

Creative and Design: Media, Broadcast and Production

T Level outline content

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Contents

Introduction	3
Outline content for T Levels:	
Core content:	4
Occupational specialist content:	10
- Creative Media Technician	11
- Events and Venues Technician	16
- Content Creation and Production	27

Introduction

Outline content

This outline content has been produced by [T Level panels](#) of employers, professional bodies and providers, and is based on the same standards as those used for apprenticeships. The outline content will form the basis of the specifications for T Level Technical Qualifications, which will be developed by awarding organisations for approval by the Institute for Apprenticeships and Technical Education. One awarding organisation will be appointed to develop and deliver each Technical Qualification following a procurement process.

Colleges and other education and training providers will decide how to structure the T Level courses they offer, based on the qualification specifications. This will enable them to deliver the study programme's mandatory components in the most effective way for students.

A T Level programme consists of a Technical Qualification, substantial industry placement, English and maths, and other occupation-specific requirements where essential for entry to skilled employment. This outline content relates solely to the Technical Qualification part of a T Level programme.

Further information about T Levels is available on the website of the Institute for Apprenticeships and Technical Education here: www.instituteforapprenticeships.org, and at www.education.gov.uk.

Creative and Design route: Media, Broadcast and Production pathway

Awarding organisations will need to ensure that students have an up-to-date knowledge of the legal and regulatory obligations relating to employment in the occupations relevant to the T Level and understand the practical implication of these on their work.

Maths, English and digital skills are set out in a separate annex. Awarding organisations should integrate these within the qualification so that they are applied in occupationally relevant contexts.

Core content

The core content relates to the whole route ‘route core’, and the pathway that the Technical Qualification covers ‘pathway core’. The core knowledge and understanding is assessed through an examination and core skills through a practical employer-set project.

The core knowledge and understanding focuses on the students’ knowledge and understanding of contexts, concepts, theories and principles relevant to the T Level. This could include, where appropriate, assessment of knowledge and understanding relevant to the route and the pathway.

The employer-set project provides the opportunity to develop and apply a minimum range of core skills important for employability. The allocation of content to each type of assessment will need to be approved by the Institute for Apprenticeships and Technical Education.

Creative and Design: core skills and workplace practices

The outline content for the T Level “Creative and Design: Media, Broadcast and Production” confirms the knowledge, skills and behaviours which form the basis of its syllabus and its assessment requirements. The outline content will be designed and developed into a high-quality technical qualification by the awarding organisation that is awarded the licence for this T Level.

The outline content presents knowledge and skills statements across the different components based upon the intended assessment method (e.g. examinations; employer set project; occupational specialism assignments). It is important to recognise that the structure of the document does not illustrate intended course design, indicate recommended teaching and learning strategies, or imply that these components should be delivered discretely or even sequentially.

T Levels are intended to support flexible delivery models, and to increase the opportunities for centres and practitioners to work with their awarding organisation to determine how best to develop and deliver the knowledge and skills outlined, and to tailor programmes to meet the diverse needs of their students.

Creative and Design T Level students must start to develop technical and practical skills from the beginning of their programmes, while becoming familiar with the workplace practices that are essential to safe and effective media, broadcast and production activities. The content specified is to be developed and secured through experience-led learning where possible, and students should begin to develop and apply fundamental knowledge and skills – using relevant equipment – from the outset. These skills proficiencies, which will lead to defined “levels of competence” in the relevant occupational specialisms, must be developed in ways that reflect genuine workplace demands and world-class industry practices.

Core knowledge and Understanding

Route: Creative and Design

Element	Content
The Creative Economy	<ul style="list-style-type: none"> The different roles contributing to the creative economy and their interdependencies: <ul style="list-style-type: none"> creative occupations within the creative industries creative occupations outside the creative industries non-creative/support roles within the creative industries. The different organisations: corporate, SMEs, special purpose vehicles, freelance, partnership, limited company, not-for-profit, start-up, Community Interest Company (CIC) The supply chain of the creative economy; establishing the need, ideation of creative vision/plan and execution (4Cs: commit, commence, compete, complete). Different business models to enable the monetisation of creative and craft products and services e.g. commission, self-generated. Different sources of finance including grants, incentives, sponsorship, crowd funding, commercial. Relevant government and trade organisations.
The individual in the creative industries	<ul style="list-style-type: none"> Skills and attributes of the individual needed for different organisations including ideas driven, collaborative/team worker, drive, resilience, entrepreneurial, commercial awareness, leadership, management. The importance of networking “you make your own opportunities”, self-marketing and presentation. Range of careers in the sector; progression and qualifications needed. Different modes of engagement and employment models: Freelance/self-employed/employed; national and global mobility. The importance of financial acumen. An understanding of personal and business taxation including national insurance contributions, VAT. An understanding of portfolio career progression. Client relationships including customer service.
Cultural context and vocabulary	<ul style="list-style-type: none"> Understanding the influence of different social, political, technological and economic factors on culture and creativity. Understanding how style, taste, trends emerge and evolve. Cultural appropriation: the risks and impact. Contextual vocabularies – the principles of storytelling using sound, image, light, colour, shape and material.
Audience	<ul style="list-style-type: none"> Understanding audience and consumer needs and interests including: <ul style="list-style-type: none"> the importance of audience/consumer research the diversity of audiences/consumers

