

Delivering BTEC during Coronavirus (COVID-19)



September 2020 to August 2021

Production Arts

Guidance for BTEC Firsts, Nationals, Tech Award, Production Arts Practice and Industry Skills qualifications

Teaching and learning guidance

Last updated 25 January 2021



Introduction

It is expected that COVID-19 will continue to impact upon teaching, learning and assessment through the academic year, impacting those learners who are part-way through their qualifications and those who are commencing this academic year. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you **might adapt delivery** for the sector's BTEC qualifications in the academic year of 2020-2021.

We continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the OFQUAL and DfE consultations.

Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector perspective for your reference. However, it should be noted that all of the guidance provided here must only be followed within the context of the guidance issued by your own centre, relevant governing and industry bodies, local and national government.

For further advice and guidance, please refer to the Teaching, Learning and Assessment pages on [Pearson's website](#) or contact us [via the Customer Support portal](#).

We look forward to continuing to support you and your learners throughout this challenging time and wish you well for the coming year.



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Overview

Adaptations to Assessments in 2021

Please refer to the assessment section on the [2020/2021 Teaching and Assessment page](#), for adaptations to assessments and qualifications for the 2021 Academic Year. Here you will find:

- External Assessment Adaptations
- Tech Award Assessment Evidence Adaptations
- Work Experience and Employer Engagement
- Exam timetables
- FAQs

Please note that not all qualifications will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021.

Some qualifications will not be adapted for one of the following reasons:

- An adaptation would impact the reliability and validity of the qualification
- The qualification is a licence to practice or primary purpose is progression to the workplace

Please note all adaptations apply to assessments completed by 31 July 2021.



Creative sectors update 25 January 2021

We recognise that circumstances have become increasingly challenging within the creative sectors since these guides were last updated and that access to resources and specialist facilities has been, and continues to be, significantly impacted. This update confirms further reductions to assessment workloads as detailed within the Reduced Assessment Guide and provides more specific detail for the BTEC L3 career-focused qualifications and BTEC L2 Skills qualifications.

We understand and appreciate that you will be adapting learning, teaching and assessment activities to allow as much work as possible to take place at home. However, we also acknowledge that learner evidence is likely to be more limited in terms of the amount of exploration, range, depth and technical quality, for example, than might normally be expected and learners should not be penalised for these limitations.

We would like to reassure you that we are continuing to monitor the situation and review the adaptations necessary in consultation with Ofqual.



Social Distance / Safety

Centres should keep up to date with current national and industry guidelines for COVID-19 safety to inform their own centre risk assessment. Industry body websites such as those for *Creative Skillset* and *BECTU* have evolving sets of advice and resources for the use of equipment and PPE and it is recommended that teachers and assessors access these.

It is advised that centres take advantage of video conferencing for Production Team meetings to adhere to social distancing guidelines. This can include the dissemination of key production documentation such as designs, schedules, prop lists, risk assessments, etc via email, file share or the centre VLE beforehand, so that the whole team can scrutinise the paperwork online and be informed and have questions ready for their online meeting. Online team meetings can be recorded as potential evidence for units which require collaboration.

Centres should ensure that all current hygiene regulations are checked regularly for updates and are adhered to by all staff and learners. Typical precautions may include that equipment is disinfected regularly and after use. Materials

that are in contact with the face or body should only be used by one person, and then bagged up after use.

Make up learners should be aware that the use of brushes into make-up products is not hygienic and individual make-up sets should be used with different performers. Learners should also use PPE when applying make-up to others or when styling hair, in line with current national regulations. This could include the use of visors and protective masks.

Work areas such as sound and lighting desks should be safely distanced to meet government guidelines. Increased space should be afforded between workbenches, workstations and static tools. Similarly, learners working as crew members must be able to do so with recommended social distancing applied – organisation of this may be challenging in wing spaces and backstage areas. Where possible, personal tools should not be shared. If tool sharing is necessary, tools and equipment should be disinfected before and after use.



Lost time teaching

Due to the requirement for learners to access specialist equipment and resources for many units across the Production Arts qualification suite, the lockdown will have had an impact on teaching of practical skills. Teaching and assessment of practical activity involving specific resources such as technology and equipment may need careful planning, possibly with sessions staggered, or learners assigned to projects at different times during the programme, to facilitate safe access and social distancing.

To catch up for any lost time, learners can be signposted to websites and videos detailing the work of production arts practitioners. There are many videos for example showing make-up design, costume making for stage, set design, sound and lighting. Some resources feature the step-by-step development of skills and practitioners often give a running commentaries which will aid learners to understand how to develop their own skills. Whilst this isn't always a good substitute for face-to-face instruction, remote activity can be undertaken at the centre or at home and can help to some degree in compensating for lost teaching time.

Flexibility of delivery and assessment

Please refer to specific detail and suggested practical solutions in the unit tables below.

What is important to retain the validity of the sector's qualifications?

Across the units/components within all BTEC Production Arts qualifications, whilst teaching and learning will be conducted differently, the majority of the essential content of units can still be covered, especially with slight adaptations.

Are there other methodologies that can be used to support the purpose of the qualification?

It may be worth teachers and assessors discussing their approaches to delivering the BTEC qualifications with other creative teaching teams at their centre such as Music, Performing Arts, Media and Art & Design to see if ideas and systems which are working for one subject might also work for another subject. This might also lead to some



collaborative projects between areas as some may require set design, lighting and sound for fashion shows, exhibitions, short films or music events.

