

National Occupational Standards

Production (Film and TV) National Occupational Standards

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Introduction

Film and television production play a critical role in the UK creative industries. These are rapidly evolving sectors, operating in a global marketplace, often leading the way with cutting edge technology and innovation. These industries provide entertaining and informative content for both the cinema and home viewer. Production of this content creates many opportunities and challenges to practitioners and consequently skills and knowledge bases need to be regularly updated and assessed.

This suite of Production Standards has been created with ongoing industry consultation to capture the necessary skills and knowledge required to work effectively in a production environment. They define what you need to know and what you need to be able to do. Production covers a wide array of expertise and job roles, across a range of different formats and sectors. These Standards capture all these within the key stages of the production process.

Each Standard has been written using language that is as industry specific as possible. This is critical to secure industry engagement, but also because these documents provide the necessary terminology required of those working in the industry. This is of particular importance to new entrants and those at the beginning of their careers.

There are also other departmental suites of National Occupational Standards for film and television which impact upon production work. These should be referred to alongside this document. They are noted in the Supporting Standards section below.

It is important to note that each production, whether film, drama or broadcast is different. Budgets, timescales, environment, locations, scale and subject matter all have a considerable impact upon how a production is managed and delivered. Consequently, there are significant differences between producing news items in warzones and pre-recorded television programmes in a controlled environment; films shot with a micro-budget and skeletal crew to a large scale, Hollywood studio pictures.

All of these factors create different working environments, all under the same umbrella of Production. No one way of working can be defined to cover all eventualities of filming. These Standards have been developed with this in mind and whilst they may not always reflect or capture the realities of all working practices, they have been recommended by industry as the best practices individuals and productions should aspire to achieve.

It is true that the film and television sectors, whilst employing similar skills and knowledge bases, operate in different ways and employ from their own crew bases. The industry consultation for this review identified that whilst there are many areas of commonality, there are also two defined areas where skills and knowledge are different. It was therefore suggested that clearer demarcation be created between the following:

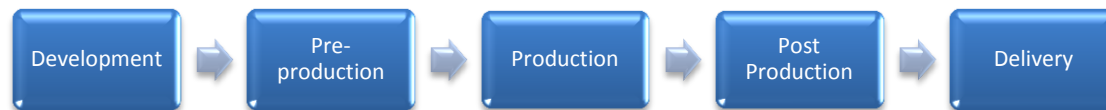
- feature film and television drama

- factual and light entertainment

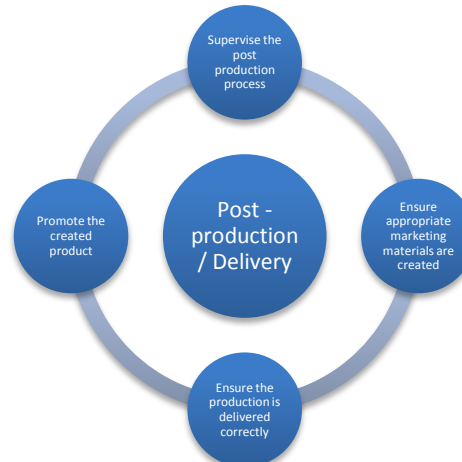
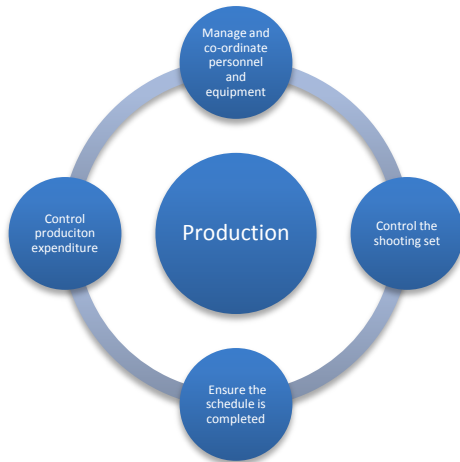
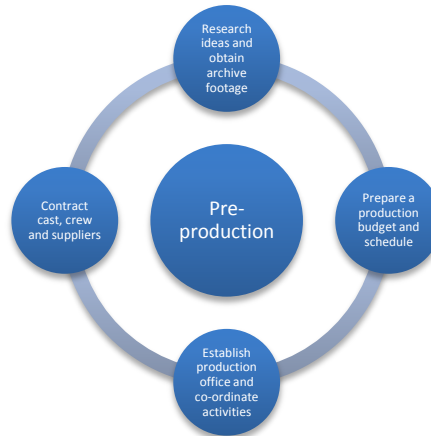
Those Standards which are specific to these areas can now be easily identified within the suite, alongside the more generic functions of production. This means that individuals and companies can more readily navigate through the areas particular to their interest and need. The table on page 4 of this document outlines where these areas are.

Production Process

The Standards within the Production suite are grouped together because there are many similarities in the functions required in the production of film and television content. Moreover, the different areas of production all follow the same stages from outset to promotion of the final product. These stages are as follows:



Each of these core areas, across all varying production sectors, can then be broken down into the following activities:



Core Standards by Area of Competence

Under each of these areas is a selection of relevant Standards:

DEVELOPMENT

- P1 Generate ideas for a film or television production
- P2 Secure content for a film or television production
- P3 Deliver a script for film or television production
- P4 Contribute to the drafting of scripts, cues, links or written content in television production
- P5 Secure financial resources for the film or television production
- P6 Identify and negotiate copyright issues
- P7 Clear copyright materials
- P8 Ensure compliance with regulations and codes of practice
- P9 Assess the viability of the project in conjunction with distributors and sales agents

PRE – PRODUCTION

- GW1 Develop budgets in the creative industries
- P10 Research ideas for a film or television production and present findings
- P11 Obtain archive material for production
- P12 Plan and schedule the film or television production
- P13 Control the overall planning of the production
- P14 Select crew and suppliers to meet production requirements

P15 Organise pre-production activities on a film or television production

PRODUCTION

- P16 Co-ordinate production resources – kit and equipment
- P17 Control production materials, equipment and supplies
- P18 Co-ordinate activities to support production personnel
- P19 Co-ordinate production paperwork
- P20 Identify and recommend contributors and audience for a television production
- P21 Identify and select supporting artists for a film or television drama production
- P22 Brief contributors during shooting of a television production
- P23 Co-ordinate logistics for cast and crew at unit base
- P24 Control the shooting set on a film or television production
- P25 Assist the management of a set
- P26 Produce a location shoot for a television programme
- P27 Assist documentary productions
- P28 Manage the changes to the schedule on a film or television production
- P29 Monitor and control the progress of the film or television production
- P30 Assist gallery operations and the production of multi-source recorded productions
- P31 Assist live multi-source television productions
- P32 Control production expenditure

POST-PRODUCTION

- P33 Supervise the post-production process
- P34 Assist the post-production process
- P35 Supervise the edit of a television production

DELIVERY

- P36 Provide release material for the delivery of the production
- P37 Deliver a film or television production upon completion

Sectoral Use

These Standards cover all areas of film and television production. However, some are more specific to feature film and television drama. Equally, others are more focused upon areas of factual or light entertainment. Some are used by both sectors. To that end, the Standards can be categorized into these key areas, which clearly illustrate which are specific to those using them.

Area of Production	Relevant Standards
Apply to both Film and Television	<p>DEVELOPMENT</p> <p>P1 Generate ideas for a film or television production</p> <p>P2 Secure content for a film or television production</p> <p>P3 Deliver a script for film or television production</p> <p>P5 Secure financial resources for the film or television production</p> <p>P6 Identify and negotiate copyright issues</p> <p>P7 Clear copyright materials</p> <p>P8 Ensure compliance with regulations and codes of practice</p> <p>GW1 Develop budgets in the creative industries</p> <p>P10 Research ideas for a film or television production and present findings</p> <p>P11 Obtain archive material for production</p> <p>P12 Plan and schedule the film or television production</p> <p>P13 Control the overall planning of the production</p> <p>P14 Select crew and suppliers to meet production requirements</p> <p>P15 Organise pre-production activities on a film or television production</p> <p>P16 Co-ordinate production resources – kit and equipment</p> <p>P17 Control production materials, equipment and supplies</p> <p>P18 Co-ordinate activities to support production personnel</p> <p>P19 Co-ordinate production paperwork</p> <p>P23 Co-ordinate logistics for cast and crew at unit base</p> <p>P24 Control the shooting set on a film or television production</p> <p>P25 Assist the management of a set</p> <p>P27 Assist documentary productions</p> <p>P28 Manage the changes to the schedule on a film or television production</p> <p>P29 Monitor and control the progress of the film or television production</p> <p>P32 Control production expenditure</p> <p>P33 Supervise the post-production process</p>

	P34 Assist the post-production process P36 Provide release material for the delivery of the production P37 Deliver a film or television production upon completion
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Film and Television Drama Specific	P9 Assess the viability of the project in conjunction with distributors and sales agents P21 Identify and select supporting artists for a film or television drama production
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Factual and Light Entertainment Specific	P4 Contribute to the drafting of scripts, cues, links or written content in television production P20 Identify and recommend contributors and audience for a television production P22 Brief contributors during shooting of a television production P26 Produce a location shoot for a television programme P30 Assist gallery operations and the production of multi-source recorded productions P31 Assist live multi-source television productions P35 Supervise the edit of a television production
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Film and Television Production Standards Format

The Film and Television Production Standards are formatted to enable companies, individuals, colleges, universities and training providers to identify the key requirements, in terms of knowledge and performance, needed to demonstrate competence in any production department.

Each Standard contains the following information:

Overview

This section gives a broad description of the function to which the Standard refers, and places the function and the Standard in context for the reader.

Knowledge and Understanding

This section details the knowledge that is needed in order to fulfill the requirements of the Standard. Some knowledge is very specific to the Standard whilst other knowledge may be broader and may apply to more than one Standard. The section is entitled *knowledge and understanding* to highlight the need for an individual to understand concepts and ideas as well as specific facts in order to complete aspects of their work successfully.

Performance Statements

Performance statements detail what an individual must be able to do in order to be competent in a Standard. Each performance statement illustrates a specific performance outcome, and is accompanied by an evaluative statement that enables performance to be assessed.

These Standards can then be combined, as required, for a wide range of purposes including:

- to describe the requirements of a particular job
- to describe the requirements of an area of production
- to design the content of relevant education and training provision
- to allow individuals to identify areas for self-development

These Standards describe what is involved in working in film and television production, and notably, what is considered to be best practice.

Supporting suites

There also exist additional suites of Standards which should be referred to alongside the Film and Television production suite. These provide specific competence and knowledge also required of those working in production. They are available on the Creative Skillset website – www.creativeskillset.org/standards and hyperlinked below:

- [Production Accounting](#)
- [Locations](#)
- [Generic Standards](#)
- [Script supervision](#)
- [Law and Compliance for Broadcasting](#)

It is recommended that anyone working at a management level in Film and TV Production use these Standards alongside the Production suite, as many areas covered impact upon the work of production.

P1 Generate ideas for a film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves originating, developing and presenting ideas, drawing on your knowledge, experience and understanding of industry requirements.</p> <p>It is about initiating ideas, developing existing ones by suggesting improvements and understanding how viable ideas are realised within different media and formats. You may work alone or in collaboration with others.</p> <p>You will need to demonstrate knowledge of the marketplace, current and future trends and how your idea works within those parameters. You will also need to consider any legal, ethical and moral considerations where necessary.</p> <p>This Standard is about knowing how to package the idea and present it to potential investors.</p> <p>You will also need to be sure that the idea represents your/the production company's own brand and that of</p>	<p>What you must be able to do</p> <p>P1 research and analyse data and information to develop ideas that have the potential and substance to meet production and market requirements</p> <p>P2 suggest ideas, and where necessary improvements, for a particular production including its format, style, budget and potential audience</p> <p>P3 verify, if necessary, that this is an original idea, outlining differences to any similar productions</p> <p>P4 write outline proposals and detailed treatments clearly and persuasively</p> <p>P5 create taster materials where necessary or required</p> <p>P6 adapt treatments to meet differing schedule and budget requirements</p> <p>P7 confirm that there are minimum risk factors to the project and the production company</p> <p>P8 confirm that all regulations and codes of practice have been adhered to</p> <p>P9 suggest named cast and crew who you consider as suitable for the production</p> <p>P10 pitch ideas effectively to producers, funders and commissioning editors to secure funding investment and distribution</p> <p>P11 determine how optimum multi-platform production and distribution plans can be developed in parallel to the proposed idea</p> <p>P12 manage the development process by encouraging</p>	<p>What you need to know</p> <p>K1 sources of ideas and how to access them</p> <p>K2 current trends and developments, as well as the changing needs of the industry</p> <p>K3 different genres and what is expected in each one</p> <p>K4 all aspects of production, from development to delivery</p> <p>K5 the creative and budgetary requirements of investors</p> <p>K6 how the budget, technical and logistical factors will impact upon the original idea and schedule</p> <p>K7 how to check that your idea is original and does not contradict filming regulations or policies</p> <p>K8 how to create effective taster materials where necessary</p> <p>K9 the impact that production requirements, editorial policy and the potential audience will have on the success of the idea</p> <p>K10 the regulatory framework for broadcasting or film production, and the codes of practice which apply</p> <p>K11 the key legal and ethical considerations which affect the use of information in productions</p> <p>K12 how to minimise factors of risk to the project and the production company</p> <p>K13 how to out-source development know-how and</p>

potential investors. You will need to be committed to the idea and ensure that this is evident in your development of the proposal.	constructive discussion and negotiation with relevant people	<p>market awareness to more experienced third parties</p> <p>K14 the value and benefit of working with sales agents and distributors</p> <p>K15 how potential distribution and optimum multi platform plans will work for the proposed idea</p> <p>K16 how to create the most effective package and pitch this to potential investors</p> <p>K17 how to work with others in an encouraging and constructive manner through the development process</p>
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P2 Secure content for a film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves securing the ideas or content for film and television production, drawing on your knowledge, experience and understanding of industry requirements.</p> <p>You will need to know how to obtain content and ensure the production company owns the necessary legal rights.</p> <p>You will need to know how to liaise and negotiate terms with literary agents and lawyers and when the most appropriate opportunity to do so is.</p> <p>Often, you will have to progress with discretion if other companies are also interested in the idea or content.</p>	<p>What you must be able to do</p> <p>P1 identify who owns the rights to the idea or content, in a discrete and timely manner when necessary</p> <p>P2 negotiate with relevant parties to confirm that the production company is able to secure necessary legal rights to the content</p> <p>P3 secure the underlying rights of the idea or content for the production company</p> <p>P4 verify that all paperwork relating to legal rights is correct and stored safely</p> <p>P5 confirm that expenditure is within the allocated development budget for optioning and securing rights</p> <p>P6 identify and check any copyright implications, as well as potential regulatory or legal problems</p> <p>P7 confirm that any legal and ethical constraints have been considered</p> <p>P8 confirm that there are minimum risk factors to the project and the production company</p>	<p>What you need to know</p> <p>K1 how to identify who owns the rights to the idea or content</p> <p>K2 how to obtain options and underlying legal rights to content</p> <p>K3 how to check legal documents are correct and safely stored</p> <p>K4 how to liaise and develop relationships with literary agents</p> <p>K5 how to work with lawyers to negotiate the best deal for the production company</p> <p>K6 all aspects of production, from development to delivery</p> <p>K7 any legal and ethical considerations which could affect the use of the chosen content in productions</p> <p>K8 how to minimise factors of risk and vulnerability to the project and the production company</p> <p>K9 the budget available for purchasing options and legal advice</p>