	<ul style="list-style-type: none"> • purpose and audience • audience/consumer impact • an awareness of cultural sensitivities.
Legislation/ regulation	<ul style="list-style-type: none"> • Legal and regulatory requirements relating to <ul style="list-style-type: none"> • employment law and collective agreements e.g. working time directives • duty of care • intellectual property • copyright • royalties and collections societies • health and safety • licensing • data protection • common types of contracts – contracts for work and contracts for service • the environment and sustainability • safeguarding • insurance and liability
Professionalism and Ethics	<ul style="list-style-type: none"> • An understanding of professional standards and conduct in the workplace including <ul style="list-style-type: none"> • rules of confidentiality – non-disclosure agreements • data management and protection (behaviour) • ethical standards which govern the profession • ethical dilemmas for the individual and organisation • corporate social responsibility • codes of conduct • work etiquette including worktimes, dress, behaviours • interaction with other stakeholders.
Equality, diversity and inclusion	<ul style="list-style-type: none"> • An understanding of equality, diversity and inclusion requirements, this includes understanding current relevant legislation e.g. Equality Act 2010, Human Rights Act 1998 including: • Equality and diversity in the workplace <ul style="list-style-type: none"> • protected characteristics • vulnerable audiences/consumers • unconscious bias. • Barriers and how to overcome them. • Accessibility of created content/products for audience/consumer. • The value of difference and being sensitive to the needs of others, especially when they are different from one's own. • Perceptions and common misconceptions of disability and the factual truth. Medical and social models of disability.
Research skills	<ul style="list-style-type: none"> • The breadth of sources of knowledge. • Reliability and accuracy of sources, including an understanding of: <ul style="list-style-type: none"> • how to plan research. • the appropriate research methods to use including primary, secondary, qualitative and quantitative, desk-based and field research. • the reliability and validity of a range of sources including fact, opinion and bias.

	<ul style="list-style-type: none"> • the appropriate use of information including an understanding of what constitutes plagiarism.
Project methodology and Administration	<ul style="list-style-type: none"> • Project life cycle. • Awareness of different project tools to manage projects including digital tools. • The roles, responsibilities, interdependencies of different personnel in a project. • Dependencies of tasks. • Project reporting/evaluation. • Budgeting, scheduling and financial management.
Continued Professional Development	<ul style="list-style-type: none"> • Professional development. • Awareness of recent developments and new developments e.g. technological innovation and artificial intelligence.

Employer-set project

The employer-set project ensures students have the opportunity to combine core knowledge and skills to develop a substantial piece of work in response to an employer-set brief. The employer-set project forms part of the Technical Qualification and is a separate part of the T Level programme to the Industry Placement.

To ensure consistency in project scope and demand, awarding organisations will develop assessment objectives, which require students to:

- plan their approach to meeting the brief
- apply core knowledge and skills as appropriate
- select relevant techniques and resources to meet the brief
- use maths, English and digital skills as appropriate
- realise a project outcome and review how well the outcome meets the brief

The awarding organisation will work with a relevant employer or employers, to devise a set brief that:

- ensures a motivating starting point for students' projects, for example, a real-world problem to solve
- ensures students can generate evidence that covers the assessment objectives
- is manageable for providers to deliver
- is officially approved by the awarding organisation and employer

For Creative and Design by achieving the assessment objectives and meeting the employer-set brief, students will demonstrate the following core skills:

- **Undertaking research**

e.g. analysing a brief, identifying sources to investigate, reviewing different cultural contexts to inform the development of an idea.

- **Generating ideas**

e.g. generating ideas appropriately for a pathway: content creation, media asset generation, planning an event or production.

- **Communicating ideas**

e.g. presenting initial ideas clearly, ensuring that communication appropriate for audience and purpose, justifying medium of communication.

- **Developing ideas**

e.g. planning key activities, stages, selecting methods and resources.

- **Working collaboratively with others**

e.g. to develop ideas for project, to respond to feedback, to identify roles and responsibilities in planning phase.

Reflective practice

e.g. reviewing approach to brief, identifying areas for further development.

Occupational Specialist Content

Specialist content is structured into different occupational specialisms, which correspond to the apprenticeship standards listed on the relevant occupational map. Occupational specialisms ensure students develop the knowledge and skills necessary to achieve a level of competence needed to enter employment in the occupational specialism, and are organised around 'performance outcomes' that indicate what the student will be able to do, as a result of learning and applying the specified knowledge and skills.