It is also suggested that assessors make full use of the Virtual Learning System that their centre currently uses. This could include designing assignments which require evidence in digital formats which can be uploaded, rather than handling sketchbooks and technical notebooks. As well as using this method for written work, centres could ask learners to scan or convert worksheets or design work into JPG format.

Centres may find that units which focus on the realisation of performances and productions are more difficult to achieve with social distancing. Where units require performance or presentation to an audience, the 'audience' can be a tutor or a recording or an online streamed event. Events may be set up to allow for natural social-distancing of an audience, such as an installation or *son-et-lumiere* display.

Centres should avoid "long and thin" unit delivery as this could compromise sufficient evidence being produced to justify awarding the qualification and localised lockdowns

may occur throughout the year so a more flexible approach to assessment planning will be necessary.

As the BTEC Production Arts qualifications have considerable scope for an integrated approach to the delivery and assessment of units, this may be particularly beneficial in maximising the use of time and resources, and where teaching and learning leading to formal assessment cover the content and assessment requirements of linked units through common projects.

In the cases of some optional units, if social distancing and resourcing issues make delivery problematic, it may be necessary to replace the units in question with other units which are permissible within the programme's combination of units, or can be imported through Meeting Local Needs (for qualifications where MLN is applicable).

Whilst we do not expect centres to video record all practical sessions, it will be beneficial for centres to ensure they capture what they can (or ask learners to self-record on their own devices) as they progress, to create a 'bank of evidence' should further lockdowns occur.



Unit Delivery Guidance

Unit Title	Remote delivery possible (✓ X)	Socially distanced possible (✓ X)	Comments	Main Type of Evidence (knowledge application), (blend), (skills developed over time)
BTEC Firsts in Performing Arts (2012): Production				
Unit 1: Individual Showcase (external)	✓	✓	Unit requires individual presentation and an individual written letter of application. Teaching can be a combination of remote and socially distanced learning. During teaching and learning, learners can develop and refine technical/production/design skills in a workshop-based socially distanced setting and/or remotely with teacher instruction.	No adaptations to the external assessment of this unit.
Unit 2: Preparation, Performance and Production	✓	✓	Learners will be developing and applying production skills toward realisation of a performance/event, which involves individual and some group work in preparation for the event. Potential for remote delivery and group collaboration online during the preparation process with socially distanced / safe practice work in the centre to develop and realise production elements.	LA-A - Production learners can work individually on their assigned production role. Some collaborative work is necessary in preparing for the performance and this can be assessed at the centre through socially distanced activity and/or remote collaboration using social media or online platforms. For LA-B, demonstration of production skills will depend on the nature of the performance and whether a live performance can actually take place). Production elements that are



				constructed, such as an item of set, costume, prop, mask or make-up application; or production designs; can be evidenced through portfolios (e.g. video, photographs, artefacts) along with recordings of practical activities which may be recorded at the centre and/or remotely.
Unit 7: Production Skills for Performance	✓	✓	Can be worked with social distancing in workshops/studios, staggered days in studios and with blended learning utilising online presentations/lectures to supplement skills development and skills application activities in centres.	LA-A: No adaptation LA-B: The production process may be for an actual live performance if possible, or where Covid-19 precautions do not allow for a fully realised performance, the production process might relate to a simulated production process based on a director's brief, production plans, etc. Assessment evidence might include portfolios documenting the production process from the perspective of the learner's production role, such as recorded meetings, design presentations, construction, technical sessions, technical operations, etc
Unit 8: Performing Arts Industry (external)	✓	✓	Ideal for remote delivery of industry knowledge and understanding. Lectures, research and formative/mock assessments can all be delivered remotely.	No adaptation to the assessment for this unit
Unit 9: Performance in Context	✓	✓	Suitable for remote learning and socially-distanced activity	No adaptation to the assessment for this unit



<p>Units 19 - 23 (Design and Design Realisation Units)</p>	<p>✓</p>	<p>✓</p>	<p>Design units can be taught remotely using online delivery and/or recorded videos, with exploration, practise and development of the process of planning and communicating design ideas presented online. Realisation of design ideas (units 20 – 23) through for example construction of props, set, masks, etc, may require access to specialist resources, tools and equipment in the centre, managed through individual or small group work, socially distanced and observing hygiene requirements outline above in the 'safety' section of this document.</p>	<p>Unit 19: No adaptation to the assessment for this unit, which can be assessed remotely and/or through socially-distanced activity at the centre. Units 20, 21, 22, 23: LA-A can be assessed remotely on the learner's planning and response to the design brief. LA-B may require access to resources and equipment at the centre in order to realise the design.</p>
<p>Units 24 & 25 (Lighting & Sound)</p>	<p>✓</p>	<p>✓</p>	<p>LA-A (research) can be taught remotely through online/recorded presentations, guided research, etc. LA-B (set up and operations) will require access to specialist equipment in centre. This can be managed through individual or small group work, socially distanced and observing hygiene and safety requirements outlined elsewhere in this document.</p>	<p>LA-A portfolio/research evidence can be produced and assessed remotely. LA-B requires access to specialist equipment for set-up and operation. Where an actual production is not possible, learners can work to a brief for a hypothetical production or production that does not require performers, such as <i>son-et-lumiere</i>. LA-C will be evidenced in practical activity and related commentary.</p>



