



**Institute for Apprenticeships
& Technical Education**

Creative and Design Media, Broadcast and Production

**T Level outline content: final version
for ITT**

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Contents

Introduction	3
Outline content for T Levels:	
Core content:	4
- Employer-set project	9
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'. 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
1. 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); charities. • The supply chain of the creative economy; establishing the need, ideation of creative vision/plan and execution; the industry-recognised process of 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 and commercial. • Relevant government and trade organisations. • The different ways that the creative industries drive and/or respond to external factors including cultural, social, political, economic, geopolitical and environmental developments.
2. 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 and 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 and VAT. • An understanding of portfolio career progression. • Client relationships including customer service.
3. 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 and trends emerge and evolve. • Cultural appropriation: the risks and impact. • Contextual vocabularies – the principles of storytelling using sound, image, light, colour, shape and material.
4. 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 - purpose and audience

	<ul style="list-style-type: none"> - audience/consumer impact - an awareness of cultural sensitivities.
5. 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.
6. 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 and behaviours - interaction with other stakeholders.
7. 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 • 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.
8. 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 - the appropriate use of information including an understanding of what constitutes plagiarism.

9. 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 and interdependencies of different personnel in a project.• Dependencies of tasks.• Project reporting/evaluation.• Budgeting, scheduling and financial management.
10. Continued professional development	<ul style="list-style-type: none">• Professional development.• Awareness of recent developments and new developments e.g. emerging technologies, 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 to a group, ensuring that communication is 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. facilitating working in a group to develop ideas for project, to respond to feedback and to identify roles and responsibilities throughout a project.

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>CMK1 Understand end-to-end production workflow from content generation to distribution across a range of appropriate networks or delivery services: the key stages relating to image, sound and graphics; common potential failure points and appropriate responses; job roles.</p> <p>CMK2 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>CMK3 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, (e.g. social, physical and broadcast media) and impact on overall work flow of not meeting technical standards, specifications and parameters.</p> <p>CMK4 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>CMK5 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 and bit depths.</p> <p>CMK6 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>CMK7 Understand the fundamentals of camera optics, lenses, sensors, lighting, colour science and colour temperature, cables and connectors.</p> <p>CMK8 Knowledge of functionality of recording</p>	<p>CMS1 Identify the suitability of audio, graphics, still and moving image formats throughout the content-making process.</p> <p>CMS2 Identify suitable network or delivery service with regard to content, intended audience and budget.</p> <p>CMS3 Select and source appropriate equipment necessary for content capture.</p> <p>CMS4 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>CMS5 Use appropriate production and technical vocabulary to document and communicate.</p> <p>CMS6 Apply measures to ensure safe working practices and compliance with relevant legislation e.g. safeguarding, data protection, privacy.</p> <p>CMS7 Apply measures to ensure media content security and confidentiality of intellectual property.</p> <p>CMS8 Transfer data between devices and storage systems, applying virus checks and verifying integrity of data.</p> <p>CMS9 Monitor and troubleshoot signals during recording for presence and quality. Perform verification after recording (e.g. spot checking).</p> <p>CMS10 Apply, embed or document technical and descriptive metadata for all media types to avoid orphan work status.</p> <p>CMS11 Assign keywords to catalogue content using industry- and project-specific protocols to aid retrieval.</p> <p>CMS12 Select, connect and set-up production equipment using appropriate cables and connectors in a safe, practical and accessible</p>

<p>devices and physical media for stills, moving image and sound.</p> <p>CMK9 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>CMK10 Understand hazards and risks that apply to venue spaces and specific roles, and when to report health and safety issues to the appropriate personnel.</p> <p>CMK11 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>CMK12 Understand solutions to ensure the suitability of media assets for consumption by viewers/listeners with sensory impairments.</p> <p>CMK13 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>CMK14 Understand the capabilities of different connection standards for portable storage devices (file transfers).</p> <p>CMK15 Understand the constraints of transferring media assets across LANs and the Internet, or cloud services (e.g. the time required for data transfers between computers and the cloud).</p> <p>CMK16 Understand the importance of using recognised naming conventions in the description of metadata allowing for search, retrieval and cataloguing.</p>	<p>way.</p>
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Performance Outcome 2: Assemble, edit and finalise media assets.