P3 Deliver a script for film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves ensuring that commissioned scripts are of the required standard, and that they conform to the agreed brief. It is about advising on all script related matters associated with the production, and managing the relationship between the writer and the production.</p> <p>It is also about delivering an authentic and quality script or adaptation which has been created in collaboration with all relevant parties</p> <p>You need to be mindful that the creative process is, by its nature, not tangible. You therefore have to manage a range of creative relationships in a flexible and collaborative manner in order to create a well-formed script.</p>	<p>What you must be able to do</p> <p>P1 provide writers with sufficient information to enable the brief to be met in the agreed style, content, form and any other special considerations</p> <p>P2 generate creative ideas and story ideas relevant to the production brief</p> <p>P3 ensure that the treatment of established characters and continuity within the story line is consistent</p> <p>P4 undertake any necessary re-writing as instructed</p> <p>P5 revise drafts quickly and accurately, ensuring that all deadlines are met</p> <p>P6 inform script writers of the financial implications of editorial decisions</p> <p>P7 refer to senior management to resolve doubts or competing views that may arise in relation to the script</p> <p>P8 co-ordinate and communicate all script changes to those concerned</p> <p>P9 verify that all scripts are prepared in the appropriate format</p> <p>P10 confirm that all reasonable action has been taken to avoid copyright infringement, libel or defamation and negative checks have been carried out</p>	<p>What you need to know</p> <p>K1 the budget limitations for development of the script</p> <p>K2 the financial consequences of editorial decisions</p> <p>K3 the legal implications of the production process, including copyright law and agreements with the industry guilds</p> <p>K4 how a script should be structured and presented</p> <p>K5 how to work creatively with the writer on plot and characterisation in their scripts</p> <p>K6 how to assist writers to turn good ideas into creative writing for film and television</p> <p>K7 how to work sensitively with writers to nurture their script writing abilities</p> <p>K8 how to balance the needs of the production with those of the script writers</p> <p>K9 how to ensure that the writer achieves the correct tone and content for characters and location in the script</p> <p>K10 how to manage the development process to deliver a quality script on time and on budget</p>

P4 Contribute to the drafting of scripts, cues, links or written content in television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves writing scripts, cues or links for a television production or briefing other writers, so that they can deliver what is needed.</p> <p>It is about writing drafts, checking the final written material for accuracy and suitability for its purpose, and suggesting amendments and alterations in a helpful and constructive way.</p> <p>It is also about ensuring that the tone and style of the writing is appropriate for the production.</p>	<p>What you must be able to do</p> <p>P1 produce a brief which accurately and clearly reflects your research findings and follows the agreed treatment for broadcast or online publication</p> <p>P2 check that the brief contains only essential details and sources of further advice and information</p> <p>P3 offer your information and advice constructively with enough time to allow the item to be written within the agreed deadlines</p> <p>P4 make any relevant pictures, tapes, graphics or audio visual elements readily available to the writer</p> <p>P5 suggest realistic alternatives if there are disagreements about the creative treatment or content of the written material</p> <p>P6 confirm any changes with decision-makers</p> <p>P7 verify that written contributions are factually accurate</p> <p>P8 write contributions in a style and length appropriate to the agreed treatment of the programme, voice-over, link or cue</p> <p>P9 make suggestions for corrections, amendments and improvements clearly and constructively</p> <p>P10 complete your work within agreed timescales, and within any budget limits</p> <p>P11 check the content against the research findings, agreed treatment, intended use and production style and format</p> <p>P12 verify that the writing content and audio visual</p>	<p>What you need to know</p> <p>K1 how to produce an agreed brief, script or treatment</p> <p>K2 how to usefully assist writers</p> <p>K3 what supporting textual, audio and visual material will be relevant to the writer</p> <p>K4 how textual, audio and visual elements can be used</p> <p>K5 the common potential legal and ethical issues that can arise in the written form, and how to develop content or scripts to avoid those problems</p> <p>K6 the timescales, budgets and editorial requirements for drafting content</p> <p>K7 to whom to refer potentially sensitive material</p> <p>K8 the appropriate writing styles for different types of programmes</p> <p>K9 how to write for social media networks retaining the appropriate production style</p> <p>K10 how to create appropriate briefs for different length duration</p> <p>K11 how to check scripts and content for accuracy</p> <p>K12 how to work collaboratively and suggest improvements or alternatives to existing content</p>

	<p>elements complement each other</p> <p>P13 consider the writing content for legal and ethical considerations relevant to the production, and refer potentially sensitive material to the appropriate person</p> <p>P14 write accurate and appropriate contributions for social media networking.</p>	
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P5 Secure financial resources for the film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard covers the procedures behind securing funding for the production. It is about using your acquired skills, knowledge and understanding of the various aspects of the production process to estimate the costs, and the levels of funding required.</p> <p>You will need to draw up a comprehensive and realistic finance plan for securing production funding, taking into account the needs and desires of the creative team. This Finance Plan will form a key part of the initial package presented to investors.</p> <p>It is necessary to identify which funding sources are realistically available to you and/or the production company. These could include tax breaks, national or regional financial incentives or co-production treaties.</p> <p>You will need to know how to budget a production, and be aware that an initial budget may have cuts enforced upon it.</p>	<p>What you must be able to do</p> <p>P1 calculate what costs and resources are required to meet the proposed idea as set out by the creative team</p> <p>P2 evaluate all available evidence to ensure projected costings are accurate</p> <p>P3 make appropriate decisions based on the financial information and production requirements</p> <p>P4 when appropriate, consult experts to verify the details of the production</p> <p>P5 research and identify possible investors and forms of funding for the project</p> <p>P6 identify valid tax breaks and financial incentives which may be available to the production company</p> <p>P7 collaborate, where required, with potential co-production companies to secure funding from outside the UK</p> <p>P8 specify criteria and procedures to be followed for contingency purposes</p> <p>P9 check that all necessary documentation relating to the planned production is presented in an appealing manner to potential backers</p> <p>P10 make your case for funding in a way that promotes understanding and that highlights clear advantages to the investors</p> <p>P11 identify areas of the budget which can be negotiated or relinquished in order to secure funding</p>	<p>What you need to know</p> <p>K1 how to create an initial budget using industry employed software and accurate calculations of costs</p> <p>K2 the potential markets for production ideas and those which would be most attractive to potential investors</p> <p>K3 the main sources and ranges of investment which are available in the appropriate sector</p> <p>K4 tax breaks and financial incentives available to the production</p> <p>K5 how to identify where non-UK sources of funding exist for potential co-productions</p> <p>K6 how co-production treaties operate</p> <p>K7 how to negotiate rights and which areas of the budget can be released in order to secure the funding</p> <p>K8 the artistic and audience demands the project can claim to fulfil</p> <p>K9 how to estimate the timescales, technical demands and their implications on the production schedule and budget to enable the preparation of a full proposal</p>

<p>The Finance Plan will need to reflect who is responsible for which areas of cash-flow and which areas are to be met by specific sources of investment. These could include tax credits, the production company fee and the post equity deal.</p> <p>Financial resources could be for development funding and/or funding for some or all of the production depending on the circumstances and constraints in place.</p>	<p>P12 check that any funding proposals meet the planned objectives and targets</p> <p>P13 negotiate effectively on financial arrangements and production rights to ensure the best deal for the production and the production company</p> <p>P14 budget, where appropriate, for multi-platform content</p> <p>P15 hold and maintain proper records on all contracts and agreements that are in place</p> <p>P16 approach distributors and sales agents for expertise on market and audience viability and use this information in the finance package</p>	<p>K10 the minimum funding required given the estimates of costs, resource requirements and time schedules</p> <p>K11 how to estimate a range of all production and legal costs</p> <p>K12 the importance of having, and being able to make use of, contingency planning for finance</p> <p>K13 how to prepare and present a clear rationale to potential investors or partners for funding the production</p> <p>K14 the negotiation strategies to use when agreeing financial arrangement</p> <p>K15 how to budget, where necessary, for multi platform content</p> <p>K16 how to research sources and investment and identify the most appropriate to approach</p> <p>K17 how to approach distributors and sales agents at the earliest opportunity to assess the project for market and audience viability</p>
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P6 Identify and negotiate copyright issues

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves ensuring that copyright issues relating to all relevant materials are identified and concluded before production commences.</p> <p>It is about ensuring that systems are in place so that copyright issues relating to archive, intellectual property and music are monitored throughout the production process.</p>	<p>What you must be able to do</p> <p>P1 identify materials within the production which may be subject to copyright, and identify the original sources of the materials</p> <p>P2 identify how copyright regulations affect the use of the materials</p> <p>P3 obtain information and advice from specialist sources if materials are subject to complex or unusual copyright regulations</p> <p>P4 agree the terms, conditions and extent of use of copyright materials with the copyright owner or license holder</p> <p>P5 confirm that the terms, use and cost of copyright materials meet production requirements, are within the budget, and are consistent with standard industry rates</p> <p>P6 verify that copyright clearances have been obtained, and that payments are within budget</p> <p>P7 confirm that accurate records of copyright clearances are kept</p> <p>P8 suggest alternative clearable and less expensive materials, if originals are difficult to obtain</p>	<p>What you need to know</p> <p>K1 how to identify copyrighted material, as well as the source and ownership of materials</p> <p>K2 how to access sources of specialist advice on copyright</p> <p>K3 what the different types of copyright are, and what sort of materials they will apply to</p> <p>K4 the rights, territories and clearances required by the broadcaster and all parties</p> <p>K5 what to cover in negotiations with the copyright owners and licence holders regarding the conditions of use of copyright materials</p> <p>K6 how the use of material from and in different countries may affect copyright regulations</p> <p>K7 accepted rates for copyright fees</p> <p>K8 Chain of Title, where appropriate for feature films</p> <p>K9 laws of copyright and intellectual property as they apply to film and TV production</p>

P7 Clear copyright materials

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves researching and contacting copyright owners, and obtaining clearances as directed by the producer. It is about carrying out negative checks, and maintaining accurate records of all agreements.</p> <p>Works may include literary, dramatic, musical or artistic works. It may also include sound recordings, films, broadcasts, sports, satellite and cable programmes and published editions. This Standard also covers works broadcast or published on the internet.</p>	<p>What you must be able to do</p> <p>P1 clarify what rights and territories need to be cleared for broadcasters and any co-funders</p> <p>P2 identify how copyright regulations affect the use of materials</p> <p>P3 identify from the script, director and producer what materials need to be cleared, and in what context they are to be used</p> <p>P4 research the source of copyright and contact the owners and licence holders to obtain their terms and conditions</p> <p>P5 identify the extent of use of copyright materials and the likely costs involved</p> <p>P6 obtain information and advice from specialist sources where materials are subject to complex or unusual copyright regulations</p> <p>P7 note the duration and full, accurate information of any musical piece that is required</p> <p>P8 obtain clearances and permissions as agreed, on behalf of the producer, for both audio and visual materials</p> <p>P9 undertake negative checks on character names, addresses, professional status and business names</p> <p>P10 keep accurate records of all clearances, and their contracts, and of all negative checks to be passed to</p>	<p>What you need to know</p> <p>K1 what the different types of copyright are and what sort of materials they apply to</p> <p>K2 copyright and contractual requirements which relate to the use of proprietary materials from libraries and from other outside sources</p> <p>K3 the rights, territories and clearances required by the broadcaster and all parties</p> <p>K4 what should be covered in negotiating the terms and conditions of use of copyright materials</p> <p>K5 how the use of material in the context of the programme affects copyright regulation</p> <p>K6 accepted rates for copyright fees</p> <p>K7 sources of information on professional associations with whom to clear negative checks</p> <p>K8 the differences in clearances for title music and incidental music</p> <p>K9 how to maintain and store accurate documentation of all clearances, contracts and negative checks</p> <p>K10 how to confirm that all clearances are in place</p>

	<p>the producer, broadcaster and co-funders</p> <p>P11 confirm clearances with legal departments of broadcasters, studios and funders as necessary</p>	
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P8 Ensure compliance with regulations and codes of practice

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves monitoring and controlling compliance with legal regulations, non-statutory requirements and codes of practice. It is about identifying sensitive and contentious aspects of the production and taking appropriate action, obtaining specialist advice where necessary</p> <p>It is about ensuring discretion and maintaining confidentiality when dealing with sensitive information</p> <p>It is also about identifying sources of specific information and how to access this. These sources could include Child performer regulations, Children's Licenses, the London or regional location filming code of practices, guidelines for filming with animals and aircraft, the Distributors/Broadcasters production manual and The European working time directive as it applies to the film and broadcast industry</p> <p>You will also need to be aware of regulations around using premium rate</p>	<p>What you must be able to do</p> <p>P1 confirm that the content of production material conforms to legal regulations and to relevant codes of practice</p> <p>P2 identify content that may contravene codes or rating systems</p> <p>P3 identify and refer any sensitive or contentious aspects of the production material to the appropriate personnel</p> <p>P4 obtain specialist advice when you are unsure whether production material is legal or consistent with codes of practice</p> <p>P5 take appropriate action to secure compliance and to protect the interests of the production, when there is a failure to comply with legal or non-statutory requirements</p> <p>P6 confirm that necessary steps have been taken to ensure public interaction with the production meets regulations</p>	<p>What you need to know</p> <p>K1 broadcasters' and/or film codes of practice regarding production content</p> <p>K2 relevant legal codes of practice</p> <p>K3 relevant moral and ethical codes</p> <p>K4 relevant employment and contractual regulations</p> <p>K5 relevant reporting requirements</p> <p>K6 relevant health and safety regulations</p> <p>K7 codes and rating systems in the UK and abroad</p> <p>K8 the time and place of transmission or exhibition, in order to ensure that the regulations are not breached</p> <p>K9 the legal and the ethical requirements for public interaction with the production</p> <p>K10 sources of further specialist information and advice, and when and how to access them</p>

voting services and competitions for any live or pre-recorded programmes.		
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P9 Assess the viability of the project in conjunction with distributors and sales agents