Occupational Specialism: Creative Media Technician

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

Knowledge Specific to Performance Outcome	Skills
<p>Understand end-to-end production workflow from content generation to distribution: the key stages relating to image, sound and graphics.</p> <p>The regulatory and legal requirements when using media assets such as copyright and intellectual property rights relating to audio, graphics, still and moving image.</p> <p>Understand technical standards, specifications and parameters for generating and sourcing of images, sound and graphics to meet delivery requirements across a variety of content distribution platforms, for example social, physical and broadcast media and impact on overall work flow of not meeting technical standards, specifications and parameters.</p> <p>Knowledge of fundamentals of audio and video data compression, transcoding and commonly used file formats and wrappers for audio, graphics, still and moving image.</p> <p>Understand the fundamentals of image resolution and aspect ratio (e.g. 1920 x 1080 HD format), pixels, representation of colour (e.g. RGB), image scanning, frame rates, bit depths.</p> <p>Understand the fundamentals of audio including acoustics of studio environments, interior and exterior locations including reverberation, resonance and ambient noise, microphone and loud speaker functionality, audio levels, frequency, distortion and noise, sample rates, signal processing (e.g. equalisation and dynamic range compression), cables and connectors.</p> <p>Understand the fundamentals of camera optics, lenses, sensors, lighting, colour science and colour temperature, cables and connectors.</p> <p>Knowledge of functionality of recording devices and physical media for stills, moving image and sound.</p>	<p>Identify the suitability of audio, graphics, still and moving image formats throughout the content making process.</p> <p>Select and source appropriate equipment necessary for content capture.</p> <p>Capture and/or source content to the required standard and quality based upon the technical specification and requirements of a brief taking into account accessibility.</p> <p>Use appropriate production and technical vocabulary to document and communicate.</p> <p>Apply measures to ensure safe working practices and compliance with relevant legislation e.g. safeguarding, data protection, privacy.</p> <p>Apply measures to ensure media content security and confidentiality of intellectual property</p> <p>Transfer data between devices and storage systems, applying virus checks and verifying integrity of data.</p> <p>Monitor and troubleshoot signals during recording for presence and quality. Perform verification after recording (e.g. spot checking).</p> <p>Apply, embed or document technical and descriptive metadata for all media types to avoid orphan work status.</p> <p>Assign keywords to catalogue content using industry and project specific protocols to aid retrieval.</p> <p>Select, connect and set-up production equipment using appropriate cables and connectors in a safe, practical and accessible way.</p>

<p>Knowledge of appropriate recording of images and sound, taking into consideration environmental constraints, such as ambient noise, lighting, weather, access to power and health and safety considerations.</p> <p>Understand hazards and risks that apply to specific roles, and when to report health and safety issues to the appropriate personnel.</p> <p>Knowledge of processes to ensure that the integrity (e.g. checksum) and security of file-based media content is maintained (e.g. to avoid hacking or theft of assets).</p> <p>Understand solutions to ensure the suitability of media assets for consumption by viewers/listeners with sensory impairments.</p> <p>Understand the importance of following agreed technical and systematic workflows and how these may be adapted and communicated to meet the task (relating to audio, graphics, still and moving image).</p> <p>Understand the capabilities of different connection standards for portable storage devices (file transfers).</p> <p>Understand the constraints of transferring media assets across LANs and the Internet, or cloud services (for example the time required for data transfers between computers and the cloud).</p> <p>Understand the importance of using recognised naming conventions in the description of metadata allowing for search, retrieval and cataloguing.</p>	
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Performance Outcome 2: Assemble, edit and finalise media assets.

Knowledge Specific to Performance Outcome	Skills
<p>Understand editorial craft and processes for still and moving image, sound production, live /staged events, online for a variety of genres.</p> <p>Understand the principles of transcoding of digital audio and video.</p> <p>Understand the importance of cataloguing descriptive metadata in a recognised industry format allowing for the search, proper identification and retrieval of stored media assets.</p> <p>Knowledge of image display devices and basic colour management.</p> <p>Understand the principles and limitations of computer systems, IP networks and shared digital storage systems that are used within the creative media industry.</p> <p>Knowledge of how media is managed on premises or in the cloud throughout the data lifecycle including: production storage, shared storage, nearline storage and archive.</p> <p>Understand the technology of audio and video non-linear editing systems including editorial, picture and audio finishing and the functional role, capabilities and limitations of the equipment used.</p>	<p>Ingest, prepare and assemble required content using production tools, applications, systems and networks in order to commence editing of media assets.</p> <p>Collaborate with the production team to creatively interpret the brief by editing assets to create the finished product.</p> <p>Maintain flexible workflow to allow iteration of the content in response to feedback and self-reflection.</p> <p>Ensure key metadata is preserved throughout the workflow from beginning to end.</p> <p>Transcode and manage file formats.</p> <p>Ensure data integrity when moving media between storage and systems.</p> <p>Backup, archive, safely delete and restore media, sequences and metadata.</p> <p>Maintain content security measures, both electronic and physical.</p> <p>Resolve and/or escalate faults/incidents to the appropriate person, within agreed governance parameters.</p> <p>Connect and set-up post-production editing equipment using appropriate cables and connectors.</p>