<p>Units 26 & 27 (Stage Management & FOH)</p>	<p>(✓)</p>	<p>(✓)</p>	<p>LA-A (research) can be taught remotely through online/recorded presentations, guided research, etc. LA-B will be difficult to assess with social distancing measures in place. Some aspects of the SM role can be addressed through small group work if socially distanced (for example marking space, cueing, risk assessments, setting and striking scenic elements, etc) and simulations may need to be set up where actual performance events cannot be staged (e.g. managing a set strike, box office operations, etc)</p>	<p>LA-A portfolio/research evidence can be produced and assessed remotely. LA-B requires learners to undertake a stage management / FOH role during the production and performance process. Where it is not possible to stage an actual performance, assessment can be in relation to simulated activities (designed by the centre assessor) reflecting a typical production process. SM / FOH operations, creating and using working documents, responding to scenario-based situations, etc can be carried out accordingly.</p>
<p>Unit 28 Make-up for Performance</p>	<p>✓</p>	<p>(✓)</p>	<p>Teaching can be through remote instruction online or recorded videos accessed by learners. Depending on government guidelines at the time, exploration and development of skills in make-up applications might only be through applying make-ups to self or to family/bubble members and recorded remotely. Alternatively, if delivery takes place at the centre, hygiene precautions outlined elsewhere in this document should be observed.</p>	<p>LA-A portfolio/research evidence can be produced and assessed remotely. LA-B organisation of the make-up area and application of make-up may need to take place at the centre where learners will have access to resources and materials. Centres will need to ensure all Covid-19 hygiene and safety precautions are in place. It may only be possible to for learners to apply make-up to self or to family/bubble members. If the learner is applying make-up to family members, recording of the application can be carried out remotely, video-recorded and/or with photographic evidence of the application stages including removal.</p>



<p>Unit 29 Wardrobe for Stage Performance</p>	<p>(✓)</p>	<p>(✓)</p>	<p>LA-A (knowledge) can be partly be delivered remotely through online activity and guided research. Teaching and learning will also require access to specialist facilities and equipment. Exploration and development of skills and processes may be based on simulations (e.g. communication with wider production team and performers, working documents, etc) where actual performance events are not possible. Aspects of the role can be assessed in small group activity, if social distancing and hygiene precautions can be observed.</p>	<p>LA-A portfolio/research evidence can be produced and assessed remotely. LA-B will require access to wardrobe facilities and equipment at the centre. Where it is not possible to stage an actual performance, assessment can be in relation to simulated activities (designed by the centre assessor) reflecting the wardrobe role and operations during a typical production process. Wardrobe operations, creating and using working documents, responding to scenario-based situations, etc can be carried out accordingly.</p>
<p>U34 Multimedia Production</p>	<p>✓</p>	<p>✓</p>	<p>Individual work, socially distanced or online group work accepted. Development of skills can be through a blend of socially distanced workshop activity with potential for remote collaborative work</p>	<p>Individual or socially distanced group performance work accepted. LA-A (design and preparation) can be assessed through in-studio work blended with remote activity. Practical development and set-up/operation of multimedia may require access to specialist resources at the centre. The nature of the multimedia performance can allow for social distancing in its concept and design and therefore there are no adaptations necessary to the assessment of this unit.</p>
<p>Unit 38: Use of ICT in the Performing Arts</p>	<p>✓</p>	<p>✓</p>	<p>Suitable for remote and socially distanced work as well as balancing out use of studio space for practical work</p>	<p>No adaptation to the assessment for this unit</p>



BTEC Level 3 Nationals Production Arts (QCF)				
Unit 2: Production Workshop	✓	✓	Online, recorded or socially distanced productions can be developed. Group collaboration when developing performance material can be achieved remotely, blended with socially distanced studio/workshop small group activity where possible.	LO1 (research) and LO4 (evaluation) can be assessed remotely. LO2 – 4 require some collaboration which can be assessed remotely using online platforms and social media along with studio/workshop socially distanced activity (especially where access to equipment and materials is necessary). Unit assessment requires learners to explore ideas and respond to 2 production scenarios. For this adaptation, learners can respond to 1 production scenario (either interpretation of a pre-existing work or an original production concept/brief)
Unit 3: Performing Arts Business	✓	✓	Suitable for independent and remote learning.	No adaptation to the assessment for this unit
Unit 4: The Historical Context of Performance	✓	✓	Suitable for independent and remote learning.	No adaptation to the assessment for this unit
Unit 6: Production Arts Planning	✓	✓	Video footage of milestone planning and production sessions. Centres might consider alternative showcases for Production skills such as installations, son-et-lumiere events, etc LO1 can be taught remotely through online presentations and guided research. Planning and management role fulfilment can be	LO1 (research and understanding in relation to the selected production roles) can be assessed remotely. LO 2 – 4 can be assessed through socially-distanced work in the studio/workshop blended if necessary, with remote collaboration and management (meetings,



			<p>taught through socially distanced work in studio/workshop setting. Depending on nature of production being planned, liaison may be required with the performing arts department to determine production requirements and roles. Collaboration and contribution can be through a blend of remote and socially distanced activity. Centres might consider alternative showcases for Production skills such as installations, <i>son-et-lumiere</i> events, etc</p>	<p>online sharing of designs, plans, working documents, etc) Centres might consider alternative showcases for Production skills such as installations, <i>son-et-lumiere</i> events, etc</p>
<p>Unit 8: Production for Theatre Performance</p>	✓	✓	<p>Many of the foundations and techniques of practical production work will have been taught, possibly remotely through online lessons, tutorials and simulations etc. This might support group activity where learners work individually online while the teacher works with others in the group.</p> <p>For this 'synoptic' mandatory unit, live events to an audience may not be possible, so the production in this case may need to be a performance to the tutor only, or a recording or streamed online. Processes such as installation and setting- up where necessary to the role may need to be carried out separately to the actual event or staggered within a longer production period to allow this to be carried out safely.</p>	<p>Learning Outcomes for this unit can be assessed through a combination of socially-distanced individual and group activity in the studio/workshop with remote activity (at planning stages, meetings, etc). It may not be possible to facilitate a fully realised production but processes such as installation and technical operations will need to be assessed in-studio, either through a simulation of an actual production, a production where performers aren't necessarily required, or carried out through a separated or staggered process.</p>