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves approaching distributors and sales agents at the earliest opportunity to assess the business viability of the project.</p> <p>It is about understanding the distribution process and being able to work collaboratively with those who will be selling the project.</p> <p>It is important to know what distributors and sales agents do and the differences in selling a product to a market and to an audience. The more prepared you are in production, the more able the distributor and sales agents will be able to act on your behalf once post production is completed.</p> <p>It is about understanding that marketing the production is part of the concept generation and not outside the stages of filmmaking.</p> <p>You will need to be aware of when you have approval rights and when you will have consultation rights.</p>	<p>What you must be able to do</p> <p>P1 approach distributors at the earliest opportunity to assess the script and story for business potential</p> <p>P2 demonstrate how the script can recoup on any potential investment</p> <p>P3 research available information and data on exhibition statistics for similar projects and genres</p> <p>P4 approve, where necessary, the marketing campaign, trailer and posters</p> <p>P5 provide the distributor with assets throughout the production process</p> <p>P6 contract cast and crew to accommodate distributors promotional requests</p> <p>P7 attend markets with sales agents to promote projects to potential distributors</p>	<p>What you need to know</p> <p>K1 the story, script and the potential audience</p> <p>K2 how the script will potentially create a return on any investment</p> <p>K3 how to research exhibition data to ascertain potential viability of the project</p> <p>K4 how to consider the short and long term business implications</p> <p>K5 how to ensure all contractual deliverables are met</p> <p>K6 how to ensure best possible promotion for the production</p> <p>K7 how to work with distributors to approve the marketing campaign</p> <p>K8 how publicity works and what it can and can not achieve</p> <p>K9 understand how a trailer works and how it should be structured for maximum effect</p> <p>K10 how to create assets for the distribution company to use</p> <p>K11 how to contract cast and crew to accommodate distributors promotional requests</p> <p>K12 how sales agents work and which markets will be best for the production to attend</p>

This work goes through distribution to delivery of the final production.		
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P10 Research ideas for a film or television production and present findings

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves identifying relevant information and people in order to fulfil the research brief. This could be locating contributors or undertaking additional, in-depth research into a period of history or location.</p> <p>It is about keeping contact lists up to date, and finding suitable people who can assist in the process. It involves collating and assessing information from various sources, and ensuring that legal, compliance and copyright considerations are taken into account.</p> <p>It is about presenting research findings clearly to decision-makers.</p>	<p>What you must be able to do</p> <p>P1 identify potential sources of information relevant to the research brief</p> <p>P2 establish initial contact with relevant people to identify their potential input, taking legal, ethical and special needs considerations into account</p> <p>P3 gather appropriate information from written or online sources, ensuring that you work within relevant codes and regulations</p> <p>P4 maintain accurate and comprehensive records of information sources, updating contact lists where necessary, and retaining copies of previous contact lists</p> <p>P5 devise questions based on your research and findings</p> <p>P6 use appropriate methods of questioning to elicit the required information</p> <p>P7 ascertain what additional information may be required, and where it can be found</p> <p>P8 check any inconsistent or contradictory information</p>	<p>What you need to know</p> <p>K1 the different types of research resources which are available, and which are suitable for particular productions</p> <p>K2 the commercial, legal and ethical considerations that apply when contacting people</p> <p>K3 codes of practice and other regulations that apply</p> <p>K4 who to contact for information</p> <p>K5 ways of keeping accessible and comprehensive records of contacts</p> <p>K6 how to approach potential sources of information and make initial contact in an appropriate manner</p> <p>K7 the style and delivery of asking questions</p> <p>K8 how to check sources for their validity and accuracy</p> <p>K9 how to create and maintain accurate notes and records of findings</p> <p>K10 how to ascertain what additional information is</p>

	<p>P9 evaluate the information you have gathered for its suitability, selecting material which will best realise the research brief</p> <p>P10 present your findings clearly and succinctly, in an agreed format and within stated deadline</p>	<p>required and how to obtain it</p> <p>K11 formats and deadlines for presenting findings</p> <p>K12 what factors to take into account when assessing the suitability of information</p>
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P11 Obtain archive material for production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves selecting archive footage, still pictures and audio material for productions within time and cost limits.</p> <p>It is about presenting your recommendations, and arranging for the material to be included in the production, both by obtaining permissions and licences, and by arranging for the material to be transferred to the appropriate format.</p>	<p>What you must be able to do</p> <p>P1 identify the need to use archive material, and assess its use against alternative means of meeting the production brief</p> <p>P2 identify the kind of materials needed to meet the production brief within the time, format, budget and legal constraints of the production</p> <p>P3 identify the likely sources of the materials needed, and contact them within the time available to establish their existence and availability</p> <p>P4 offer realistic alternatives when the kind of material needed is not available and agree them with decision makers</p> <p>P5 check the format of material being obtained to ensure that it meets the needs of the production</p> <p>P6 identify costs, limitations, copyright and other legal constraints on the use of the material, and where necessary obtain permission to use it</p> <p>P7 select materials which meet the needs of production and are within time and budget constraints</p> <p>P8 give other relevant production personnel the opportunity to evaluate the material you have selected, and agree the final selection</p> <p>P9 negotiate and agree costs and other associated charges with suppliers</p> <p>P10 order the final selection of material promptly in the correct technical format and in time to meet</p>	<p>What you need to know</p> <p>K1 why it is important to specify requirements clearly and concisely</p> <p>K2 the legal and ethical considerations affecting the use of archive material in productions</p> <p>K3 relevant editorial guidelines, including those concerning taste and decency</p> <p>K4 sources of material available, and how to access them</p> <p>K5 what options there may be when certain material is unavailable</p> <p>K6 various technical formats and how to identify them</p> <p>K7 types of copyright and what sort of materials they apply to</p> <p>K8 how to secure licences and permissions, and what should be covered in the terms and conditions</p> <p>K9 how the use of material from and in different countries and how this may affect copyright regulations</p> <p>K10 which forms of agreement to use</p> <p>K11 why it is important to classify and record the movement of materials</p> <p>K12 the editorial policy on crediting sources</p> <p>K13 how and when to inform decision makers of any constraints on archive material</p>

	<p>production deadlines</p> <p>P11 confirm any licensing agreements in writing</p> <p>P12 inform decision makers of costs, limitations and any legal constraints on selected material</p> <p>P13 keep accurate records, including the movement of material and copyright details</p> <p>P14 credit sources in line with editorial policy</p> <p>P15 prepare supporting paperwork with full and accurate details of the material to be transferred</p> <p>P16 arrange delivery of transferred material to the edit suite within agreed deadlines</p> <p>P17 identify any problems that arise, and their implications, and discuss them with operators and decision makers in order to resolve them</p>	<p>K14 possible problems and how to resolve them</p> <p>K15 how to ensure secure transport of materials to post production facilities as required</p>
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P12 Plan and schedule the film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard is about producing production schedules that allow sufficient time for objectives to be met, and for resources to be used efficiently.</p> <p>It involves making allowances for factors likely to delay the production, and keeping accurate and up to date plans and schedules. These could include contract agreements and compliance with regulations, religious and cultural holidays, cultural differences, the geographical climate and available shooting hours.</p> <p>It is about briefing the production team about the production plan and schedule, and advising them of any changes. It involves managing the department personnel.</p> <p>You will need to have a strong understanding of what the Director's vision is and how he or she intends to capture that for the production.</p>	<p>What you must be able to do</p> <p>P1 clearly identify the major responsibilities, sequence and duration of activities and tasks required to deliver the production within budget and on schedule</p> <p>P2 allocate sufficient time to each stage in the production process to enable objectives to be met and for resources to be used effectively</p> <p>P3 identify and confirm an appropriate geographical base for the shoot and production base</p> <p>P4 determine accurately, in collaboration with other departments, the main elements and timescales required to meet the creative brief</p> <p>P5 verify when cast and crew are available and confirmed for work</p> <p>P6 devise the shooting schedule using appropriate software</p> <p>P7 identify and take account of factors which are likely to cause delays to production activities</p> <p>P8 make realistic contingency plans to deal with any delays which may arise</p> <p>P9 verify that the necessary permissions and clearances have been obtained</p> <p>P10 check that production plans and schedules are accurate and that they contain all the essential information</p> <p>P11 present plans and schedules clearly, and distribute them promptly to all relevant people</p>	<p>What you need to know</p> <p>K1 what the creative brief is, including the budget, and the proposed delivery date for the production</p> <p>K2 how to create a production schedule using the appropriate software</p> <p>K3 how to choose the most appropriate geographical location for the shoot and production base</p> <p>K4 the required sequence and likely duration of activities in the different stages of the production process</p> <p>K5 the nature and importance of activities which occur in the different stages of the production process</p> <p>K6 the availability of cast and crew</p> <p>K7 how different production environments, types and scales of production are likely to affect the scheduling of activities</p> <p>K8 the likely impact of overseas filming or shooting on schedules, such as travel times, time differences and climate</p> <p>K9 when permissions and clearances need to be obtained and how to go about obtaining these</p> <p>K10 the types of contingencies that can occur, and how to allow for these in the schedule</p> <p>K11 factors that should be included in a production schedule</p>

	<p>P12 encourage colleagues to identify and express any concerns they have about the feasibility of plans and schedules</p> <p>P13 suggest realistic solutions, when difficulties in implementing the plan are identified</p> <p>P14 communicate changes to schedules promptly to all relevant people</p> <p>P15 create or approve appropriate risk assessment documents</p> <p>P16 provide any specific requirements and access for those with differing needs</p> <p>P17 confirm that health and safety of cast and crew is taken into account within the schedule</p> <p>P18 store the production schedule securely</p>	<p>K12 who should receive copies of the schedule and when</p> <p>K13 the sorts of difficulties that might arise in implementing the schedules, and how these may be resolved</p> <p>K14 who needs to be informed of changes to a schedule</p> <p>K15 how to manage department and delegate responsibilities to other team members where appropriate</p> <p>K16 how to create or approve a risk assessment for the production</p> <p>K17 any special requirements for individual's differing needs and how to communicate these to cast and crew</p> <p>K18 how to ensure that the production schedule has been stored securely</p>
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P13 Control the overall planning of the production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves the overall planning of productions once schedules are in place.</p> <p>It is about ensuring that appropriate plans and schedules, covering all stages of the production, are produced and agreed, and identifying the people, places, equipment and materials needed.</p> <p>It involves ensuring that suitable monitoring and reporting systems are in place.</p> <p>It is about identifying factors that may affect the shooting process. These could include contract agreements and compliance with regulations, religious and cultural holidays, cultural differences, the geographical climate and available shooting hours.</p> <p>You will need to work in collaboration with a range of departments, including locations, camera, sound, hair and make up, costume, art department, props, construction, special physical effects, armoury, visual effects and post</p>	<p>What you must be able to do</p> <p>P1 clearly identify the major responsibilities, stages, and tasks required to deliver the production within budget and on schedule</p> <p>P2 determine accurately, with colleagues and other departments, the main elements and timescales required to meet the creative brief</p> <p>P3 use a production planning method which is appropriate for the type of production</p> <p>P4 consult and negotiate with departments in a constructive manner and promotes good working relationships</p> <p>P5 discuss and agree realistic alternatives and budgetary changes with colleagues if the proposed plan is likely to exceed budget, or when departmental requirements exceed artistic or technical limits</p> <p>P6 identify and confirm the most appropriate locations and base for the production</p> <p>P7 identify factors which may cause delays to production activities, and develop contingency plans to deal with them</p> <p>P8 confirm with relevant colleagues that the production plan is fit for purpose</p> <p>P9 store the agreed production schedule securely, and make it available to those who need it</p> <p>P10 communicate information effectively with all</p>	<p>What you need to know</p> <p>K1 what the creative brief is, including the budget, and the proposed delivery date for the production</p> <p>K2 resource requirements, including people, equipment and materials</p> <p>K3 who the investors are</p> <p>K4 where appropriate, the likely impact of overseas filming or shooting on resource requirements</p> <p>K5 sources of information on the current prices of resources, and how to make the best use of available resources</p> <p>K6 how to use a computer-based production planning package</p> <p>K7 the main production periods and the activities within them</p> <p>K8 how to work with the locations department to identify the most appropriate locations and base for the production</p> <p>K9 the importance of maintaining accurate records of estimates</p> <p>K10 the responsibilities, stages, tasks and target dates required for the production</p> <p>K11 how various factors might affect the timing and sequence of tasks,</p> <p>K12 the availability of performers and contributors</p> <p>K13 how to revise the budget and schedule following</p>

production.	P11 relevant personnel create or approve risk assessments for the production	technical recces and production meetings where necessary K14 how to create or approve Production Risk Assessments for the production
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P14 Select crew and suppliers to meet production requirements

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard is about confirming specifications for the crew, the facilities and the technical services required for the production.</p> <p>It is about inviting suppliers to bid for contracts, and selecting crew and suppliers who can satisfy the production's requirements and meet deadlines. It involves negotiating their contracts through to signature. These suppliers could include hire of technical equipment and facilities houses.</p> <p>In film and TV drama, Heads of department will confirm their own teams and pass on information to the production for contracting purposes.</p>	<p>What you must be able to do</p> <p>P1 interview the proposed crew, and confirm their availability and suitability</p> <p>P2 select crew, as required for the production</p> <p>P3 identify potential suppliers of facilities and technical services</p> <p>P4 select suppliers who can meet production requirements and deadlines</p> <p>P5 negotiate contracts within union and company guidelines, or trade agreements, and within budgetary parameters</p> <p>P6 arrange contracts which meet legal requirements, and which include full and accurate details of the individual's or supplier's contribution,</p> <p>P7 confirm that all contracts are signed by all relevant parties</p> <p>P8 monitor crew and suppliers' performance to ensure that contract terms are being fulfilled</p> <p>P9 confirm that crew and suppliers have their own insurance, where appropriate</p> <p>P10 arrange insurance and certification where appropriate, to include cover for hazardous working</p> <p>P11 accurately document that crew and suppliers are aware of the relevant health and safety requirements, and that they are suitably qualified and certificated where necessary</p> <p>P12 confirm that vehicle operators hold relevant</p>	<p>What you need to know</p> <p>K1 how to access sources of information on potential suppliers</p> <p>K2 how to access sources of information on potential crew members</p> <p>K3 how to negotiate rates and contracts with crew and suppliers</p> <p>K4 how to create contracts and confirm they are accurately signed by relevant parties</p> <p>K5 how to assess different styles and personalities of crew for different types of production</p> <p>K6 health and safety requirements, including the relevant Working Time Regulations</p> <p>K7 the most appropriate means to monitor performance in the workplace</p> <p>K8 the necessary certification and permits that are required</p> <p>K9 how to confirm insurance and certificates are in place and up to date</p> <p>K10 the available budget for crew and suppliers</p> <p>K11 how to negotiate and arrange contracts with crew and suppliers in a sensitive and discrete manner</p>

	operating licences and comply with all pertinent regulation	
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P15 Organise pre-production activities on a film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves organising pre-production activities from the production office, as well as organising and preparing for the shoot. This is to ensure that the pre-production stage runs as smoothly as possible.</p> <p>It is about understanding priorities, and knowing how to plan for contingencies. It involves making various plans and arrangements, communicating with relevant bodies, and liaising with appropriate authorities.</p>	<p>What you must be able to do</p> <p>P1 break the script down to ascertain production needs</p> <p>P2 equip a suitable production office</p> <p>P3 set up assistant director's office at unit base</p> <p>P4 liaise with relevant departments to ensure that equipment, personnel and facilities are in place to match the schedule requirements for unit base</p> <p>P5 plan and schedule pre-production activities such as rehearsal schedule, fittings schedule and tutoring</p> <p>P6 arrange production meetings and technical recces as required</p> <p>P7 supervise the implementation of pre-production activities</p> <p>P8 identify factors that may affect the time-tabling of activities</p> <p>P9 develop and implement appropriate contingency plans</p> <p>P10 negotiate with education authorities, agents or the production office to ensure that child licenses are obtained</p> <p>P11 identify chaperones and tutors, where appropriate</p> <p>P12 check the accuracy of schedules against casting advice notes</p> <p>P13 identify appropriate background contributors, and organise and carry out the appropriate selection process</p> <p>P14 promptly distribute extras' breakdowns and costume</p>	<p>What you need to know</p> <p>K1 how to break down a script for relevant information</p> <p>K2 what resources are required for the production</p> <p>K3 how to suitably equip a production office</p> <p>K4 what training and tutoring cast and crew may need</p> <p>K5 how to evaluate and select suitable training providers</p> <p>K6 how to create and manage a pre-production rehearsal and fittings schedule in order to satisfy the needs of various departments</p> <p>K7 how to arrange production meetings and technical recces as required</p> <p>K8 what various departments will require in pre-production in relation to cast members</p> <p>K9 factors that may delay production and pre-production activities</p> <p>K10 the importance of meeting deadlines</p> <p>K11 licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them</p> <p>K12 the different approaches taken by each Local Education Authority and when necessary arrange court appearances to confirm responsibility for minors</p> <p>K13 who should receive extras' breakdowns,</p>

	fittings lists to the appropriate departments P15 promptly communicate changes to scheduled activities to all relevant people P16 communicate and confirm details of call sheets with all relevant departments P17 create and correctly store the Health and Safety file and all other necessary certifications	rehearsal schedules and fitting schedules K14 special requirements at unit base for location filming in a variety of circumstances and filming conditions K15 special requirements for foreign filming and how to prepare carnets K16 arrangements for UK work permits for cast and technicians K17 the facilities required for the assistant director's office at unit base K18 the importance of compiling accurate contact details of, and information about, cast and crew K19 the need for accurate supporting paperwork K20 how to prepare the Health and Safety file and any other certifications and store these appropriately for easy access
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P16 Co-ordinating production resources – kit and equipment