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

Knowledge Specific to Performance Outcome	Skills
<p>Understand the technical standards and customer specifications used for delivery to various platforms including still and moving image, sound production, live /staged events, online.</p> <p>Understand the need to preserve elemental media assets such as textless backgrounds and audio elements to facilitate reversioning and repurposing of content.</p> <p>Understand the correct environment in which to perform quality control and assessment.</p> <p>Understand Regulatory, Absolute, Objective, Subjective classifications for quality issues (e.g. European Broadcasting Union (EBU) classification of quality issues and the International Telecommunications Union (ITU) 5-point quality assessment scale) and how to respond to them.</p> <p>Understand the regulations with regard to flashing images and stimuli causing photo sensitive epilepsy.</p> <p>Understand the accessibility and legal requirements for on-screen graphics.</p> <p>Understand the importance of intelligibility of dialogue and how this is impacted by a complex range of factors, especially age-related hearing loss.</p> <p>Understand the technical constraints of delivery to different platforms.</p>	<p>Perform editing functions necessary for the preparation of media and sequences for creative processes, or for mastering of finished content for delivery (e.g. adding line-up and idents, patching in QC fixes, audio laybacks).</p> <p>Use audio and video monitoring, metering and measuring to analyse and interpret quality.</p> <p>Consistently assess and identify faults in content, using the correct terminology to accurately describe and record them.</p> <p>Use own judgement and discretion to decide what is acceptable and what is not in relation to quality control, depending on the context of the material, its intended use and the required technical specifications, time scales and brief.</p> <p>Export edited content (finished or work in progress) with metadata, from production systems to the required specifications and naming conventions.</p> <p>Use agreed, secure, evidenced and efficient methods to deliver edited content.</p>

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

Knowledge Specific to Performance Outcome	Skills
<p>Know how to store information securely in databases.</p> <p>Understand the value of archive content and cost effectiveness of preserving assets for repurposing and reversioning/remixing.</p> <p>Understand the purposes of backup and archive protocols.</p> <ul style="list-style-type: none">• Understand the legal requirements for retaining original material.	<p>Enter and retrieve structured data from databases.</p> <p>Prepare assets for use across other media platforms and/or products.</p> <p>Perform catalogue, backup and archive processes accurately.</p> <p>Identify assets for archiving according to their value.</p>

Occupational specialism: Events and Venues Technician

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

Knowledge Specific to Performance Outcome	Skills
<p>Vocabularies needed to accurately articulate, analyse, compare and contrast different technical and critical characteristics of venues/spaces and events/productions as used in current industry; to include technical facilities/features, purposes, styles/aesthetics, scales and commercial factors.</p> <p>Documentation and communication: how the features, facilities and requirements of different venues, spaces, events and productions are technically documented and accurately communicated in current industry – including production documentation such as riders, technical specifications, drawings/plans, risk assessments,</p> <p>Events and productions reflecting current industry, their different and varied characteristics – including a range of different scales, aims/purposes and audiences, timings, frequencies and commercial/financial factors.</p> <p>Venues and spaces reflecting current industry, their different and varied characteristics – including a range of different scales, technical facilities/support, commercial/financial factors and practical constraints.</p> <p>Key stakeholders and contributors: know how stakeholders /contributors interact and intersect including creative teams and designers, management and producers, local technical/production personnel, technical/production personnel attached to particular events/productions, production management, stage management, craft makers and fabricators including scenic construction, carpentry, metalwork, scenic art, props, costume/make up and technicians including stage, lighting and electrics, sound and video, automation and rigging.</p> <p>Organisational structures: how technical /production roles relate and their contexts across different events and venues, the range of different roles, responsibilities and</p>	<p>Interpret event/production documentation such as system specifications, ground plans, model boxes, lighting plans and design drawings and visualisations to identify the implications of different venue/space factors.</p> <p>Identify key priorities arising from event/production documentation.</p> <p>Assess the suitability of different spaces for staging a variety of events/productions including logistics and practicalities, access, commercial and regulatory limitations.</p> <p>Assess suitability of a variety of events/productions for different spaces including logistics and practicalities, access, commercial and regulatory limitations.</p> <p>Identify common and potential hazards and risks in events and venues and appropriate controls.</p> <p>Consider the accessibility and participation requirements for the target audiences and evaluate and assess how they will be met.</p> <p>Consider the environmental impact of different options for event/venues.</p>

interdependencies; how the content, purpose and function of different roles can change when working at different scales and in different contexts.

Key features of the sector landscape relevant to events and venues technicians –such as producers and managers, venues, suppliers, legislative bodies, trade unions and other sector support organisations.

Health and safety concepts relevant to events and venues technicians, including responsibilities and accountabilities, safe systems of work, duties of care, the Health and Safety at Work Act and other legislation concerning manual handling, working at height, noise, provision and use of work equipment, lifting operations, construction design management, industry-led technical standards and codes of conduct.