<p>Production Design and Construction units QCF</p> <p><i>e.g.- 72 Scenic Construction for the Stage 73 Scenic Painting 76 Design Drawing Development 77 Design Materials and Processes 78 Design Method 79 Stage Design for Performance 80 Stage Model Making 81 Stage Costume Making 82 Stage Wardrobe Management 83 Developing Costume Design Skills 84 Designing Costume for Performance 85 Period Costume for the Stage 86 Mask Making in the Performing Arts 87 Puppet Design 88 Puppet Construction and Operation 89 Props Making 90 Period Props 91 Special Effects and Animated Props for the Stage 107 Visual Imagery for Production</i></p>	<p>✓</p>	<p>✓</p>	<p>Many of the foundations and techniques of practical design work can be taught remotely through online lessons, tutorials and simulations etc. This might support smaller group work where learners work individually online while the teacher works with others in the group.</p> <p>Give learners links to websites or to YouTube videos of design practitioners demonstrating design skills.</p> <p>Design learners can show their exploration and development of design skills online, for example sharing JPG sketchbooks etc for comment and formative feedback.</p> <p>Construction of costumes, masks, props, sets etc should be fine to undertake in centres as long as social distancing, hygiene and safety measures are in place.</p> <p>Where interaction is required, for example with wardrobe operations, and particularly when working with larger groups, keep physical contact between performers, production team and costume crew to a minimum, with both wearing PPE when close proximity is unavoidable</p> <p>Where possible, performers should receive their costumes in a screened-off cubicle and dress without assistance</p> <p>To help reduce cross-contamination risk: Separate individual performer's costumes in</p>	<p>Learning Outcomes assessing underpinning knowledge (research-based analysis for example) can be assessed remotely with ensuring authenticity of evidence produced. Similarly design tasks can be assessed remotely unless access to specialist equipment and materials requires in-studio work. Assessors are advised to conduct regular progress tutorials where design processes are discussed with each individual learner especially if working remotely.</p> <p>Practical construction tasks will most likely need to be assessed in the studio/workshop with social distancing and hygiene/safety precautions outlined in the opposite paragraph. Where units require demonstration of health and safety, in-studio work will most likely be essential, although learners may self-record their activity and provide commentaries.</p> <p>Units requiring assessment of communication skills may blend remote collaboration with in-studio work although care needs to be taken this does not compromise clarity and safety when instruction others to carry out construction.</p> <p>Where a unit requires management during pre-production, during the production and after then run, dressing room during and after a run: if the realisation of a production is</p>
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			<p>plastic bags; Hang performers' own clothes inside a clean plastic cover; launder costumes frequently and cover individually in plastic covers after cleaning.</p> <p>PPE should be used as necessary (for example when handling costumes and props) and in line with government and industry guidelines.</p>	<p>not possible, the relevant criteria can be assessed through a scenario-based simulation.</p> <p><i>Unit 86</i> requires learners to construct 2 masks: for this adaptation learners can design and create 1 mask to assess criteria 2,4 and 5.</p> <p><i>Unit 88</i> requires operation of 2 or more puppets in performance. For this adaptation, the performance can be the operation of 1 puppet (with sufficient performance time to access the full range of grading criteria) recorded remotely or performed to teacher/assessor as audience.</p> <p><i>Units 91 and 107</i> require presentation of special effects or visual imagery in a production: for this adaptation the effects/images can be demonstrated as a presentation.</p>
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<p>Make up units QCF e.g. 92 <i>Make-up for Performers</i> 93 <i>Make-up Application Skills and Creative Uses in Performance</i> 94 <i>Full Body Make-up for Performers</i> 95 <i>Special Effects Make-up</i> 96 <i>Make-up Using Prosthetics</i> 97 <i>Period Make-up for Performing Arts</i> 98 <i>Fantasy Hair Design for Performers</i> 99 <i>Period Hair Design and Wig Making for Performers</i> 100 <i>Hair Styling and Dressing for Performers</i></p>	✓	✓	<p>As with design units, many of the foundations and techniques of practical work can be taught remotely through online lessons, tutorials, etc. This might support smaller group work where learners work individually online while the teacher works with others in the group.</p> <p>Give learners links to websites or YouTube videos of make-up practitioners showcasing their skills.</p> <p>When exploring and developing practical skills which involve application, consider processes to limit risks of cross-contamination risk, e.g. allocate own makeup kit, brushes, hair products and equipment to each performer, to be sterilised each day and only used on that individual performer.</p> <p>PPE should be used as necessary and in line with government and industry guidelines.</p>	<p>Learning Outcomes assessing underpinning knowledge (research-based analysis for example) can be assessed remotely with ensuring authenticity of evidence produced. Practical tasks in make-up preparation, application, maintenance and removal will most likely need to be assessed in the studio/workshop with social distancing and hygiene/safety precautions outlined in the opposite paragraph.</p> <p>Where applying make-up to others is not considered safe, for this adaptation, learners may apply make-up to self or to family members or others in their social 'bubble'.</p> <p><i>Unit 92</i> requires make-up use in performance conditions: for this adaptation there does not need to be an actual performance, but the make-up should be presented where possible with stage lighting.</p> <p><i>Unit 93</i> requires realisation of 3 make-up applications: for this assessment adaptation only 1 make-up needs to be realised</p> <p><i>Unit 94</i> requires realisation of 2 full-body make-ups: for this assessment adaptation only 1 full-body make-up needs to be realised.</p> <p><i>Unit 95</i> requires 4 special effects make-up applications: for this assessment adaptation only 1 special effects make-up needs to be realised.</p>
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<p>Technical units QCF <i>62 Stage Technical Maintenance</i> <i>63 Temporary Stage Electrical Installations</i> <i>64 Stage Technology Installation</i> <i>65 Technical Stage Operations</i> <i>66 Stage Lighting Operations</i> <i>67 Stage Lighting Design</i> <i>68 Automated Stage Lighting</i> <i>69 Stage Sound Operations</i> <i>70 Stage Sound Design</i> <i>71 Live Sound for the Stage</i></p>	✓	✓	<p>Delivery of technical production units will be more effective if socially distanced. Remote approaches can be used in teaching and learning for example underpinning knowledge and research into equipment specifications. Depending on the size of technical areas/studios in centres, it could be difficult to have even a small number of learners in a studio at any one time. In the early stages of delivery where learners are being taught about technical equipment and its functions, a series of tutorial videos could be produced to replace the usual whole class demonstration. Learners could watch these videos ahead of going into the studio. Learners could then work individually or in pairs/small groups,</p>	<p>Learning Outcomes assessing underpinning knowledge (research-based analysis for example) can be assessed remotely with ensuring authenticity of evidence produced. Assessment of practical operations such as installation, rigging, testing, maintenance, operations during performance and de-rigging will need to take place in-studio with Covid-19 safety and social distancing precautions as outlined opposite. Where technical operations such as plotting, tech/dress runs and running lighting or sound cues during performances can't be assessed in the context of a fully realised production, centres can use simulations, for example</p>