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves co-ordinating production resources for the project. It is about liaising with all departments to ascertain their needs, and agreeing priorities with senior personnel.</p> <p>It involves making bookings and processing orders, checking prices and making arrangements for obtaining the resources needed. This is particularly important for location filming.</p> <p>It is about making sure that everyone involved knows who has to do what in order to move and store resources, and ensuring that the system works.</p> <p>You will need to make sure the production offices run in accordance with any guidelines or stipulations around low impact such as the Albert Carbon Calculator.</p>	<p>What you must be able to do</p> <p>P1 set up appropriate systems for managing the resources for a production</p> <p>P2 collate and compile information about the resources required by different departments and at different stages of the production process,</p> <p>P3 arrange for any required resources to be shipped overseas using appropriate shipping lists including the values of items to be sent.</p> <p>P4 advise insurers when freighting resources and distribute a shipping schedule with deadlines and advice to all relevant personnel</p> <p>P5 ascertain from all departments whether they require resources to be purchased and waiting for them on foreign locations</p> <p>P6 liaise with location personnel to ensure that these materials exist in location and are of adequate quality.</p> <p>P7 conduct discussions with departments in a manner which promotes good working relationships</p> <p>P8 compare prices from a number of alternative suppliers, and obtain what is needed at the lowest price available for the quality required by the production</p> <p>P9 determine what resources are needed and which suppliers to use, in line with organisational policies and legal obligations</p>	<p>What you need to know</p> <p>K1 the importance of using production resources effectively</p> <p>K2 the nature and priority of the activities which occur in the various stages of the production process</p> <p>K3 the quantity and types of resources required for different stages of the production process</p> <p>K4 how different environments, formats and types and scales of production affect the nature and quantity of resources required</p> <p>K5 what resources will be required for any overseas filming or shooting</p> <p>K6 how to research and identify best value when ordering production resources</p> <p>K7 the organisational policies and legal requirements which apply to obtaining resources</p> <p>K8 the appropriate documentation to use when ordering resources</p> <p>K9 arrangements for moving and storing resources</p> <p>K10 the appropriate documentation to use when returning resources to suppliers (return notes) when reporting a loss or damage claim.</p> <p>K11 how to ensure the production maintains a low carbon footprint and the means by which to achieve this</p>

	<p>P10 confirm with the production manager that requirements are within budget limits</p> <p>P11 confirm with all relevant parties who is responsible for moving and storing resources</p> <p>P12 procure film stock in consultation with the camera department and keep a film log, verifying that the amount and movement of stock and camera equipment is accurate</p> <p>P13 note any special additional resources used on the daily production report, and report losses/damages</p> <p>P14 maintain a low carbon footprint throughout the production</p>	<p>K12 the requirements of post production facilities throughout the production process</p>
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P17 Control production materials, equipment and supplies

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves setting up systems for buying, hiring, moving and storing the resources needed for the production.</p> <p>It is about explaining to all who need to know how these systems work. It is about ensuring that suitable suppliers are found, that resources are ordered and delivered by agreed deadlines, and that equipment and materials are handled and moved safely.</p> <p>You may need to access specialist advice on storage for some resources if they are fragile, valuable or potentially dangerous.</p>	<p>What you must be able to do</p> <p>P1 analyse the production schedule and the brief to identify the resources required for each stage in the production process</p> <p>P2 identify potential suppliers of resources, and obtain tenders, estimates and quotations</p> <p>P3 assess the cost and quality of estimates from potential suppliers against the production requirements and budget</p> <p>P4 agree and confirm in writing details of price and of any other relevant terms and conditions of supply</p> <p>P5 where appropriate, offer suitable contracts which meet legal requirements, and which include full and accurate details of the supplier's contribution</p> <p>P6 identify potential shortfalls or delays in delivery, or discrepancies in stock levels, and take prompt remedial action</p> <p>P7 clarify and agree with all relevant parties the roles and responsibilities for moving and storing materials, equipment and supplies</p> <p>P8 check that materials, equipment and supplies are stored safely and securely, and that arrangements for storing dangerous and hazardous substances and materials meet legal requirements</p> <p>P9 identify the likely implications of the need for insurance cover for hazardous working and for vehicles appearing on camera</p>	<p>What you need to know</p> <p>K1 different types of monitoring systems and their likely suitability to different productions</p> <p>K2 the production's system requirements</p> <p>K3 what resources and potential suppliers are required</p> <p>K4 methods of obtaining resources and when best to apply them</p> <p>K5 what organisational policies and legal requirements apply to obtaining resources</p> <p>K6 what documentation to use when ordering resources</p> <p>K7 how to deal with delays in delivery or transport</p> <p>K8 how to obtain and record information on stock levels and movements</p> <p>K9 how to create and maintain an equipment list</p> <p>K10 the necessary details to record for insurance cover</p> <p>K11 the materials and equipment may require special handling</p> <p>K12 sources of information on legal requirements relating to dangerous and hazardous substances, and how to access these sources</p> <p>K13 what recording systems to use, including financial management information</p> <p>K14 the requirements for returning hire equipment, including the financial implications of returning</p>

	<p>P10 accurately document details of insurance cover</p> <p>P11 maintain an equipment list</p> <p>P12 implement procedures to ensure that equipment and materials on hire or loan are returned safely, and in an acceptable condition, after use</p> <p>P13 comply with local laws and regulation when using production resources</p> <p>P14 confirm that all production equipment is covered by adequate production insurance</p> <p>P15 obtain loss or damage reports regarding any equipment that is lost damaged or stolen when appropriate</p> <p>P16 document insurance cover and maintain and equipment list and ascertain if any there are any special insurance requirements</p>	<p>hired equipment late, or in a damaged condition</p>
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P18 Co-ordinate activities to support production personnel

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves the day-to-day running of the production office and the various activities necessary to support the production.</p> <p>It is about compiling the daily progress report, organising travel and accommodation, and keeping the production team supplied with current information.</p> <p>Where child performers are concerned, it also involves liaising with schools and parents, and making appropriate arrangements for chaperones and tutors.</p> <p>It also requires you to liaise with all departments to determine their particular requirements and then ensure that these are met.</p>	<p>What you must be able to do</p> <p>P1 compile the daily progress report, using information from relevant departments and distribute to all appropriate personnel</p> <p>P2 organise travel and accommodation for cast and Crew as required</p> <p>P3 give production personnel clear, accurate and relevant information to enable them to support and motivate cast and crew</p> <p>P4 confirm that the call sheet has been distributed as agreed with the production office</p> <p>P5 revise the script following any changes in a manner which is clear to cast and crew and distribute these in a timely manner</p> <p>P6 keep investors, insurance companies and completion bond guarantors supplied with accurate and up-to-date scripts and other pertinent information</p> <p>P7 when working with children liaise closely with parents and schools, and ensure that appropriate licences are arranged with education authorities</p> <p>P8 confirm availability of cast and crew with relevant agents and ensure they provide any changes to the schedule as promptly as possible</p> <p>P9 confirm where necessary that Criminal Records Bureau clearances have been provided and that any cast members with criminal records are aware of</p>	<p>What you need to know</p> <p>K1 the information required in the daily progress report, and to whom the report should be distributed</p> <p>K2 how and when to organise travel and accommodation requirements for cast and crew</p> <p>K3 the information required on a regular basis by the production team</p> <p>K4 how to distribute the daily call sheet in liaison with the AD department and production office</p> <p>K5 how to amend the script highlighting any revisions and ensure any changes are distributed in a timely manner</p> <p>K6 the legal requirements for working with children, including clearances and working hours</p> <p>K7 who requires a Criminal Records Bureau check and how to obtain appropriate certification</p> <p>K8 how to locate and book chaperones, tutors and sign language interpreters</p> <p>K9 that a unit medic is available and confirmed on required days and that additional medical support is available if necessary</p> <p>K10 how to issue movement orders to all personnel travelling in the UK or overseas</p> <p>K11 how to organise crew vaccinations, visas and required travel documentation for all cast/crew going on overseas locations</p>

	<p>their civil restrictions</p> <p>P10 provide advice to the production team regarding children's working and tutoring hours and apply for dispensations when necessary and keep a record of children's hours.</p> <p>P11 book chaperones, tutors or sign language interpreters, if required</p> <p>P12 confirm that post production daily requirements are met and that they receive everything they need to progress</p> <p>P13 organise shipping or delivery of film data to the lab or post production facility at the end of each day's shooting</p> <p>P14 identify and confirm the requirements of the unit medic and organise additional medical assistance and resources if required</p> <p>P15 carry out movement orders to show the travel of personnel in the UK and/or overseas</p> <p>P16 keep passport details of all cast and crew members and auxiliary personnel for travelling and insurance purposes</p> <p>P17 arrange insurance cover for all cast/crew travelling abroad including cover those crew using helicopters when appropriate</p> <p>P18 organise any required animal documentation in liaison with the animal trainer and/or the veterinarian</p>	<p>K12 the legal requirements for working with animals</p> <p>K13 the appropriate information when working with animals including feeding, transportation and guarding requirements</p> <p>K14 how to liaise with the post production team throughout production to ensure they have everything they need</p>
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P19 Co-ordinate production paperwork

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves producing relevant production paperwork for a film or television production. These will include schedules, scripts, call sheets, technical requisitions, camera sheets, cast, and crew lists.</p> <p>It is about obtaining information on progress with the production, collecting all the information needed for production support paperwork, and issuing it promptly in the required format to all those who need it. It involves ensuring that the information is accurate and up-to-date and informing people when there are changes.</p> <p>It is about communicating the production schedule to production colleagues, and giving any instructions needed.</p>	<p>What you must be able to do</p> <p>P1 confirm what information is to be included in support paperwork, and the format that is required</p> <p>P2 obtain the information to be included from relevant sources</p> <p>P3 confirm that the information you have collected is accurate and up-to-date</p> <p>P4 check that any calculations in the information are correct</p> <p>P5 identify any changes to new paperwork from earlier versions</p> <p>P6 produce clear and accurate support paperwork in the required format, and which contains all the relevant information</p> <p>P7 circulate the support paperwork promptly to all those who require it, informing them about any changes from earlier versions</p> <p>P8 communicate the requirements of the production plan, schedule and scripts to production team members in time for them to take appropriate action</p> <p>P9 maintain up-to-date information on production progress</p> <p>P10 compare progress against plans and schedules on a regular basis</p> <p>P11 work closely with colleagues on shoots</p> <p>P12 compile accurate information for the daily progress reports</p> <p>P13 co-ordinate relevant information for the call sheet</p>	<p>What you need to know</p> <p>K1 the production requirements, including changes to previous schedules</p> <p>K2 sources of relevant information on production progress</p> <p>K3 who needs the information contained in the support paperwork</p> <p>K4 the different types of support paperwork which are required at different stages of a production.</p> <p>K5 standard formats for presenting information, and when they should be used</p> <p>K6 the deadlines and procedures for circulating paperwork</p> <p>K7 who needs the information about the production plan and schedule, and when they need it</p> <p>K8 the information required on a call sheet</p>

	P14 maintain the confidentiality of sensitive information, including artistes' contact details	
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P20 Identify and recommend contributors and audience for a television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves identifying and contacting potential contributors, and arranging for their appearance on the production within time and cost limits.</p> <p>It is about interviewing people, both over the telephone and face-to-face, to assess their suitability for inclusion in the production, and making recommendations to decision makers.</p> <p>It is about being aware of legal, ethical and contractual responsibilities to contributors and adhering to standards of good practice.</p>	<p>What you must be able to do</p> <p>P1 establish the type and diversity of contributors needed for the production</p> <p>P2 identify potential contributors from reputable sources</p> <p>P3 contact potential contributors to arrange interviews, in sufficient time to meet production requirements</p> <p>P4 make and confirm arrangements to suit the convenience of potential contributors and the production's needs</p> <p>P5 conduct interviews with potential contributors, either in person or on the telephone, in a courteous and informative manner</p> <p>P6 produce accurate and contemporaneous notes of all conversations with contributors and potential contributors</p> <p>P7 assess interviewees for their potential to contribute to the production and for their suitability for a broadcast programme</p> <p>P8 recommend and justify contributors who are most likely to meet the requirements of the production</p> <p>P9 confirm with contributors that they are required, and inform them of travel and access arrangements</p> <p>P10 make appropriate financial, travel and accommodation arrangements for contributors</p> <p>P11 record details of contributors accurately, and retain the records in case they are needed later</p> <p>P12 make arrangements for contracts to be issued,</p>	<p>What you need to know</p> <p>K1 methods of contacting potential contributors</p> <p>K2 how to use reputable agencies and sources to locate potential contributors</p> <p>K3 the characteristics that make potential contributors suitable for a broadcast programme</p> <p>K4 how to structure interviews and phrase questions to elicit the required information</p> <p>K5 the legal, ethical and contractual and financial implications related to interviewing particular people</p> <p>K6 how to produce accurate and contemporaneous notes of all conversations undertaken</p> <p>K7 the relevant aspects of laws covering child performance</p> <p>K8 the rules for engaging supporting and main artistes</p> <p>K9 why it is important to maintain and retain comprehensive and accurate records of interviews</p> <p>K10 methods of presenting your recommendations to decision makers</p> <p>K11 the release and consent requirements that are necessary, and why they are important</p> <p>K12 how to licence child contributors and any chaperone arrangements that are required</p> <p>K13 how to make travel and accommodation</p>