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

Knowledge Specific to Performance Outcome	Skills
<p>Key features of events/productions and venues/spaces including their aims/purposes, scales, audiences, timings/frequencies, commercial/financial factors and technical/practical facilities.</p> <p>Documentation: how to read the various technical documents including relevant software e.g. CAD and how the features, facilities and requirements of different venues, spaces, events and productions are technically documented and accurately communicated in current industry – including production documentation such as riders, technical specifications, drawings/plans, risk assessments, method statements.</p> <p>Implications of key health and safety concepts including responsibilities and accountabilities, duties of care, the Health and Safety at Work Act and other legislation concerning manual handling, working at height, noise, provision and use of work equipment, lifting operations, construction design management, industry-led technical standards and codes of conduct. An understanding of hazards, controls, risks severity and likelihood and risk assessment processes.</p> <p>The different stages of the end-to-end production process including the different characteristics and purposes of each stage, and the reasons why some of these stages may or may not be included depending upon the requirements of the event/production:</p> <ul style="list-style-type: none"> • Pre-production (The early stages of an event/production taking shape, involving the production, creative and management stakeholders setting out the main aims, purposes and characterises of the event/production and engaging other key stakeholders & talent in creative and production teams). • Rehearsals: (Creative development of the event/production. Some technical elements may already be clearly shaped at this stage depending on the scale of the production 	<p>Identify the key aims/purposes for an event/production.</p> <p>Define SMART targets for an event/production considering its key aims/purposes identifying reliable metrics which may ultimately contribute to an evaluation.</p> <p>Identify the appropriate tools and methods for planning the event/production.</p> <p>Read, interpret and manipulate event/production documentation including scale plans and schematics including CAD software and visualisation in 2D and 3D.</p> <p>Create appropriate technical documentation to ensure all stakeholders are clear on deliverables.</p> <p>Consider the technical requirements of the event and evaluate the suitability of available resources.</p> <p>Develop a plan that illustrates dependencies of actions and resources, reflecting the different stages of production, taking into account roles and responsibilities, finances, supply chain and logistics, operational impact on venue, teams, audiences and health and safety.</p> <p>Source required resources within agreed parameters</p> <p>Contribute to risk assessment process, for the event/production.</p>

though often many key technical/production factors may be formatively determined throughout this stage. If particular technical elements are integral to the rehearsal process for practical, creative or safety reasons these may be brought into the rehearsal space. For example, staging sound elements and effects, automation (revolves/lifts etc).

- **Production build/make/fabrication/pre-rig:** Bringing the ideas of the creative team into a technical reality. (This might involve translating conceptual design drawings and materials into detailed technical documentation for build and fabrication with multiple creative and technical stakeholders/specialists. As well as making, this process may also include procuring for hire/sales to agreed budgets and timescales).
- **Get in/fit up:** The installation of all resources necessary to make the event/production work in the space. Often involving large teams working at the same time in the same space.
- **Technical rehearsals:** (Focusing less on the performers, but prioritising running the technical cues that will occur during the performance/event and ensuring that these will work reliably, safely and effectively. Longer technical rehearsals may be split into multiple technical sessions. Usually out of costume).
- **Dress rehearsals:** (Combining the technical and performative elements of the event/production for the first time, intended as a trial run of a “real” performance to find any issues. Usually in costume thus *dress* rehearsal. There may be more than one dress rehearsal).
- **Previews, studio and scratches:** (Previews typically occur in theatres after technical and dress rehearsals. They are public performances that occur prior to the press being invited to review the show and its formally opening. During this time ideas are often tested in front of the audience, and iterative adjustments made to the show in response. Studio and scratch performances may have the aim of simply trying out an idea outside of a production).

- **Performances and events:** (The typical running of a performance/event, usually involving roles and hierarchies and protocols of technical checks, calls and cues etc.).
- **Runs and repeat performances:** (For runs of repeat performances additional procedures may be included for resetting the space for each performance, involving checks and routine maintenance).
- **Get outs/strikes:** (After the final performance/instance of an event, the activity of removing everything that was installed to make the event work in the space (the reverse of the get in/fit up) also commonly involving several different teams working in the same space at the same time).
- **Moves and touring:** (If an event/production is touring between different venues, during the get out all items will be organised for appropriate transport onto the next venue. Key considerations may include the order in which items are loaded affecting the order they can be unloaded and tuck packs affecting the safety of the load while in transit and of crews packing and unpacking).
- **Returns, storage and disposal:** (The final return to storage/hire company or disposal of items relating to the event/production).
- **Evaluation.**

The reasons for planning and understanding the importance of eliminating errors that can prove costly on site.

Different planning tools and methods

including basics of project management and resource allocation including (people, space, money and time). For example, GANNT, AGILE.

Lifting operations: awareness of relevant legislation LOLER/PUWER and common safety controls, including work/access at height.

Roles and responsibilities of different team members and of different teams in different contexts – for example larger and smaller

teams working at different scales with greater or lesser levels of specialism.

The implications of different organisational and team management structures including site etiquette, culture and communication, interdependencies between departments, and how these differences may affect planning events and productions.

Equality, diversity and inclusion awareness for events and venues technicians, For example, relaxed performances and BSL interpretation.

