-12 credits
Certificate	13-36 credits
Diploma	37+ credits



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**For more information on Edexcel and BTEC qualifications please
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