			<p>which might only be pairs, on the setting up and operation of equipment. Wherever possible, allow individual production team members or job-related crew to work alone on set, for example until lighting is rigged before any other departments undertake their tasks.</p>	<p>running cues for a hypothetical 'script' or for an event without performers. <i>Unit 65 Technical Stage Operations</i> LO2 and LO3 require the set-up, operation and strike of lighting, sound and video equipment: for this adaptation learners can cover 1 of the three (lighting or sound or video).</p>
<p>Stage Management units QCF</p> <p>e.g. 56 <i>Theatre Front-of-House Operations</i> 57 <i>Arts Administration</i> 58 <i>Performing Arts Events Management</i> 59 <i>Assistant Stage Management</i> 60 <i>Deputy Stage Management</i> 61 <i>Stage Management</i> 108 <i>Production Management for Live Performance</i></p>	✓	✓	<p>Learners can be encouraged to undertake COVID-19 crew CPD online to understand the full scope of how the wider production team can be working safely. Blended learning for T&L at the beginning of the academic year can be used to introduce SM roles and responsibilities through presentations, case studies, etc. Learners can collaborate in planning and management activities online, and can ensure production planning and working documentation is available online and or via email. Some aspects of the SM role can be addressed through small group work if socially distanced (for example marking space, cueing, risk assessments, setting and striking scenic elements, etc) and simulations may need to be set up where actual performance events cannot be staged (e.g. managing a set strike, box office operations, etc)</p>	<p>Learning Outcomes assessing underpinning knowledge (research-based analysis for example) can be assessed remotely with ensuring authenticity of evidence produced. <i>Unit 56:</i> for this adaptation learners can undertake 1 FOH role either for an actual event or through a simulation. <i>Units 57 and 58:</i> assessment of application of skills and knowledge in the administration of a performing arts event can be undertaken through a simulation based on a detailed scenario/commission. Team collaboration can be online or socially distanced in-studio activity, and communications with external agencies may be conducted remotely with tutors and/or peers in roles as external agents. <i>Unit 59 ASM</i> requires operations in different ASM functions in at least 3 different productions. Where an actual production is not possible, as a minimum, learners should perform 2 or more different ASM functions in</p>



				<p>simulations; where an actual production is possible, learners should perform 2 or more functions in 1 production.</p> <p><i>Unit 60 DSM:</i> where a production is not possible, learners can be assessed fulfilling the DSM role during simulation activities designed to cover DSM activities during the production process including tech and dress rehearsal and at least one performance.</p> <p><i>Unit 60 SM and Unit 108 PM</i> similarly requires SM or PM operations in a substantial production. Where this is not manageable, the SM/PM role can be assessed through a range of simulations. These might need to be staged incrementally to assess the different production stages, or might blend actual SM/PM activity for a small scale in-house performance with other SM/PM requirements for a large scale event assessed through a simulation.</p>
Unit 55 Arts in the Community	✓	✓	Suitable for independent and remote learning blended with collaboration in-studio or online.	<p>Learning Outcomes 1 - 3 (research and understanding) can be assessed remotely. Application of skills in setting-up, organising and running a community event can be assessed, if necessary, through a simulated event based on a scenario-based commission. Learners can collaborate online and/or in-studio.</p>



Unit 74 Working Freelance in the Performing and Production Arts	✓	✓	Suitable for independent and remote learning.	No adaptations necessary as this unit is suitable for assessment remotely, at the centre or through a blended approach. Regular individual tutorials will be necessary during the assessment of unit but this should not compromise the BTEC internal assessment rules.
Unit 75 Legal Aspects in Performing Arts and Production Arts	✓	✓	Suitable for independent and remote learning.	Knowledge and understanding (LO1) can be assessed remotely. Where an actual production is not possible, application of legal requirements can be assessed remotely based on learners' responses (planning, research and implementation) for a series of case-studies and scenarios reflecting production situations where consideration and implementation of legal requirements is necessary.
Unit 106: Marketing for the Performing Arts	✓	✓	Suitable for independent and remote learning.	No adaptation to the assessment for this unit, although for assessment purposes it may be necessary to base marketing on a simulation or case-study rather than an actual performance event.