	<p>where necessary</p> <p>P13 contract any children in accordance with relevant laws and regulations</p> <p>P14 propose alternatives if a contributor is unavailable, keeping the producer fully informed</p>	<p>arrangements</p> <p>K14 the arrangements needed for using animals</p> <p>K15 how to contract with contributors</p>
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P21 Identify and select supporting artistes for a film or television drama production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves identifying the number and nature of supporting artistes and contributors needed for the production.</p> <p>It is about assessing and selecting supporting artistes, including conducting auditions, and checking that the cost and availability of preferred supporting artistes is within the production budget and timescales.</p> <p>It is about acknowledging factors of good practice and knowing how to access relevant information on what they are.</p>	<p>What you must be able to do</p> <p>P1 estimate and agree the number and types of supporting artistes or contributors needed for the production</p> <p>P2 identify the timing and duration of performances or contributions from the shooting script and schedule</p> <p>P3 identify supporting artistes and contributors likely to meet requirements</p> <p>P4 check and confirm the availability of supporting artistes to attend auditions where necessary</p> <p>P5 find suitable artistes and contributors when those originally contracted are no longer available</p> <p>P6 use a method of selection which is appropriate to the required role or contribution</p> <p>P7 check the availability and cost of supporting artistes and contributors</p> <p>P8 select the supporting artistes and contributors who offer the greatest potential for meeting the requirements of the production</p> <p>P9 confirm fees with supporting artistes or their agents and arrange for contracts to be issued</p> <p>P10 keep records of contracts and store them securely</p>	<p>What you need to know</p> <p>K1 the requirements and characteristics for supporting artistes or contributors</p> <p>K2 sources of information about supporting artistes or contributors, and how to access them</p> <p>K3 the commercial and aesthetic criteria to use in selecting supporting artistes and contributors</p> <p>K4 when and how to contact supporting artistes or their representatives</p> <p>K5 contractual arrangements and procedures, legal and ethical requirements and obligations relating to the engagement of supporting artistes and contributors</p> <p>K6 the role of casting directors and how to appoint them</p> <p>K7 requirements and regulations which affect the eligibility of supporting artistes for employment in different countries</p> <p>K8 requirements and regulations to be taken into consideration when employing young people</p> <p>K9 requirements and regulations to be taken into consideration when employing people with differing abilities and backgrounds</p>

P22 Brief contributors during shooting of a television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves greeting and briefing contributors before a production is recorded, supporting them as necessary, and escorting them from the studio or location on completion. It is about preparing for interviews and monitoring their quality, and checking their content against editorial policy and the production brief.</p> <p>You will need to produce and retain comprehensive notes where necessary.</p>	<p>What you must be able to do</p> <p>P1 identify contributors, greeting them courteously, and introduce them to relevant production personnel</p> <p>P2 inform contributors clearly of any relevant studio or location practices or regulations</p> <p>P3 look after contributors whilst on location or in the studio, and brief them clearly about what is required from them</p> <p>P4 explain any changes to the planned running order, timing or content, in enough time to allow contributors to adapt</p> <p>P5 develop an accurate interview plan where appropriate</p> <p>P6 brief the presenter or interviewer clearly on the contributor's performance, or on the focus of the interview</p> <p>P7 make an accurate record of questions and answers, with timings where appropriate</p> <p>P8 monitor the quality of interviews and performances, checking content against editorial policy and the production brief, and suggest changes or improvements</p> <p>P9 obtain consent or release forms from contributors, where required</p> <p>P10 oversee contributor's transport and payment arrangements, where necessary</p> <p>P11 where necessary, escort contributors from the studio or location when their work is completed</p>	<p>What you need to know</p> <p>K1 who the contributors are, and what arrangements have been made to receive them</p> <p>K2 which studio or location practices the contributors need to know</p> <p>K3 the production brief and editorial policies</p> <p>K4 the scope of briefing information to be given to contributors, and how this may vary with different productions</p> <p>K5 how to deal effectively and sensitively with contributors of different temperament and morale</p> <p>K6 how to monitor interviews and performances, and how to suggest changes and improvements sensitively to both the contributor and interviewer</p> <p>K7 how and when to obtain consent or release forms, and how to make payments to contributors</p> <p>K8 to escort contributors from the studio or location when their work is completed</p>

P23 Co-ordinate logistics for cast and crew at unit base

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves acting as the main point of liaison between members of the production crew, the production office, and cast.</p> <p>It is about compiling daily call sheets, selecting extras, liaising with costume and make-up for call times, and ensuring that artistes have their call times for the next day.</p>	<p>What you must be able to do</p> <p>P1 prepare, compile and amend the daily call sheet following consultation with various departments</p> <p>P2 liaise with the production office to issue the call sheet</p> <p>P3 confirm that arrangements have been made for travel and accommodation for non-local artistes</p> <p>P4 establish the next day requirements of the costume, make-up, caterers and other relevant departments and use this information to finalise call times for the following day</p> <p>P5 communicate daily call times to cast and non-regular crew</p> <p>P6 inform relevant cast and crew that you are the main point of contact</p> <p>P7 give colleagues clear and accurate information about what is required of them in providing information for the schedule and call sheet</p> <p>P8 notify crew and cast of any relevant last-minute changes to the call sheet after wrap</p> <p>P9 maintain effective and constant communication links with the production office to keep them informed of progress on set, including prompt call on wrap</p> <p>P10 negotiate with cast and crew about tasks above and beyond their regular duties, in a sensitive manner appropriate to the ethos of the production</p> <p>P11 co-ordinate the constant movement of contributors</p>	<p>What you need to know</p> <p>K1 how to offer support to cast, crew, and contributors, including chaperones and tutors where appropriate</p> <p>K2 how to deal effectively with cast, crew, and contributors of differing temperament</p> <p>K3 how to select and use appropriate computer software</p> <p>K4 how to read casting advice notes in relation to the schedule</p> <p>K5 how to select and book background extras</p> <p>K6 what is required by costume, make-up, art department and facilities in relation to cast</p> <p>K7 the production requirements on set</p> <p>K8 likely causes of delays and re-scheduling</p> <p>K9 the importance of informing the production office of any changes to the call sheet</p> <p>K10 how to co-ordinate the movement of artistes and extras on set to ensure they are ready at the required time</p> <p>K11 which activities need to be co-ordinated on both a daily and long term basis to ensure effective running of the unit base</p>

	<p>through various departments to ensure that they are ready when required in relation to the call sheet and needs of the set</p> <p>P12 co-ordinate the day-to-day activities of the unit base</p> <p>P13 prepare and implement plans to ensure that long-term scheduling needs are on target</p>	
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P24 Control the shooting set on a film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves managing the production set and creating an effective relationship between the director and all other personnel.</p> <p>It is about interpreting the director's needs and creative vision and translating this into tasks to be undertaken by the various departments. It is also about managing the crew to achieve this.</p> <p>It involves producing a risk assessment for every shoot day, having identified, with others, the potential risks to crew health and safety.</p>	<p>What you must be able to do</p> <p>P1 agree and confirm the vision and goals with the director and heads of department</p> <p>P2 determine how best to realise the creative vision through discussions with the director and heads of department</p> <p>P3 brief the team fully about the director's creative vision</p> <p>P4 hold regular production meetings, and manage recce discussions and outcomes to ensure the director's needs are met</p> <p>P5 identify potential risks to the cast and crew's health and safety and take appropriate measures</p> <p>P6 communicate all health and safety procedures to cast and crew at the start of the day as appropriate</p> <p>P7 accurately document relevant risk assessments and ensure copies are distributed to all crew members before shooting commences</p> <p>P8 confirm smooth communication between all cast and crew</p> <p>P9 resolve technical problems as they occur, and achieve satisfactory results in collaboration with others</p> <p>P10 during shooting ensure that the director's requirements are met by delegating tasks to various people</p> <p>P11 brief the production about the on-set requirements</p>	<p>What you need to know</p> <p>K1 how to develop a strong relationship with the director, heads of departments and crew</p> <p>K2 how to identify potential risks that concern the crew's health and safety</p> <p>K3 what documentation is required for risk assessment purposes</p> <p>K4 how to manage the crew to achieve the best results</p> <p>K5 how to resolve problems in conjunction with technical experts</p> <p>K6 which tasks should be delegated, and when</p> <p>K7 what key information different departments need in order to realise the director's vision</p> <p>K8 how creative and technical decisions might impact on the budget and schedule</p> <p>K9 how to plan ahead whilst managing day to day activities</p> <p>K10 how cast, crew, and location availability impact on re-scheduling decisions</p> <p>K11 how filming activities impact on health and safety and how this is communicated to the crew on a daily basis</p> <p>K12 how and when to alert production to any issues which impact upon the schedule or budget</p>

	<p>for the next day's call sheet</p> <p>P12 identify potential causes of delay to the schedule, and suggest and organise viable solutions</p> <p>P13 monitor on set activity to ensure the efficient use of resources</p> <p>P14 alert the producer or production manager to any problems which may have serious implications to the schedule or budget</p>	
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P25 Assist management of the set

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves providing the required range of support to performers and contributors on set.</p> <p>It is about liaising between departments and contributors, distributing information and appropriate paperwork to ensure that the production runs smoothly and cast and crew are in the correct location at all times.</p> <p>It is also about knowing where key individuals are at all times and ensuring they are on set at the required time.</p> <p>It involves dealing with a range of people and knowing how to work with different personalities to achieve the agreed goal. It is also about explaining the filming process to those who may be unfamiliar and putting them at ease.</p>	<p>What you must be able to do</p> <p>P1 confirm that call sheets and other paperwork for the crew have been distributed promptly and efficiently</p> <p>P2 brief cast on studio or location codes of practice, and any health and safety requirements</p> <p>P3 co-ordinate transport to ensure the swift and effective movement of cast and crew between the set and unit base</p> <p>P4 keep the production and relevant personnel informed of shot progress, and of any potential delays and changes to the schedule</p> <p>P5 communicate sensitively with artistes and contributors</p> <p>P6 relay clear cues as directed to artistes and contributors</p> <p>P7 set up, or assist in setting up, background action as directed and relevant departments</p> <p>P8 co-ordinate runners on set, instructing appropriately and delegating supervision of relevant tasks</p> <p>P9 communicate effectively and efficiently at all times with on set departments</p> <p>P10 maintain accurate records of artistes on set, and of meal and wrap times</p> <p>P11 confirm that adequate transport is available at the required times during the filming day</p> <p>P12 give relevant departments advance warning of the final set so they can prepare for the wrap</p>	<p>What you need to know</p> <p>K1 departmental requirements from cast and crew</p> <p>K2 details of any location codes of practice or health and safety requirements to communicate to cast</p> <p>K3 needs of artistes and crew during stand by, rehearsals and takes</p> <p>K4 how to communicate sensitively with artistes and contributors</p> <p>K5 the demands which will be placed on production personnel</p> <p>K6 the importance of communications and issuing paperwork promptly to relevant people</p> <p>K7 the importance of promptly passing on information regarding cast's release times</p> <p>K8 the importance of acting promptly on instructions</p> <p>K9 the implications, for a variety of departments, of decisions made on set</p> <p>K10 factors likely to cause delay to production activities</p> <p>K11 how to relay cues</p> <p>K12 what is required in terms of background action</p> <p>K13 the importance of monitoring the whereabouts of cast and crew when they are not on set</p> <p>K14 how to cater for cast and crew with access or specific needs</p>

	P13 stand in for, and take over floor, when required and as instructed by production management	K15 budgetary implications on the use of contributors K16 how to take over the management of the floor if instructed by production management
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P26 Produce a location shoot for a television programme

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves producing a television programme on location. This can be a complete programme or inserts to be included in a programme.</p> <p>It is about planning the shots, structuring the story, and working with the camera and sound crew on location. It is also about understanding camera formats and overseeing the transportation of digital data to the post-production facilities.</p> <p>You will need to be organised to ensure that equipment is not mislaid, lost or broken.</p> <p>You will need to demonstrate awareness of required timings for the production and ensure these are met. If the shoot is for a programme insert, you will need to know the style, format of the production and the length of piece required.</p> <p>You may be working alone or you may need to plan for accurate crew and resources to meet production needs. It is important to ensure you work effectively to</p>	<p>What you must be able to do</p> <p>P1 decide how to tell the story in terms of both content and style, and select suitable interviewees and contributors</p> <p>P2 approve the choice of locations and check that relevant permissions have been secured</p> <p>P3 plan the content and structure of the interviews, deciding the backgrounds and shot sizes to use</p> <p>P4 plan the location shots to create the most powerful images and revealing actuality</p> <p>P5 ascertain the required duration, aspect ratio and the format the insert is to be shot</p> <p>P6 if working with a crew or presenter, brief them fully before the shoot and be open to their suggestions</p> <p>P7 if filming alone, decide on the equipment and materials needed, ordering and checking them before the filming day</p> <p>P8 log and label all data correctly</p> <p>P9 capture and store data in a secure and appropriate manner</p> <p>P10 create multiple copies of captured data</p> <p>P11 give clear directions to contributors and to any crew or presenter in a way that recognises their specialist expertise</p> <p>P12 if delays occur, make decisions that enable the schedule to be maintained without compromising the finished item</p>	<p>What you need to know</p> <p>K1 the technical factors of the shoot, including shooting format, shooting time base and aspect ratio, which need to be communicated to the crew in advance of the shoot</p> <p>K2 how, when and why a camera should be colour-balanced</p> <p>K3 if shooting widescreen, why and how to frame each shot to protect for transmission in television format</p> <p>K4 how to log and label data correctly</p> <p>K5 how to make the best use of time and resources to enable you to maintain high production values, whilst bringing the programme in on time and within budget</p> <p>K6 how to ensure that you comply with privacy and trespass laws on location</p> <p>K7 the need to be flexible and to respond to unfolding events on location</p> <p>K8 what shots you need to make a sequence which will cut together, and which will have no continuity problems</p> <p>K9 framing, composition, depth of field, and the capability of different lenses and cameras</p> <p>K10 how to ensure data is captured and stored appropriately on location</p> <p>K11 to create multiple copies of captured data and</p>