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

Knowledge Specific to Performance Outcome	Skills
<p>An awareness of the concept of production values.</p> <p>Key concepts of what good/acceptable standards are for the delivery of events/productions, both with regards to the final “product” created and to the methods used in the course of making them.</p> <p>The different stages of the end-to-end production process including the different characteristics and purposes of each stage, and the reasons why some of these may or may not be included according to the requirements of the event/production (as detailed in PO 2).</p> <p>Common protocols in running events and productions, including in show conditions, cueing, calls, and communications, hierarchies, interdependencies and emergency/safety procedures.</p> <p>Key stakeholders and contributors: creative teams and designers, management and producers, local technical/production personnel, technical/production personnel attached to particular events/productions, production management, stage management, craft makers and fabricators including scenic construction, carpentry, metalwork, scenic art, props, costume/make up and technicians including stage, lighting and electrics, sound and video, automation and rigging.</p> <p>Lifting operations awareness of compliance with LOLER/PUWER and common safety controls, including work/access at height, common knot types, rope/cable types and common rigging equipment, systems and practices</p> <p>Truck packing & logistics: Key considerations may include the order in which items are loaded (affecting the order they can be unloaded) and tuck packs affecting the safety of the load while in transit and of crews packing and unpacking.</p> <p>Electrical systems: awareness of legislation and guidance (BS 7671 and BS 7909) for fixed and temporary electrical systems, Ohms law</p>	<p>Assist with the production process adapting support to meet the changing needs and priorities of different stages of the production.</p> <p>Assist with the implementation of different stages of plan discussing any required adaptations to reflect local requirements, identifying and mitigating risks while taking into consideration health and safety and implications for other team members and stakeholders.</p> <p>Adjust technical/design elements to ensure consistent effects are achieved in different spaces (for example re-lighting, scenic elements, sound and video).</p> <p>Maintain an awareness of the schedule/plan, adapting work on the fly in an iterative and agile way when things change/don’t go to plan.</p> <p>Amend technical documentation to reflect adaptations and communicate to all key stakeholders.</p> <p>Build, develop and maintain working relationships within team, customer and external stakeholders using tact, diplomacy and appropriate etiquette.</p> <p>Work within a team safely using the appropriate tools, equipment and processes to set up, assemble and configure systems from component parts to production specification including lighting, sound, video staging and rigging structures (utilising the correct knot types)- bowline and clove hitch).</p> <p>Safely use electricity, including temporary electrical supplies.</p> <p>Undertake fault-finding of components and systems e.g. eliminating feedback in a live audio system.</p> <p>Select appropriate access and manual handling equipment and set up correctly.</p>

<p>and basic power calculations, identification of common equipment, wiring standards, connectors and components. Different protection types MCBs and RCDs; single and three-phase power.</p> <p>Manual handling techniques, including the TILE method (task, individual, load, environment) and how/when to use lifting aids.</p> <p>Awareness of safety requirements for the use of hand/power tools.</p> <p>Access equipment: awareness of ladders, access towers and tallscopes, MEWPS, PPE fall arrest and fall restraint equipment, and when and how to select and use these safely and appropriately.</p> <p>Operation and operating principles of equipment/technologies i.e. how you would actually use given industry representative equipment and technologies.</p>	<p>Set up and change scenic and technical elements in live performance and events; setting and striking scenic elements under ‘show conditions’ within a show plot.</p> <p>Give and follow cueing in show conditions observing appropriate communications etiquette and terminology.</p> <p>Operate sound and lights for a performance or event.</p> <p>Programme and operate digital control equipment including use of technical communication systems, showing an awareness of audio and lighting networking protocols.</p> <p>Work safely in accordance with health and safety legislation, including manual handling, noise and working hours, working at heights.</p> <p>Dismantle set, and load safely for transport/storage in correct order for unloading.</p>
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Performance Outcome 4: Select, utilise and maintain the appropriate industry equipment and/or technology

Knowledge specific to performance outcome	Skills
<p>Events and productions their different and varied characteristics – including a range of different scales, aims/purposes and audiences, timings, frequencies and commercial/financial factors – in which you may deploy equipment/technology, considering the brief and stylistic impacts (what kind of event/production might you use this equipment/technology on?).</p> <p>Venues and spaces reflecting current industry, their different and varied characteristics – including a range of different scales, technical facilities/support, commercial/financial factors and practical constraints – in which you may deploy equipment/technology, considering the brief and stylistic impacts (in what sort of space/venue might you use this equipment/technology?).</p> <p>Operation and operating principles of equipment/technologies how you would actually use given industry equipment and technologies.</p> <p>Electrical systems: awareness of legislation and guidance (BS 7671 and BS 7909) for fixed and temporary electrical systems, Ohms law and basic calculations, identification of commonly used equipment, wiring standards and connectors.</p> <p>Correct manual handling technique, including the TILE method (task, individual, load, environment) and how/when to use lifting aids.</p> <p>Awareness of access equipment including of ladders, access towers and tallescopes, MEWPS, PPE fall arrest and fall restraint equipment, and when and how to use these safely and appropriately.</p> <p>Awareness of lifting operations in compliance with LOLER/PUWER and common safety controls, including work/access at height.</p>	<p>Assess the advantages and limitations of different product(s) and/or system(s) and their associated components in relation to a given context or brief (different events/productions).</p> <p>Prepare, test, repair and maintain industry representative equipment such as sound/light, video and control equipment, facilitating fault finding and selecting and safely using the appropriate tools for each job.</p> <p>Use soldering tools as required.</p> <p>Implement effective record keeping of maintenance and repairs to ensure equipment is always of the highest standard and functioning correctly before next event.</p> <p>Maintain the venue environment, inspecting, monitoring, keeping it clean and free from obstruction taking into account space specific factors e.g. emergency systems, first line repairs.</p>