Tech Award in Performing Arts				
<p>Component 1: Exploring the Performing Arts</p>	<p>✓</p>	<p>✓</p>	<p>Suitable for remote learning. Teaching and learning can be in-class, remote activity or a blended approach of in-class teaching, online teaching, guided research and investigation into selected repertoire.</p> <p>Most practical exploration activity carried out as part of teaching and learners' explorations, can feasibly be delivered remotely or socially distanced. For the purpose of this Component it is not necessary to submit video evidence of practical explorations, as criteria could be awarded for written/presentation based evidence of learners articulating how exploration has informed their understanding.</p>	<p>This component can be assessed remotely or in a socially- distanced class/studio setting.</p> <p>The following adaptations apply to the assessment of this component:</p> <p>Learning Aim A: Examination of performing arts works reduced to 1 performing arts work in 1 performance style.</p> <p>Learning Aim B: Exploration of skills, processes and approaches used in creating performance work reduced to 1 performing arts work with reference to 1 or more examples from the work.</p>
<p>Component 2: Developing Skills and Techniques in the Performing Arts</p>	<p>✓</p>	<p>✓</p>	<p>May need to consider blend of socially distanced studio/workshop work (in small numbers) collaborating on the production elements for a performance, along with ongoing skills development and practise undertaken by learners remotely/individually.</p>	<p>The following adaptations apply to the assessment of this component:</p> <p>Assessment reduced to Learning Aim B only (the performance/design realisation). Performances can be a 1.5 minutes (minimum) solo performance, or presentation of production design elements that have been realised; or a duo performance of 2 minutes (minimum), or a group performance of 2 minutes (minimum); social distancing permitting.</p>



				<p>These are minimum performance timings and centres should ensure learners have sufficient performance time to have opportunity to access the full range of criteria.</p> <p>Performances/presentations may be live or remote (streamed or recorded). The audience can be the teacher/assessor.</p>
<p>Component 3: Responding to a Brief</p>	✓	✓	<p>Skills development and collaborative working can be delivered through socially distanced studio/workshop activity (individually or in small groups) and collaborative online remote activity where possible.</p>	<p>Release set task 3 weeks earlier to allow a longer assessment window.</p> <p>Reduced group size to 2 – 7 performers with up to 4 designers per group.</p> <p>Minimum performance time reduced to 3 – 10 mins for performers.</p> <p>Designers pitch/presentation lasts 5 – 10 mins (no change)</p> <p>Learners will collaborate in groups to respond to the set task/theme but the recorded performance can include solos related to the group response.</p> <p>No change to requirement for written logs.</p>



BTEC Nationals in Production Arts Practice (2019)

***NEW* Adaptations for Level 3 career focused qualifications in Production Arts Practice**

All learning and teaching modules should still be taught. There are currently in-unit/module adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment in the more practical units as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction ensures that at least one assessment must come from each learning and teaching module to ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 3 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Foundation Diploma

All content must be taught. **A reduction in assessment of up to one assessment unit from the Skills Development module** may be applied for the academic year 2020/2021.

For example, this could mean learners complete a combination of assessment units as follows:

- A1, A2 and F16
- A1, A3 and F16
- A2, A3 and F16.

Please replace A for B, C, D, E to apply the adaptation to the relevant pathway.

Extended Diploma

All content must be taught. **A reduction in assessment of up to two assessment units, but not including F16**, may be applied for the academic year 2020/2021. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be F16.

Examples of some possible combinations are as follows:

- A1, A2, A3, F16, G17, G18, H20, H21
- A1, A2, A3, F16, G17, G19, H20, H22
- A1, A2, A3, F16, G18 G19, H21, H22
- A1, A2, F16, G18, G19, H20, H21, H22.

Please replace A for B, C, D, E to apply the adaptation to the relevant pathway.



BTEC Nationals in Production Arts Practice (2019)				
<p>Modules ABCDE</p>	<p>✓</p>	<p>✓</p>	<p>Many of the foundations and techniques of practical production work can be taught remotely through online lessons, tutorials and simulations etc. This might support smaller group work at the centre, where access to specialist equipment and resources is possible, thereby allowing some learners to work individually online while the teacher works with others in the group. Give learners links to websites or YouTube videos of practitioners demonstrating production arts design, construction and technical skills.</p> <p>Live events may not be possible so the productions in this case may need to be videos or online streamed events. Where live performances are not possible, consideration might also be given to learners exploring and developing skills in preparation for installations, live art and music video performances.</p> <p>Delivery and exploration of collaborative skills can be through a combination of online collaboration with other production/creative team members to compensate for any reduction in teaching time and access to resources in the centre.</p>	<p>Skills development, responding to production requirements and contribution to a production can be carried out remotely and/or socially distanced group work in the studio.</p> <p><i>Units A1, B4, C7 and D10</i> require learners to undertake 3 production roles in order to cover production requirements in works across three different styles/purposes. For this adaptation, learners can cover 1 production role in a production in 1 style.</p> <p>Collaboration with others can be assessed through socially-distanced activities in-studio and/or remote collaboration using online platforms and social media.</p> <p>Where a live performance production is not viable for any of these units, centres may assess learners on production skills applied to filmed performances, live art, installations or <i>son-et-lumiere</i> events, or, although far from ideal, using a simulation based on an appropriate scenario/context.</p> <p>Centres may wish to consider the use of assignments integrating two or more of the</p>