<p>the agreed schedule and timings in order to capture the required shots.</p> <p>It is also necessary to take environmental factors, such as heat, cold, rain or sand, into consideration when storing data as these may have an adverse effect on what has been captured.</p>	<p>P13 if working with a presenter, choreograph their pieces to camera, decide which supplementary questions are needed, and which questions need to be repeated as reversals</p> <p>P14 communicate the exact technical requirements of the shoot to cast and crew prior to the shoot</p> <p>P15 ascertain in advance if crew need to be unobtrusive and plan how to ensure this happens</p> <p>P16 ensure that correct procedures are followed to produce footage which is of broadcast standard</p> <p>P17 ensure that contributors and location owners sign consent and release forms at the appropriate times</p> <p>P18 wrap the location, ensuring that all equipment and materials are safely packed, and that the location is left as you found it</p> <p>P19 return equipment and materials promptly to appropriate personnel</p> <p>P20 confirm that post production personnel have received the captured data in the appropriate format</p> <p>P21 confirm that an accurate and current risk assessment has been carried out</p> <p>P22 produce effective photo stills and PR material for marketing the programme</p>	<p>ensure they are not subject to weather or environmental issues.</p> <p>K12 when it is appropriate to use radio microphones, and the appropriate ones to use for the job</p> <p>K13 when lights are needed and where they should be safely and effectively positioned</p> <p>K14 exposure latitude, difficult light conditions and the impact of mixing interior and exterior light</p> <p>K15 how to get the best performance out of presenters and interviewees</p> <p>K16 how to interview contributors on camera</p> <p>K17 how to disguise the identity of an interviewee when necessary</p> <p>K18 the dangers of flashing images, and how to edit such sequences to ensure compliance with industry standards</p> <p>K19 how to undertake a risk assessment of the location and the importance of repeating this if necessary</p> <p>K20 how to ensure that data is passed efficiently to post production personnel</p> <p>K21 the marketing requirements for the production and how to capture effective publicity stills for future PR purposes</p>
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P27 Assist documentary productions

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves checking and confirming the plan and schedule for the shoot, and monitoring progress in shooting against the schedule.</p> <p>It is about checking the availability of contributors, facilities and services to maximise the time spent filming. It is also about informing relevant people when there are changes to the schedule during the shoot.</p> <p>It involves accurately noting the appropriate reference for each take and its identity, content and timing, and checking the shoot's log for completeness. It is about distributing the appropriate notes to the people who need them.</p> <p>It involves monitoring the appearance, positioning, and actions of the presenters and contributors for continuity. When speech is scripted, it is about checking what the presenter and contributors say against the script.</p>	<p>What you must be able to do</p> <p>P1 check and confirm the plan and schedule for the shoot, and communicate them clearly to members of the production team</p> <p>P2 inform the relevant people promptly when there are changes during the shoot to previously agreed plans or schedules</p> <p>P3 ensure that contributors and location owners have signed consent and release forms, where appropriate</p> <p>P4 closely monitor shooting progress against the schedule</p> <p>P5 note the implications of shoots which proceed faster or slower than scheduled, and take appropriate action to maximise the time spent filming</p> <p>P6 regularly check and reconfirm the availability of contributors, facilities and services, in order to maximise the time spent filming</p> <p>P7 note accurately, and report to the production team, any decisions made during the shoot which affect the shoot's output, or the schedule for future shoots</p> <p>P8 note accurately and legibly the appropriate reference, identity, content and timing for each take or re-take</p> <p>P9 keep accurate notes of the interviewer's questions during recording</p>	<p>What you need to know</p> <p>K1 how to assess the impact of changes on the schedule for current and future shoots</p> <p>K2 how to confirm the plan and schedule and communicate any changes to it with crew members</p> <p>K3 the on-going availability of contributors, facilities and services</p> <p>K4 sources of information to clarify the shoot requirements</p> <p>K5 how to procure consent forms and release forms where required</p> <p>K6 what information to record and how to record it</p> <p>K7 how to work effectively in order to meet the shooting schedule</p> <p>K8 what the continuity requirements are</p> <p>K9 how to identify undesirable discrepancies in continuity</p> <p>K10 methods of recording continuity and what terminology to use</p> <p>K11 how to ensure that any speech is mapped against the script</p> <p>K12 how to take and record comprehensive notes during the production</p>

	<p>P10 brief the interviewer when necessary during the recording of reversal questions</p> <p>P11 check the shoot's log for completeness, and distribute appropriate notes promptly to the people who need them</p> <p>P12 monitor for continuity the appearance, positioning and actions of the presenters and contributors</p> <p>P13 when speech is scripted, check what the presenters and contributors say against the script</p> <p>P14 advise relevant people about discrepancies, and about their implications for programme integrity</p>	
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P28 Manage the changes to the schedule on a film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves planning the day's shoot, ensuring that the best use is made of the available time, and that deadlines are met. It is about ensuring that overtime is only agreed with prior approval, and that artistes are released on time.</p> <p>You will need to demonstrate a flexible approach, responding to changes as and when they happen. You will also need to ensure this information is passed to cast and crew in the call sheet and revisions are communicated in a timely manner.</p>	<p>What you must be able to do</p> <p>P1 plan the day's shoot, allowing for contingencies and options</p> <p>P2 review arrangements and adjust accordingly, as necessary</p> <p>P3 manage the shoot to ensure the best use of the available time</p> <p>P4 ensure that all production targets and deadlines are met</p> <p>P5 communicate regularly with all relevant departments</p> <p>P6 ensure that health and safety regulations are closely adhered to</p> <p>P7 deal with urgent matters as and when they occur and in collaboration with key production personnel as required</p> <p>P8 ensure that overtime is not incurred without reference to the line producer or production manager</p> <p>P9 ensure that artistes and extras are released on time</p> <p>P10 confirm that all relevant information is included in the call sheet and further revisions are passed onto cast and crew in a timely manner</p>	<p>What you need to know</p> <p>K1 how Health and Safety requirements impact upon filming activities</p> <p>K2 the implications of the Working Time Regulations on hours of work and overtime arrangements</p> <p>K3 the licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them</p> <p>K4 contractual arrangements and procedures, legal and ethical requirements, and obligations relating to the engagement of supporting artistes</p> <p>K5 the types of environmental factors that may affect the use of a location</p> <p>K6 the targets and deadlines for the production</p> <p>K7 how to plan for unforeseen contingencies</p> <p>K8 how to communicate this information to the cast and crew</p>

P29 Monitor and control the progress of the film or television production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves making sure that everyone knows what is expected of them, and that they are informed of any changes to the schedule.</p> <p>It is about monitoring the progress of the schedule, and communicating with those concerned. It involves identifying any discrepancies between actual and planned progress, and suggesting realistic solutions to the problems. It is about justifying any changes to the schedule in terms of costs and logistics, and ensuring that all employment, legal and contractual agreements are adhered to.</p> <p>It is about understanding and managing an array of documentation; this could include wrap reports, continuity reports, cost statements and hot cost reports.</p> <p>It may also involve effectively resolving any disputes or communication issues between members of the cast and crew in a timely and sensible manner.</p>	<p>What you must be able to do</p> <p>P1 ensure that everyone knows what they have to do in all stages of the production, by holding regular production meetings</p> <p>P2 establish communication systems which enable the efficient flow of information</p> <p>P3 following the camera recce, agree with relevant people that the planned schedule is realistic and achievable</p> <p>P4 identify any possible problems that may arise, and plan for identifiable contingencies</p> <p>P5 ensure that all employment, legal, health and safety, insurance and contractual agreements are understood by everyone, adhered to, and taken into account within the planned schedule and during the production, especially if changes are made</p> <p>P6 gather sufficient information to prepare regular progress reports, and in order to make accurate checks of progress against the call sheet</p> <p>P7 identify any discrepancies between actual and planned progress, and the reasons for them, and suggest realistic solutions to the problem</p> <p>P8 justify any changes to the schedule in terms of cost and logistics to the appropriate authorities</p> <p>P9 notify colleagues promptly of changes to the production schedule</p>	<p>What you need to know</p> <p>K1 how to manage regular production meetings to ensure there is effective communication</p> <p>K2 any discrepancies between actual and planned progress</p> <p>K3 different types of communication systems, and how and when best to apply them</p> <p>K4 when changes to the schedule or content may be necessary, and how to justify the changes in terms of cost, logistics and health and safety</p> <p>K5 who needs to know about changes to the schedule</p> <p>K6 employment, legal, insurance, contractual, and health and safety regulations, and how they can affect the schedule</p> <p>K7 what factors could cause delays to productions, and the need for contingency planning</p> <p>K8 how to gather necessary information to prepare progress reports and reference these against the call sheet</p> <p>K9 how to present reasons and justifications for changes to the schedule</p>

P30 Assist gallery operations and the production of multi-source recorded productions

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves monitoring production activities during recording sessions, and calling the correct shot number from the script, in the correct sequence and on time. It is about previewing the next or upcoming shot on source monitors and comparing it with the script. It involves confirming and implementing the director's instructions for changes to shots, and communicating these clearly to the appropriate people.</p> <p>It is about calculating the duration of each sequence and of the whole programme, counting in and out of pre-recorded sequences, monitoring timings, identifying any over- or under-runs, and re-calculating timings when there are changes.</p> <p>It involves logging takes and producing accurate edit notes.</p>	<p>What you must be able to do</p> <p>P1 call the correct shot number from the script accurately and audibly, in the correct sequence, and on time</p> <p>P2 preview the next or upcoming shot on source monitors, comparing it with the script, and announce it accurately and audibly</p> <p>P3 give standby warnings to VT operators, cueing them if required</p> <p>P4 inform the director promptly if there is any discrepancy between the agreed script and the next or upcoming source</p> <p>P5 confirm and implement the director's instructions for changes to shots, communicating them clearly to the appropriate people</p> <p>P6 correctly calculate the duration of the programme and of each sequence</p> <p>P7 monitor sequence timings throughout the programme</p> <p>P8 count pre-recorded inserts in and out accurately</p> <p>P9 count accurately and clearly to fixed points within the programme, so that you are audible to both the production and technical teams, and to the performer and contributor</p> <p>P10 accurately compare actual timings to estimates</p> <p>P11 report rehearsal timings and any significant discrepancies</p>	<p>What you need to know</p> <p>K1 how to identify shots in sequence</p> <p>K2 how to preview upcoming shots in comparison with the script</p> <p>K3 what shot calling methods to use, and how to use them</p> <p>K4 how to calculate timings and monitor sequences</p> <p>K5 how to count accurately</p> <p>K6 who to inform of any discrepancies</p> <p>K7 methods of communicating with programme personnel, and how to use them</p> <p>K8 why and how changes affect the programme running time</p> <p>K9 what technical terms to use</p> <p>K10 how to reference takes</p> <p>K11 what information to record</p> <p>K12 how to report discrepancies or changes to the script</p> <p>K13 how to recalculate changes to the programme content</p> <p>K14 how to create an accurate account in the log</p> <p>K15 how to produce and distribute edit notes</p> <p>K16 how Astons are used and the importance of checking for accuracy when using them</p> <p>K17 how to use social networking to create an immediate marketing presence</p>

	<p>P12 recalculate timings when changes are made to programme content and running order</p> <p>P13 where a programme includes items of flexible length, calculate the time required to meet overall programme length, and report the calculations promptly to programme personnel</p> <p>P14 monitor the performance closely against the script, and promptly notify programme personnel about any discrepancies</p> <p>P15 reference each take accurately and legibly, including accurate and concise details of content and timing for each take, and reasons for any retakes in the log</p> <p>P16 distribute records promptly to the appropriate people</p> <p>P17 confirm that information included in captions, social networking and promotional material is accurate and relevant</p>	
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P31 Assist live multi – source productions

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves timing the production and liaising with network control and presentation.</p> <p>It is about calculating the duration of each sequence, and of the whole programme, counting in and out pre-recorded sequences, monitoring timings, identifying any over- or under-runs, re-calculating timings when there are changes, and liaising closely with network control.</p>	<p>What you must be able to do</p> <p>P1 identify programme content that needs to be reported and advise network control</p> <p>P2 calculate the duration of each sequence and the running time of the programme, monitoring them throughout the whole programme</p> <p>P3 accurately count to fixed points within the programme</p> <p>P4 accurately count pre-recorded inserts in and out</p> <p>P5 give standby warnings to VT operators, cueing them if required</p> <p>P6 promptly notify the appropriate people of any significant discrepancies between the actual duration of sequences and estimated or rehearsal timings</p> <p>P7 calculate alterations to timings caused by changes to programme content and running order, and report them promptly to the relevant people</p> <p>P8 when a programme includes items of flexible length, calculate the time required to meet overall programme length, and report the calculations promptly to the relevant people</p> <p>P9 use methods of timing which are reliable and relevant to the nature of the production</p> <p>P10 ascertain the exact on and off times, and programme running times</p> <p>P11 obtain precise details of visual or audio links</p> <p>P12 clearly communicate to appropriate members of the production team the timing and duration of any</p>	<p>What you need to know</p> <p>K1 how to advise network control of content which will be reported</p> <p>K2 how to calculate timings and variations in timings</p> <p>K3 how to count to fixed points</p> <p>K4 how to communicate with the production team and the technical team, and with performers and contributors</p> <p>K5 different timing methods and how to use them</p> <p>K6 what counting procedures to use</p> <p>K7 what technical terms to use</p> <p>K8 how to deal with different types of programme content</p> <p>K9 how to deal with over-runs and under-runs</p> <p>K10 liaison procedures and how to use them</p>

	<p>planned programme breaks, and any restrictions on their positioning</p> <p>P13 clearly relay programme opening and closing visual or audio links to network control or to presentation, to ensure smooth transitions</p> <p>P14 promptly and precisely report programme over- or under-runs to network control or to presentation</p> <p>P15 identify programme content that needs to be reported, and advise network control or the duty officer</p>	
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P32 Control production expenditure

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves the overall management of the production's expenditure against the agreed budget.</p> <p>It is about monitoring and controlling expenditure against budget and overseeing the preparation of regular financial reports for the commissioner, financier or completion guarantor.</p> <p>It is also about being able to identify areas of concern in daily expenditure and locating resources to cover these costs.</p> <p>It involves taking appropriate action when major variations from the budget occur and relaying this information in a timely manner to all relevant personnel.</p>	<p>What you must be able to do</p> <p>P1 brief production team members regarding the control and monitoring systems you are using to control expenditure</p> <p>P2 confirm that relevant personnel are clear on how to produce the expenditure reports and information you require</p> <p>P3 confirm with heads of department that they are aware of the importance of keeping expenditure within agreed budget parameters and the necessary action to take if they anticipate variations or overspends</p> <p>P4 allocate individual responsibility for monitoring and controlling expenditure</p> <p>P5 authorise expenditure where necessary</p> <p>P6 confirm that an appropriate and compatible computer-based package is used to record expenditure details</p> <p>P7 scrutinise reports in order to satisfy yourself that expenditure is within budget</p> <p>P8 discuss variations in the budget with the production accountant, where appropriate</p> <p>P9 provide accurate, up-to date and timely financial reports</p> <p>P10 report progress against budget to relevant colleagues on the production, including financiers, completion guarantors and broadcasters</p>	<p>What you need to know</p> <p>K1 how to interpret expenditure reports, including weekly cost statements, cash flow, cost reports, hot cost reporting and finance plans</p> <p>K2 the importance of effective expenditure control to the production's efficiency, and your role and responsibilities in relation to this</p> <p>K3 the principles and systems which underpin effective expenditure control</p> <p>K4 the importance of accurate and comprehensive record keeping, and how to set up systems to achieve this</p> <p>K5 the advantages and disadvantages of different computer-based budgeting and expenditure control packages</p> <p>K6 the principles of confidentiality in relation to budgets, and what information may be provided to which people</p> <p>K7 the production's requirements for financial reporting, where appropriate</p> <p>K8 the importance of monitoring expenditure against budgets, and what constitutes a significant variation from budget</p> <p>K9 how to authorise payments on behalf of the production</p> <p>K10 the importance of effective budgetary control to the production's efficiency, and your role and</p>