<p>Product knowledge and terminology including theory supporting chosen specialisms such as sound, light and video – in appropriate level of detail for maintenance.</p> <p>The correct tools and equipment for tasks such as assembling scenic components and truss and rigging lighting audio and video equipment. Basic safety awareness for hand/power tools.</p> <p>Environmental and sustainability protocols e.g. correct disposal of different lamp types and electronic equipment, reduction in use of PVC products and harmful chemicals etc.</p> <p>Suspension systems: understanding of different industry representative suspension systems e.g. manual hemp, single and double purchase counterweight and automated theatrical flying systems, including fundamentals of lifting/ground rigging elements.</p> <p>Administrative records required to obtain clear and detailed information about the reported fault(s) and any modules or components which need to be serviced, repaired or replaced.</p>	
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Performance Outcome 5: Evaluate the extent to which the event/production met the requirements

Knowledge specific to performance outcome	Skills
<p>Principles of evaluation: Understanding of differences between primary/secondary sources of data and qualitative/quantitative data concerning bias/reliability and usefulness.</p> <p>Useful data sources for evaluation (for both events and venues) including show/event reports from individual performances/events, venue reports which may aggregate show/incident reports/RIDDORs over longer time periods, commercial reports (profits and loss) plus other sources of data such as the planned targets created for event/production to aid evaluation, including self-evaluation and peer evaluation.</p> <p>Current trends and developments and the changing needs of the industry – considering whether enhancements could be made to affect efficiency, productivity or cost, as well as aesthetics/production values.</p> <p>Comparative analysis of different performances/events across different venues. Reasons for differences (link to PO 1 exploration of different events/venues and spaces).</p> <p>The appropriate channels to escalate to – particularly regarding health and safety and safeguarding incidents including RIDDOR.</p>	<p>Communicate relevant information via appropriate channels to ensure that points of learning from the experience are shared both where something has gone well and when something has gone badly, so they can inform future work.</p> <p>Review risks assessments and other relevant documentation (systems of work/method statements etc) – amending risk controls as necessary</p> <p>Engage with stakeholders to establish if target outcomes have been achieved and find out areas for improvement, considering bias (gathering feedback from stakeholders).</p> <p>Ensure any faults or incidents are escalated or recorded appropriately, for example near miss incident or show reports.</p>

Occupational specialism: Content Creation and Production

For this specialism students will be required to work in at least two forms of media.

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

Knowledge specific to performance outcome	Skills
<p>The content development process for different platforms (ideas generation/iteration/researching/pitching).</p> <p>Different tools and techniques employed in the development and presentation of ideas including storyboards, mood boards, virtual production.</p> <p>Knowledge of audience/consumer for the relevant media.</p> <p>The different formats that could be used including but not limited to broadcast, on demand, live performance, installation, print, social, still image.</p> <p>The different platforms/channels/publications that can be used to deliver media: strengths and weaknesses/effectiveness in delivering the concept.</p> <p>Awareness of different funding models/sources for the required media.</p> <p>Technical and resource constraints impacting on realisation of idea (don't pitch what you can't deliver).</p> <p>How to enhance understanding of an organisation's audience/user of its content through use of appropriate research techniques including demographics and user engagement.</p> <p>Credible sources of information and their validity in the context of media broadcast and production e.g. based on fact, unbiased.</p> <p>An understanding of equality, diversity, inclusion and sustainability in relation to ideas generation and development.</p>	<p>Generate original ideas and concepts for content development and in response to a brief.</p> <p>Find and utilise credible sources to research ideas and intended user, platform(s) and/or purpose for content.</p> <p>Identify, plan and record budget, legal and ethical constraints, environmental and commercial sustainability requirements and intended impact of proposed ideas.</p> <p>Propose form and format of content.</p> <p>Pitch/present to and negotiate with colleagues and/or clients using appropriate tools and techniques.</p> <p>Gather and respond to feedback from clients/colleagues and revise ideas in light of feedback.</p>

<p>Ethical, economic and commercial drivers that determine content and choice of platform.</p> <p>Regulatory and legal requirements when using or generating media assets such as clearances and licensing. Editorial guidelines e.g. social media, regulatory, safeguarding of contributors.</p> <p>The importance of brand, and brand awareness and guidelines in the ideas development process</p> <p>Different approaches to risk when developing content.</p>	
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Performance Outcome 2: Plan the production of the required content for different platforms (including but not exclusive to moving/still image, audio and written word).