				assessment units within the Skills Development Module, which would allow for the development and application of production skills to be assessed through one or two common projects, rather than a standalone assessment for each assessment unit.
Module F: The Performing Arts Industry	✓	✓	Suitable for remote learning, with online classes/lectures, group discussions, research projects etc.	No adaptation to the assessment for this unit
Module G: Personal Production Arts Profile	✓	✓	Suitable for remote learning with learners carrying out and monitoring their skills development remotely in accordance with their professional development plan and programme. Personal project can be carried out remotely with learners accessing available resources such as freelance design work, manufacturing theatrical products, technical support for a socially distanced event or exhibition, delivering online classes, etc	No adaptation to the assessment for this unit



<p>Module H: Collaborative Production Arts Project</p>	<p>✓</p>	<p>✓</p>	<p>Group collaboration in administrative and production roles when developing and performing a collaborative work can, if necessary, be achieved remotely in part, blended with socially distanced studio/workshop small group activity where possible. The nature of the production project may need to be dictated by Covid-19 precautions, and need not necessarily be a theatrical production, but could be a film or television programme, a socially distanced conference or music event, an installation, fashion show, etc.</p>	<p>Assessment for this module requires group collaboration which can be achieved through socially-distanced group work in the studio/workshop and/or online collaboration.</p>
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L2 Award/Certificate/Extended Certificate/Diploma in Performing & Production Arts Industry Skills

***NEW* Adaptations for Level 2 Performing and Production Arts Industry Skills**

All units should still be taught. There are currently in-unit adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction adaptations available ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 2 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Level 2 Diploma in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 120GLH**, may be applied for the academic year 2020/2021.

Level 2 Extended Certificate in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 90GLH**, may be applied for the academic year 2020/2021.

Level 2 Certificate in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.

Level 2 Award in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.



BTEC L2 in Performing & Production Arts Industry Skills				
Unit 1: Skills Development for the Performing Arts	✓	✓	Skills development work could be led by the teacher online or through a series of recordings that learners access at home. May need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Working with others is required in the unit content. This can be a socially distanced performance, recorded or online event.	Practical skills development, rehearsal and production work for this unit can be assessed through individual activities along with socially-distanced group work in the studio/workshop.
Unit 2: Professional Development	✓	✓	Suitable for remote and socially distanced work. Teaching and learning related to industry knowledge can be addressed through online delivery. Learners can undertake professional development planning remotely.	No adaptation to the assessment for this unit
Unit 3: Creative Interpretation	✓	✓	Can be taught remotely or socially distanced. May need to consider blend of socially distanced studio/workshop work (in small numbers) with group collaboration online.	Practical devising and production work for this creative interpretation unit can be assessed through socially-distanced group work in the studio, or an online event or remote recordings. Whilst collaboration is a requirement, learners can contribute individual production elements through their production role working towards a wider work devised and rehearsed by a group.



<p>Unit 4: Audition and Portfolio Process</p>	<p>✓</p>	<p>✓</p>	<p>Teaching of knowledge (interview processes, techniques for self-promotion, etc) can be delivered remotely, Skills application is in the form of individual/portfolio work which can be prepared remotely with tutorial guidance in centre or online.</p>	<p>No adaptation to the assessment for this unit.</p>
<p>Unit 5: Preparing for a Performing Arts Production</p>	<p>✓</p>	<p>✓</p>	<p>May be integrated with Unit 6. Production sessions such as meetings may be online/recorded or socially distanced and sessions such as fit-ups and construction conducted with social distancing and safety precautions observed. Video footage of milestone sessions can include the learners' own recordings capture on their personal devices. Nature of the production preparation activity and self-management skills to be taught would depend on the style of performance.</p>	<p>Assessment evidence of the production process for learners in production roles can be socially distanced in-studio group work and/or online collaboration using social media. Self- management and preparation can be captured during on video during socially-distanced studio activity and/or learners self- recording when working remotely (for example working on designs).</p>
<p>6 Performing Arts Production</p>	<p>✓</p>	<p>✓</p>	<p>Whilst learners might be working individually on specific production role, some form of collaboration will be necessary in the development and realisation of their skills. A blend of online collaboration with socially distanced work in studio/workshop may be considered.</p>	<p>Demonstration of preparation for performance (in a production role) can be evidenced with recorded or self-recorded footage of learners carrying out necessary checks, responding to instruction and feedback, risk assessment etc prior to performance. If a live performance is not possible, learners may work in a simulation and/or carry out the various stages of the</p>



			Preparation skills to be taught would depend on the nature of the intended performance.	production process specific to their role in a staggered series of socially-distanced sessions to reflect various production stages such as the fit-up and tech run.
Unit 7: Responding to a Progression Opportunity	✓	✓	Suitable for remote delivery as the unit requires an individual response. Practical application of interview/presentation skills may be presented in a studio setting or may be presented online or recorded.	No adaptation to the assessment for this unit. Portfolio can be produced by the learner remotely. The interview/presentation can be undertaken in-studio with teacher/assessor as 'panel', or presented online or as a recording.