	<p>P11 use reliable and consistent methods of monitoring expenditure against agreed budgets</p> <p>P12 identify any variations from the budget, and negotiate and agree variations between or within budget headings to meet budget constraints</p> <p>P13 clearly summarise and record agreed actions</p> <p>P14 communicate decisions clearly and promptly to those who need the information</p>	<p>responsibilities in relation to this</p> <p>K11 how to assemble and present accurate financial reports</p> <p>K12 how to ensure the stipulations and requirements of the completion bond are being met</p>
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P33 Supervise the post-production process

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves planning, budgeting and monitoring the progress of the post-production schedule.</p> <p>It is about liaising closely with the relevant people, and ensuring that they have what they need to work effectively</p> <p>It involves ensuring that the post-production phase runs smoothly, delegating key activities as appropriate. Knowledge of post production software can be an advantage.</p> <p>This Standard focuses on the supervisory roles played by production rather than the technical processes under-taken in post-production.</p>	<p>What you must be able to do</p> <p>P1 plan and agree the post-production schedule, identifying the main activities to be completed</p> <p>P2 select, negotiate and agree post-production services and crew, including editors, equipment, soundtrack laying, and dubbing</p> <p>P3 convey the requirements of the original creative brief and script to those involved in the post-production process</p> <p>P4 specify clear outcomes and criteria for editing</p> <p>P5 ensure that post production process follow stipulated requirements by monitoring the output regularly</p> <p>P6 review the post production sections of the budget, and where necessary adjust accordingly</p> <p>P7 monitor financial costs and, working with the production accountant, prepare estimates for costs reports</p> <p>P8 monitor progress with the correct level of involvement, but without antagonising the creative crew</p> <p>P9 refer upwards when progress is likely to compromise the schedule</p> <p>P10 maintain a network of contacts to use when faced with a problem</p> <p>P11 confirm post production requirements from crew, suppliers, creative talent and executives</p> <p>P12 confirm that all procedures for piracy and clearances are adhered to</p>	<p>What you need to know</p> <p>K1 the critical path of the post-production process</p> <p>K2 how to calculate the cost of post production facilities and crew in respect of previously calculated budget parameters</p> <p>K3 how to budget the delivery items properly</p> <p>K4 any pre-existing relationships between producer or director and the prospective post production crew</p> <p>K5 the uses of, and the need for, various items required and produced by the post production department</p> <p>K6 film laboratory methods and practices</p> <p>K7 the processes in the production of titles and special effects</p> <p>K8 the processes of music recording</p> <p>K9 the procedures of creating digital elements on film</p> <p>K10 the final delivery elements and formats required</p> <p>K11 key details of contracts and agreements</p> <p>K12 the procedures and policies for piracy and clearances and how to ensure these are met</p>

P34 Assist with the post-production process

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves liaising with the various departments involved with post-production, and ensuring that their requirements are met within the agreed deadlines.</p> <p>It involves keeping in close contact with everyone involved with the post-production process, referring upwards to the post-production supervisor or producer, as appropriate.</p> <p>A basic understanding of the post production process and technical terminology is essential. This includes a knowledge of VFX, tapeless workflows, metadata ingesting and processing.</p> <p>You will often act as the liaison point between the producer and post production team, managing ever changing schedules and re-pencilling bookings accordingly.</p> <p>You may also need to know the contractual delivery obligations of the production and work with the post production team to ensure they are met. This includes both physical delivery and</p>	<p>What you must be able to do</p> <p>P1 maintain an on-going awareness of the requirements of the post-production schedule</p> <p>P2 liaise with the relevant people to establish their requirements for the smooth running of the post-production process</p> <p>P3 clarify precise requirements where there is lack of detail or where ambiguity exists</p> <p>P4 act promptly on those requirements which fall within your ability and level of responsibility</p> <p>P5 ensure that all necessary materials and associated paperwork are delivered to the post production team as appropriate</p> <p>P6 confirm that all clearances are in place as directed</p> <p>P7 take instructions as appropriate and refer upwards when necessary</p> <p>P8 maintain frequent communications between all departments involved with post-production</p> <p>P9 check availability and price for the required equipment, facilities or artistes</p> <p>P10 make bookings and purchases as required by the post-production process, ensuring that budget limitations are met</p> <p>P11 monitor supplies carefully to ensure that they match orders and purchases</p>	<p>What you need to know</p> <p>K1 the requirements of the post-production schedule</p> <p>K2 your own level of responsibility in respect of the post-production process</p> <p>K3 when to refer upwards</p> <p>K4 when and how to prioritise tasks</p> <p>K5 when and how to co-ordinate appropriate clearances</p> <p>K6 methods of communicating with relevant people</p> <p>K7 how to manage diaries for producers, post production team, facilities and artists</p> <p>K8 how to locate couriers, providers of equipment and facilities, and artistes</p> <p>K9 how to check availability and price</p> <p>K10 how to make bookings and purchases using appropriate purchase orders and booking forms as directed</p> <p>K11 how to monitor supplies</p> <p>K12 how to co-ordinate artiste travel and accommodation when required</p> <p>K13 how to co-ordinate the movements of film materials</p> <p>K14 how to make theatre and preview bookings</p> <p>K15 the post production process and technical terminology for picture and sound post production</p>

paperwork delivery.		<p>K16 how to arrange post synch sessions when appropriate</p> <p>K17 the process for ensuring credits and thanks are accurate and correct</p>
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P35 Supervise the edit of a TV production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves supervising the edit of a television programme. This could be for the complete series, individual programme or inserts to be incorporated.</p> <p>It is about working with the on-line and off-line editors and the dubbing mixer, ensuring all clearances are in place. It also involves working collaboratively with senior personnel to ensure the desired vision is achieved in the final product. You will need to take on board both the technical needs of the post-production team as well as the creative requirements of the production.</p> <p>You may not have the time or resources to prepare a paper edit. You will therefore have to have other documentation in place to refer to during this process.</p> <p>You will also need to know the differences in clearances for using programme music and title music.</p> <p>You will need to check durations and timings if you are working with inserts</p>	<p>What you must be able to do</p> <p>P1 view the rushes, takes, and select and log interviews and actuality</p> <p>P2 compile relevant documentation to refer to throughout the edit</p> <p>P3 work collaboratively with the post production team, giving clear directions whilst being open to their suggestions</p> <p>P4 oversee the voice over recording session as required, ensuring that the selected voice over take fits the picture in both duration and tone, without deviating from the agreed script</p> <p>P5 collaborate closely with a presenter when creating the script</p> <p>P6 when working alone, write the commentary yourself</p> <p>P7 brief the graphic designer accurately on requirements for the opening titles, credits and captions and approve the finished work</p> <p>P8 write realistic and appropriate publicity material including billings</p> <p>P9 check content for compliance with legal, ethical and regulatory codes, and with the broadcaster's requirements</p>	<p>What you need to know</p> <p>K1 how to structure the item in a way that best tells the story</p> <p>K2 the need for relevant preparation and documentation and the financial implications of starting an off-line edit without these</p> <p>K3 the principles of how the script should complement the pictures</p> <p>K4 how the tone and style of the programme should be appropriate for the programme genre and transmission slot</p> <p>K5 the use and importance of music in the sound track, and the logistical and financial implications of using different music sources</p> <p>K6 whether special permissions are required for titles music</p> <p>K7 what source material may be needed by the graphic artist</p> <p>K8 how to recognise opportunities for publicity stills, copy and online presence</p> <p>K9 the legal and ethical issues that affect broadcast material, and how to seek advice about potentially sensitive material</p>

and liaise closely with the Series Producer and editor.		
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P36 Provide release material for the delivery of the production

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves preparing information for the public and press, in the form of publications such as fact sheets, pamphlets, and booklets to accompany productions, and publicity material such as production billings, press releases, related websites, text pages and fact sheets.</p> <p>It is about writing, editing and preparing material for publication, and knowing what information to issue and how best to present it according to the nature of the audience. Such material may be produced during production, as well as post production.</p> <p>It involves demonstrating an awareness of the legal and ethical considerations surrounding the release of information to the press and public, especially where sensitive or contentious issues are involved.</p>	<p>What you must be able to do</p> <p>P1 identify and agree the need for and requirements of post-production publications</p> <p>P2 identify with decision makers the resources and timescales needed to produce the material</p> <p>P3 discuss and agree the style, intended audience, content, length and quality of the material required</p> <p>P4 collate factual and graphic material and assess it for its relevance and accuracy</p> <p>P5 prepare draft copies and discuss them with decision makers</p> <p>P6 agree the final material, which balances the needs and interests of the audience with time, costs and legal constraints</p> <p>P7 maintain effective communication with designers, printers and (where used) publishers, in order to produce and deliver the material on time and within budget</p> <p>P8 check the material against research findings, agreed content and style, editorial policy and the print or website specifications</p> <p>P9 identify and remedy promptly any error or omissions in the proof</p> <p>P10 confirm that all content has been checked for copyright</p> <p>P11 ensure delivery and distribution as agreed</p> <p>P12 inform the relevant people about how the material can be obtained by the general public</p>	<p>What you need to know</p> <p>K1 the editorial policy of the production, and how it affects the use of material</p> <p>K2 the intended audience, and the implications for selecting material</p> <p>K3 the timescales and resources needed to produce the material</p> <p>K4 the purpose, scope, style and format of the material</p> <p>K5 the legal and ethical constraints associated with publications</p> <p>K6 how to confirm that copyright checks have been put in place for all released content</p> <p>K7 how to identify and remedy errors and omissions in the proof</p> <p>K8 the process of publishing on the web</p>

P37 Deliver a film or television production upon completion

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard involves ensuring that all contributions have been received, and that the master material is available for use.</p> <p>It is about collating all the necessary paperwork, keeping copies of delivery materials, delivering them as required, and keeping accurate records. It involves collecting duly-signed contracts and relevant legal documents. These could include certificates of origin, credit lists, Errors and Omission Insurance documents, delivery schedules and sales agents and distributors agreements.</p> <p>You will be expected to deliver a range of assets including stills photography, interviews with cast and crew and behind the scenes footage.</p> <p>A producer will also be expected to ensure the longevity of the project by being available to promote the production as required. This could be for re-releases, releases in new territories and working with future distribution models</p>	<p>What you must be able to do</p> <p>P1 confirm that all relevant master material in acceptable formats has been assembled to enable a post-production script to be produced</p> <p>P2 create and complete the relevant paperwork in formats that are acceptable to all co-funders</p> <p>P3 collect copies of duly-signed contracts and relevant legal documents</p> <p>P4 confirm that all elements are logged as they are received, and copy materials as required</p> <p>P5 confirm that all deliverable paperwork is in order</p> <p>P6 refer upwards if anything is unclear, or if any elements are still missing</p> <p>P7 identify and promptly remedy any errors or omissions</p> <p>P8 distribute all elements to those who require them, as specified in the contract</p> <p>P9 assist as required with general promotional and marketing activities, such as screenings and launch parties</p> <p>P10 monitor distribution contracts and new product delivery systems to assess appropriateness for the project</p> <p>P11 truncate ineffective distribution agreements in a professional manner</p> <p>P12 reorganise bundle of rights to ensure the greatest on-going effect for the project</p>	<p>What you need to know</p> <p>K1 the content and requirements of the post-production script, and the delivery schedule</p> <p>K2 how to obtain the required paperwork as outlined in the deliverables and confirm it is correct and up to date</p> <p>K3 what master material and associated paperwork is required, and how to locate it</p> <p>K4 when to refer upwards</p> <p>K5 those who require delivery materials, including broadcasters, distributors, exhibitors, and funders</p> <p>K6 the process of publishing promotional material on relevant websites</p> <p>K7 how to identify and promptly remedy any errors or omissions</p> <p>K8 with which media to maintain contact</p> <p>K9 how to monitor and re-negotiate distribution agreements in order to achieve the most effective promotion of the project</p>

Standards which cover more general activities

GW1 Develop budgets in the creative industries

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard is about developing budget plans in the creative industries that enable work to be carried out to the appropriate quality, whilst taking into account cost effectiveness. It requires you to estimate or research costs, negotiate budgets so that they are sufficient for the work and agree budgets and any sub-budgets that may be necessary. Budgets may be internal or external to the organisation.</p>	<p>What you must be able to do</p> <p>P1 Confirm the business objectives, scope, timescales and, if appropriate, the overall budget</p> <p>P2 Confirm the artistic objectives and any special requirements which will impact upon the process</p> <p>P3 Determine the most appropriate requirements in terms of materials, technology, outsourcing, delivery and personnel and their likely costs that will meet the overall needs of the project</p> <p>P4 If relevant, determine the size of the budget available and clarify whether any allocations have already been made</p> <p>P5 Identify and record allowance for contingencies to address potential problems and circumstances that could affect budget</p> <p>P6 Provide visual representations to others to clarify the scale and type of materials required</p> <p>P7 Interpret the implications of project specifications and creative parameters upon budgets</p> <p>P8 Use accurate information to calculate realistic and cost effective budgets</p> <p>P9 Present budgets to relevant people for potential agreement</p>	<p>What you need to know</p> <p>K1 Details of the overall project, its objectives and timescales</p> <p>K2 Where to get information about overall budgets and existing allocations</p> <p>K3 The creative objectives and how they impact on business objectives</p> <p>K4 Specific time and work implications for all appropriate creative input</p> <p>K5 Who to consult to get accurate information about likely costs, both in-house, in partner organisations and external to the organisation</p> <p>K6 The relationship between the budget and the schedule</p> <p>K7 Ways to make sure others understand the scale and type of resources required</p> <p>K8 The current standard prices for resources</p> <p>K9 What constitutes Schedule D and E crew costings and their impact on the budget</p> <p>K10 How to identify options which offer best value for money</p> <p>K11 The types of contingencies that may arise, and how to take them into account when estimating costs</p> <p>K12 How to identify petty cash requirements with insurers</p> <p>K13 How to accurately calculate a budget</p>