Knowledge specific to performance outcome	Skills
<p>Knowledge of end to end process workflow/key stages of process of content development for the production/event (eg. script writing, tv/audio, online).</p> <p>Knowledge of legal/regulatory frameworks appropriate to the relevant production (eg. editorial guidelines, broadcast code).</p> <p>Knowledge of rights ownership legislation relating to acquired and generated original content (eg. copyright, format rights, music and licensing) and impact on the planning process.</p> <p>Awareness of potential ethical and environmental impacts of content production.</p> <p>An understanding of budgetary and resource parameters and implications for different media content workflows and contingency planning.</p> <p>Knowledge of the fundamentals of project planning including schedule/timescale, resources, crew/staffing structure,budget, deliverables, working practice and environment, health and safety, risk identification.</p> <p>Knowledge of different project planning tools and their features e.g. software, flipcharts, post it notes.</p> <p>An understanding of equality, diversity and inclusion in relation to planning content production.</p> <p>An awareness of the different permissions required when hiring and/or engaging with talent/contributors and locations.</p> <p>Knowledge of different types of marketing and target audiences including influencers, social media, billboard, TV, radio, bookshops, libraries, educational organisations, merchandise.</p> <p>Knowledge of how to plan logistics for relevant media.</p>	<p>Select and use appropriate tools to create project plan to include:</p> <ul style="list-style-type: none"> • schedule and budget • relevant copyright clearances • ethical and environmental impact plan • workflow identification • milestones for review and reflection • resource identification and prioritisation: people, equipment and locations • risk identification and mitigation • marketing plan • deliverables. <p>Re-assess budget and plan drawing up relevant planning paperwork throughout production, communicating to all relevant parties (eg. call sheets, movement orders, contact lists) re-evaluating throughout the production process.</p> <p>Research and identify key resources for example location and facilities, contributors and talent).</p> <p>Design, source and build, where relevant, prioritising appropriately.</p>

Performance Outcome 3: Create and deliver the required content for the chosen platforms and/or venues (including but not exclusive to moving/still image, audio and written word) coordinating with others where appropriate.

Knowledge specific to performance outcome	Skills
<p>Knowledge of techniques used in the production of relevant content :</p> <p>How to capture video, pictures, graphics and sound in various formats.</p> <p>How to make stylistic choices that reflect the purpose of the content.</p> <p>Understanding of artistic techniques for the chosen media and how these are achieved.</p> <p>Knowledge of how to use range of creative techniques appropriate to the medium to affect best editorial outcome eg framing, composition and tone.</p> <p>Understanding of how to manage and store content throughout the production cycle.</p> <p>Knowledge of how to acquire and use 3rd party material (stills, video footage, music).</p> <p>Knowledge of how to use graphics software to enhance and exploit material.</p> <p>Knowledge of the post-production process (both editorial and finishing) using a range of software.</p> <p>Knowledge of basic web creation: way to publish web pages using mark-up and style sheets.</p> <p>Knowledge of how to work efficiently and collaboratively with others to achieve a successful outcome.</p> <p>How to revise and iterate content in response to ongoing feedback.</p> <p>Different ways to evaluate progress against project plan.</p> <p>Knowledge of how to produce all final documentation and deliverables (using brand pack within guidelines).</p>	<p>Implement, update and maintain all production documentation (eg call sheets, movement orders, equipment lists).</p> <p>Schedule and manage resources (eg studio, location, contributors).</p> <p>Communicate and manage ongoing safety risks according to the risk assessment adapting to local environment.</p> <p>Select and use equipment effectively and safely for the production of the chosen content.</p> <p>Create content/oversee the capture/production of content e.g. shooting, recording, direction.</p> <p>Edit, review and iterate content in the light of ongoing feedback.</p> <p>Manage, store and transfer content securely.</p> <p>Deliver content to agreed timeline and resource plan.</p> <p>Produce final documentation and deliverables.</p> <p>Preserve content securely for future use.</p>

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

Knowledge specific to performance outcome	Skills
<p>Knowledge of how to assess final product against original editorial specification and budget.</p> <p>Knowledge of different ways to gather feedback to support evaluations: surveys, types of questions and measure of reliability.</p> <p>Sources of audience data/context, for example likes/shares; BARB; RAJAR; box office figures.</p> <p>Ways to evaluate impact of final product marketing campaign/devices used.</p> <p>Understanding of data analytics with regard to web content</p>	<p>Gather audience feedback and interpret data including qualitative and quantitative data (eg analytics, surveys focus groups).</p> <p>Review and assess final outcome measuring against original plan including budget, schedule, content.</p> <p>Assess critical reception eg via press, social media.</p> <p>Evaluate the extent to which the content meets the original aims and objectives.</p>