BTEC QCF Entry 3 / Level 1 Performing Arts				
<p>Industry knowledge and professional development units (e.g. U1 <i>Introduction to the Performing Arts</i>, U14 <i>Working in the Performing Arts Level 1</i>, U15 <i>Professional Development in the Performing Arts Industry</i>, U16 <i>Working in the Performing Arts Industry Level 2</i>)</p>	✓	✓	<p>These units can be delivered remotely or via a blend of remote learning and delivery at the centre. Remote learning may however not be desirable, or possible to resource or not meet learner needs.</p> <p>These units do not require access to specialist resources and can take place in ordinary classroom settings in line with centre and government guidelines, ensuring adequate provision for social distancing, cleaning and hygiene, etc. including access to ICT facilities.</p> <p>It is unlikely that visits to venues will be possible. Where socially distanced and/or remote learning is practicable, teaching may draw on sharing research, case studies and videos.</p>	<p>No adaptations to the assessment of these units.</p> <p>For Unit 1 <i>Introduction to the Performing Arts</i>, criteria 4.1 requires learners to contribute to a discussion – this may be carried out remotely or as a one-to-one discussion with the teacher/assessor.</p>
<p>Performance skills exploration and development units (e.g. U3 <i>Starting to Develop Performance Skills</i>, U4 <i>Promoting a Performing Arts</i>)</p>	(✓)	✓	<p>Remote delivery is likely to be difficult, depending on resources and learner needs. Where studio/teaching space is available, this is likely to be restricted and centres should follow their own internal / government social distancing guidelines</p>	<p>For assessment of these units, solo work is acceptable, as well as socially-distanced small group or pair work in studios/classes.</p> <p>Performance to an audience can be to the teacher/assessor to audience. If learners</p>



<p><i>Event, U7 Exploring Acting Skills, U8 Exploring Dance Skills, U9 Exploring Music Performance Skills, U12 Exploring Musical Theatre Skills)</i></p>			<p>(for example working in 3x3m squares with a 2m corridor between).</p> <p>Special care is needed with vocal work and in particular, singing as part of Musical Theatre, which should only be undertaken in line with up-to-date DCMS guidance: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts.</p> <p>Solo practical work is acceptable for these units, as well as socially-distanced small group work. Studio spaces should be regularly cleansed and sharing of equipment such as props, costumes, musical instruments, stage furniture, etc should be kept to the absolute minimum and cleaned before and after use. Costumes and masks and musical instruments must be for individual use only and cleaned after use.</p> <p>Where small group work is not practical and if remote learning is viable, development of individual skills can be delivered remotely through use of teacher led online activities and recordings.</p>	<p>prefer to record solo performances remotely, this too is acceptable.</p> <p>Unit 4 <i>Promoting a Performing Arts Event</i> requires group collaboration for LO3: this might be achieved remotely through social media, email, voice messaging, etc where socially distanced studio/class work is not possible. The event being promoted may be a simulation where an actual event is not feasible.</p> <p>Units 7, 8, 9 and 12 require evidence of working respectfully with others; and for Units 7 and 12, communication with other performers. Where only solo work is possible, interaction and communication can be assessed from the point of view of the relationship between the performer and teacher/director in rehearsals and communication with the teacher/assessor as audience.</p>
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<p>Production/Design exploration and development units (e.g. U10 <i>Exploring Technical Support for Stage Performance</i>, U11 <i>Exploring Design Skills for the Performing Arts</i>)</p>	<p>(✓)</p>	<p>✓</p>	<p>Remote delivery may be impractical for U10 as learners will require access to specialist equipment. Where socially distanced activity is possible in centres, the unit is suited to individual activity and/or small group work socially distanced working, taking care to ensure hygiene precautions such as not sharing items of equipment, disinfecting after use, etc.</p> <p>Activity involving collaboration such as crewing may require simulations where a performance event cannot be safely staged.</p> <p>U11 can be taught in class settings or remotely and lends itself to solo/individual activity.</p>	<p>No major adaptations to the assessment of these units.</p> <p>Individual work can be undertaken for the assessment of these units, allowing for social distancing, with care needed to ensure safety and hygiene particularly where handling of equipment is required.</p> <p>Where a performance event cannot be staged, as simulation activity is acceptable.</p>
<p>Development and realisation of performance units (e.g. U2 <i>Taking Part in a Performance</i>, U5 <i>Preparing Performing Arts Work</i>, U6 <i>Presenting Performing Arts Work</i>, U13 <i>Performing Arts Individual Repertoire and Showcase</i>)</p>	<p>(✓)</p>	<p>✓</p>	<p>Most of these units require collaborative work but solo activity can be accepted for any of these units where socially distanced small group work (for example planning sessions, rehearsals, etc) is not possible. In these cases, the sense of collaboration can be within the context of the working relationship between</p>	<p>Solo work can be accepted for these units where socially-distanced pair or group work is not possible.</p> <p>These units require collaboration and working respectfully with others, but this can be in the context of the performer collaborating with the teacher/director if small group work is not possible.</p>



			<p>tutor/director and the individual learner/performer.</p> <p>If viable, learners might, if remote activity supports their needs, work on developing and performing roles using streaming or self-recorded rehearsals and performances; otherwise practical activity can take place at the centre in small socially distanced groups, pairs or individual work.</p> <p>Performances, for example U6 and U13 do not, in this instance, require an audience other than the tutor/assessor, and performances to camera can also be accepted, recorded at the centre or by learners at home.</p>	<p>Unit 6 requires collecting feedback on the performance from different sources: this might be the teacher/assessor, and a recording might be shared with others (peers, family, other teachers) in order collect feedback.</p> <p>Audience for these units can be the teacher/assessor.</p>
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