	<p>P10 Negotiate and provide structured arguments if necessary to support the size and allocations of proposed budgets</p> <p>P11 Agree a final budget which will meet the objectives and specification for the project</p> <p>P12 Record all agreements and ensure that all parties confirm their acceptance of the agreement</p> <p>P13 Ensure that details regarding the size of the budget and its planned allocation are available to people that require this information</p> <p>P14 Confirm that there is sufficient petty cash provision, if relevant, and that arrangements are in place to store it correctly in line with insurance instructions</p> <p>P15 Confirm that there are sufficient allocations to cover exchange rate differences, if necessary</p>	<p>K14 How to calculate exchange rates</p> <p>K15 Budgetary headings that should be used</p> <p>K16 How to present budgets to others</p> <p>K17 How to negotiate and provide structured arguments to support the size and allocations of your budgets</p> <p>K18 Procedures for recording agreed budgets</p> <p>K19 Who has the right to access budgetary information and who needs to be involved in agreeing initial and revised budgets</p> <p>K20 Which computer-based budgeting and financial control package to select, and how to use it</p> <p>K21 When it is appropriate to seek financial advice and how to access it</p>
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HSS1 Make sure your own actions reduce risks to health and safety

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard is for everyone at work (whether paid, unpaid, full or part-time). It is about having an appreciation of significant risks at work, knowing how to identify and deal with them.</p> <p>This Standard is about the health and safety responsibilities for everyone at work. It describes the competences required to make sure that:</p> <ul style="list-style-type: none"> • your own actions do not create any health and safety hazards • you do not ignore significant risks at work, and • you take sensible action to put things right, including: reporting situations which pose a danger to people at work and seeking advice <p>Fundamental to this Standard is an understanding of the terms "hazard", "risk" and "control".</p> <p>This is Standard PROHSS1 from the Health and Safety Standards developed by Proskills UK.</p> <p>Additional information</p> <p>Glossary</p> <p>Control(s): the means by which the risks identified are eliminated or reduced to</p>	<p>What you must be able to do</p> <p>Identify the hazards and evaluate the risks at work:</p> <p>P1 Identify which workplace instructions are relevant to your job</p> <p>P2 Identify those working practices in your job which may harm you or others</p> <p>P3 Identify those aspects of your work which could harm you or others</p> <p>P4 Check which of the potentially harmful working practices and aspects of your work present the highest risks to you or to others</p> <p>P5 Deal with hazards in accordance with workplace instructions and legal requirements</p> <p>P6 Correctly name and locate the people responsible for health and safety at work</p> <p>Reduce the risks to health and safety at work:</p> <p>P7 Control those health and safety risks within your capability and job responsibilities</p> <p>P8 Carry out your work in accordance with your level of competence, workplace instructions, suppliers or manufacturer's instructions and legal requirements</p> <p>P9 Pass on suggestions for reducing risks to health and safety to the responsible people</p> <p>P10 Make sure your behaviour does not endanger the health and safety of you or others at work</p> <p>P11 Follow the workplace instructions and suppliers' or manufacturers' instructions for the safe use of equipment, materials and products</p> <p>P12 Report any differences between workplace instructions and suppliers' or manufacturers' instructions</p>	<p>What you need to know</p> <p>K1 What "hazards" and "risks" are</p> <p>K2 Your responsibilities and legal duties for health and safety in the workplace</p> <p>K3 Your responsibilities for health and safety as required by the law covering your job role</p> <p>K4 The hazards which exist at work and the safe working practices which you must follow</p> <p>K5 The particular health and safety hazards which may be present in your own job and the precautions you must take</p> <p>K6 The importance of remaining alert to the presence of hazards in the whole workplace</p> <p>K7 The importance of dealing with, or promptly reporting, risks</p> <p>K8 The responsibilities for health and safety in your job description</p> <p>K9 The safe working practices for your own job</p> <p>K10 The responsible people to whom you should report health and safety matters</p> <p>K11 Where and when to get additional health and safety assistance</p> <p>K12 Your scope and responsibility for controlling risks</p> <p>K13 Workplace instructions for managing risks which you are unable to deal with</p> <p>K14 Suppliers' and manufacturers' instructions for the safe use of equipment, materials and products which you must follow</p> <p>K15 The importance of personal presentation in maintaining health and safety at work</p> <p>K16 The importance of personal behaviour in maintaining the health and safety of you and</p>

<p>acceptable levels.</p> <p>Hazard: a hazard is something with the potential to cause harm (this can include articles, substances, plant or machines, methods of work, the working environment and other aspects of work management).</p> <p>Notice: includes all types of enforceable statutory document which may be drafted and served on a duty holder, such as improvement, prohibition and deferred prohibition notices, notices of taking into possession or to leave undisturbed, notices under the Food and Environment Protection Act and the Control of Major Accident Hazards Regulations, as well as approvals and licences, and associated notices of withdrawal, amendment or extension.</p> <p>Personal presentation: this includes personal hygiene, use of personal protective equipment, clothing and accessories suitable to the particular workplace.</p> <p>Procedures: a series of steps, instructions and/or decisions, a task. This includes the documentation prepared by the employer about the procedures to be followed for health, safety and welfare matters. Instructions covering, for example:</p> <ul style="list-style-type: none"> • the use of safe working methods and equipment • the safe use of hazardous substances 	<p>P13 Make sure that your personal presentation and behaviour at work:</p> <ul style="list-style-type: none"> • protects the health and safety of you and others, • meets any legal responsibilities, and • is in accordance with workplace instructions 	<p>others</p>
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<ul style="list-style-type: none"> • smoking, eating, drinking and drugs • what to do in the event of an emergency • personal presentation <p>Risk: a risk is the likelihood of potential harm from that hazard being realised. The extent of the risk depends on:</p> <ul style="list-style-type: none"> • the likelihood of that harm occurring; • the potential severity of that harm, i.e. of any resultant injury or adverse health effect; and • the population which might be affected by the hazard, i.e. the number of people who might be exposed <p>Stakeholders: is any person(s) or group with an interest in an organisation, which may include, employees (at any level), duty holders, employee representatives, contractors, customers, community.</p>		
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HSS2 Develop procedures to safely control work operations

Overview	Performance criteria:	Knowledge and understanding:
<p>This standard is for people who are required to prepare health and safety procedures for the workplace.</p> <p>In order to be sure that all reasonably practicable precautions have been taken against risks to health and safety it is necessary for an employer to make sure health and safety procedures are available or everyone at work to follow.</p> <p>This Standard is for the person who will prepare the procedures.</p> <p>This standard is about identifying hazards, potential hazards and assessing the risks and developing procedures to control the risks. It is also about reviewing these procedures and checking whether they are effective at work.</p> <p>This is Standard PROHSS2 from the Health and Safety Standards developed by Proskills UK.</p> <p>Additional information</p> <p>Glossary</p> <p>Control(s): the means by which the risks identified are eliminated or reduced to acceptable levels.</p> <p>Hazard: a hazard is something with the</p>	<p>What you must be able to do</p> <p>Develop procedures for maintaining a healthy and safe workplace:</p> <p>P1 Set realistic objectives to maintain a healthy and safe workplace for everyone</p> <p>P2 Develop health and safety procedures based on risk assessment and consultation which meet legal requirements and are appropriate to:</p> <ul style="list-style-type: none"> the type of work carried out; the industry processes; and the workplace <p>P3 Identify individuals to whom people must:</p> <ul style="list-style-type: none"> report incidents; report health and safety risks; and go to obtain first aid <p>P4 Check the effectiveness of the workplace health and safety procedures</p> <p>P5 Specify the arrangements for recording health and safety data to meet legal requirements</p> <p>P6 Develop plans for health and safety training which are relevant to the needs of your workplace, the people at work, and meet legal requirements</p> <p>P7 Effectively communicate the health and safety procedures to other people in your workplace in a professional and considerate manner</p>	<p>What you need to know</p> <p>K1 The relevant legal responsibilities for health and safety at work as required by current legislation</p> <p>K2 Your responsibilities for health and safety as defined by any specific legislation covering your job role</p> <p>K3 The importance of remaining alert to the presence of hazards in your workplace</p> <p>K4 The importance of dealing with, or promptly, reporting risks</p> <p>K5 What hazards exist in your workplace</p> <p>K6 The particular health and safety risks which may be present in your own job role and the precautions to be taken</p> <p>K7 The different types of working practices present at work</p> <p>K8 What would constitute a breach of legal health and safety requirements</p> <p>K9 The job roles and work areas of the people for whom you are responsible</p> <p>K10 The commonly used working practices</p> <p>K11 The information that may be required about health and safety at work</p> <p>K12 What information may be available on health and safety at work</p> <p>K13 Where to find information about changes to legal requirements</p> <p>K14 Where to find information about specific</p>

<p>potential to cause harm (this can include articles, substances, plant or machines, methods of work, the working environment and other aspects of work management).</p> <p>Notice: includes all types of enforceable statutory document which may be drafted and served on a duty holder, such as improvement, prohibition and deferred prohibition notices, notices of taking into possession or to leave undisturbed, notices under the Food and Environment Protection Act and the Control of Major Accident Hazards Regulations, as well as approvals and licences, and associated notices of withdrawal, amendment or extension.</p> <p>Personal presentation: this includes personal hygiene, use of personal protective equipment, clothing and accessories suitable to the particular workplace.</p> <p>Procedures: a series of steps, instructions and/or decisions, a task. This includes the documentation prepared by the employer about the procedures to be followed for health, safety and welfare matters. Instructions covering, for example:</p> <ul style="list-style-type: none"> • the use of safe working methods and equipment • the safe use of hazardous substances • smoking, eating, drinking and drugs • what to do in the event of an 	<p>Review the effectiveness of health and safety procedures in your workplace:</p> <p>P8 Identify changes at work and legal requirements which affect current workplace health and safety procedures</p> <p>P9 Provide other people with opportunities to give feedback about current health and safety procedures</p> <p>P10 Review all relevant health and safety reports and data to identify opportunities to improve workplace health and safety procedures</p> <p>P11 Identify and obtain further information and advice from reliable and recognised sources of expertise</p> <p>P12 Record accurately the details of any review carried out, and the action plans to improve current health and safety procedures</p> <p>P13 Report the results of your review to the relevant people</p> <p>P14 Alert everyone at work, promptly, to the revised health and safety procedures</p> <p>P15 Set effective measures for monitoring the revised health and safety procedures</p> <p>P16 Consider environmental impact when developing procedures</p>	<p>organisational health and safety instructions covering your job role</p> <p>K15 How to prepare and write effective instructions and procedures</p> <p>K16 Appropriate measures for checking different types of health and safety instructions and procedures</p> <p>K17 Appropriate channels of communication and consultation at work</p> <p>K18 Ways of conducting an effective health and safety review</p> <p>K19 The risks to the environment which may be present at work and/or in your job</p>
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<p>emergency</p> <ul style="list-style-type: none"> • personal presentation • <p>Risk: a risk is the likelihood of potential harm from that hazard being realised. The extent of the risk depends on:</p> <ul style="list-style-type: none"> • the likelihood of that harm occurring; • the potential severity of that harm, i.e. of any resultant injury or adverse health effect; and • the population which might be affected by the hazard, i.e. the number of people who might be exposed • <p>Stakeholders: is any person(s) or group with an interest in an organisation, which may include, employees (at any level), duty holders, employee representatives, contractors, customers, community.</p>		
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HSS6 Conduct a health and safety risk assessment of a workplace

Overview	Performance criteria:	Knowledge and understanding:
<p>This Standard is for people carrying out risk assessments in the workplace.</p> <p>This could be an employer, line manager, supervisor, safety representative or employee.</p> <p>This Standard is about the competence needed to identify hazards, evaluate the risks and make recommendations to control the risk and to review the results.</p> <p>This is Standard PROHSS6 from the Health and Safety Standards developed by Proskills UK.</p> <p>Additional information</p> <p>Glossary</p> <p>Control(s): the means by which the risks identified are eliminated or reduced to acceptable levels.</p> <p>Hazard: a hazard is something with the potential to cause harm (this can include articles, substances, plant or machines, methods of work, the working environment and other aspects of work management).</p>	<p>What you must be able to do</p> <p>P1 Clearly define why and where the risk assessment will be carried out.</p> <p>P2 Recognise your own limitations and seek expert advice and guidance on operational controls when appropriate.</p> <p>P3 Select appropriate methods for identifying hazards and evaluating risks.</p> <p>P4 Prioritise those areas at work where hazards with a potential for serious harm to health are most likely to occur</p> <p>P5 Identify hazards which have the potential to cause harm and/or loss</p> <p>P6 Review internal and external standards and guidelines</p> <p>P7 Confirm that appropriate precautions are in place</p> <p>P8 Assess the level of risk and record significant findings</p> <p>P9 Consider and prioritise where further controls are required</p> <p>P10 Present the results and reasonably practicable recommendations of the risk assessment to the responsible people</p> <p>P11 Review and revise the risk assessment as appropriate</p> <p>P12 Maintain suitable and sufficient records</p> <p>P13 Take suitable action to control or remove imminent risk</p>	<p>What you need to know</p> <p>K1 Relevant legal requirements and standards</p> <p>K2 The workplace hazards which are most likely to cause harm or loss</p> <p>K3 The importance of remaining alert to the presence of hazards in the workplace</p> <p>K4 Methods of identifying hazards and risk</p> <p>K5 The purpose, legal implications and importance of carrying out risk assessments</p> <p>K6 Techniques for carrying out a risk assessment</p> <p>K7 The particular health and safety risks which may affect your own job role and the precautions to be taken</p> <p>K8 The resources required for a risk assessment to take place</p> <p>K9 Information sources for risk assessments (e.g. HSE publications)</p> <p>K10 What to do with the results of the risk assessment</p> <p>K11 The importance of dealing with, or promptly reporting relevant hazards and risks</p> <p>K12 Your own limitations, job responsibilities and capabilities</p> <p>K13 Where to find expert advice and guidance</p> <p>K14 The work areas and people for whom you are carrying out the assessment</p> <p>K15 Work activities of the people in the workplace</p>

<p>Notice: includes all types of enforceable statutory document which may be drafted and served on a duty holder, such as improvement, prohibition and deferred prohibition notices, notices of taking into possession or to leave undisturbed, notices under the Food and Environment Protection Act and the Control of Major Accident Hazards Regulations, as well as approvals and licences, and associated notices of withdrawal, amendment or extension.</p> <p>Personal presentation: this includes personal hygiene, use of personal protective equipment, clothing and accessories suitable to the particular workplace.</p> <p>Procedures: a series of steps, instructions and/or decisions, a task. This includes the documentation prepared by the employer about the procedures to be followed for health, safety and welfare matters. Instructions covering, for example:</p> <ul style="list-style-type: none"> • the use of safe working methods and equipment • the safe use of hazardous substances • smoking, eating, drinking and drugs • what to do in the event of an emergency • personal presentation <p>Risk: a risk is the likelihood of potential harm from that hazard being realised. The extent of the risk depends on:</p>		<p>where you are carrying out the risk assessment</p> <p>K16 Effective communication methods</p> <p>K17 How to identify suitable control measures</p>
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<ul style="list-style-type: none"> • the likelihood of that harm occurring; • the potential severity of that harm, i.e. of any resultant injury or adverse health effect; and • the population which might be affected by the hazard, i.e. the number of people who might be exposed • <p>Stakeholders: is any person(s) or group with an interest in an organisation, which may include, employees (at any level), duty holders, employee representatives, contractors, customers, community.</p>		
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