Knowledge Specific to Performance Outcome	Skills
<p>CMK17 Understand editorial craft and processes for still and moving image, sound production, live/staged events and online for a variety of genres.</p> <p>CMK18 Understand the principles of transcoding of digital audio and video.</p> <p>CMK19 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>CMK20 Knowledge of image display devices and basic colour management.</p> <p>CMK21 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>CMK22 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>CMK23 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>CMS13 Ingest, prepare and assemble required content using production tools, applications, systems and networks in order to commence editing of media assets.</p> <p>CMS14 Collaborate with the production team to creatively interpret the brief by editing assets to create the finished product.</p> <p>CMS15 Maintain flexible work-flow to allow iteration of the content in response to feedback and self- reflection.</p> <p>CMS16 Ensure key metadata is preserved throughout the workflow from beginning to end.</p> <p>CMS17 Transcode and manage file formats.</p> <p>CMS18 Ensure data integrity when moving media between storage and systems.</p> <p>CMS19 Backup, archive, safely delete and restore media, sequences and metadata.</p> <p>CMS20 Maintain content security measures, both electronic and physical.</p> <p>CMS21 Resolve and/or escalate faults/incidents to the appropriate person within agreed governance parameters.</p> <p>CMS22 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>CMK24 Understand the technical standards and customer specifications used for delivery to various platforms including still and moving image, sound production, live/staged events and online.</p> <p>CMK25 Understand the need to preserve elemental media assets such as textless backgrounds and audio elements to facilitate reversioning and repurposing of content.</p> <p>CMK26 Understand the correct environment in which to perform quality control and assessment.</p> <p>CMK27 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>CMK28 Understand the regulations with regard to flashing images and stimuli causing photo sensitive epilepsy.</p> <p>CMK29 Understand the accessibility and legal requirements for on-screen graphics.</p> <p>CMK30 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>CMK31 Understand the technical constraints of delivery to different platforms.</p>	<p>CMS23 Perform editing functions necessary for the preparation of media and sequences for creative processes or for the mastering of finished content for delivery (e.g. adding line-up and idents, patching in QC fixes, audio laybacks).</p> <p>CMS24 Use audio and video monitoring, metering and measuring to analyse and interpret quality.</p> <p>CMS25 Consistently assess and identify faults in content, using the correct terminology to accurately describe and record them.</p> <p>CMS26 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, timescales and brief.</p> <p>CMS27 Export edited content (finished or work in progress) with metadata from production systems to the required specifications and naming conventions.</p> <p>CMS28 Use agreed, secure, evidenced and efficient methods to deliver edited content and facilitate live/staged events.</p>

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

Knowledge Specific to Performance Outcome	Skills
<p>CMK32 Know how to store information securely in databases.</p> <p>CMK33 Understand the value of archive content and cost-effectiveness of preserving assets for repurposing and reversioning/remixing.</p> <p>CMK34 Understand the purposes of backup and archive protocols.</p> <p>CMK35 Understand the legal requirements for retaining original material.</p>	<p>CMS29 Enter and retrieve structured data from databases.</p> <p>CMS30 Prepare assets for use across other media platforms and/or products.</p> <p>CMS31 Perform catalogue, backup and archive processes accurately.</p> <p>CMS32 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>EVK1 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>EVK2 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 and risk assessments.</p> <p>EVK3 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>EVK4 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>EVK5 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>EVK6 Organisational structures: how technical /production roles relate and their contexts across different events and venues, the range of different roles, responsibilities and interdependencies; how the content, purpose</p>	<p>EVS1 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>EVS2 Identify key priorities arising from event/production documentation.</p> <p>EVS3 Assess the suitability of different spaces for staging a variety of events/productions including logistics and practicalities, access, commercial and regulatory limitations.</p> <p>EVS4 Assess suitability of a variety of events/productions for different spaces including logistics and practicalities, access, commercial and regulatory limitations.</p> <p>EVS5 Identify common and potential hazards and risks in events and venues and appropriate controls.</p> <p>EVS6 Consider the accessibility and participation requirements for the target audiences and evaluate and assess how they will be met.</p> <p>EVS7 Consider the environmental impact of different options for event/venues.</p>

and function of different roles can change when working at different scales and in different contexts.

EVK7 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.

EVK8 Health and safety concepts relevant to events and venues technicians, including responsibilities and accountabilities, safe systems of work, duties of care, working hours and fatigue, 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>EVK9 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>EVK10 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 and method statements.</p> <p>EVK11 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. Knowledge of first aid risk assessments.</p> <p>EVK12 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"> • EVK12.1 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 and talent in creative and production teams). • EVK12.2 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 though often many key 	<p>EVS8 Identify the key aims/purposes for an event/production.</p> <p>EVS9 Define SMART targets for an event/production considering its key aims/purposes, identifying reliable metrics which may ultimately contribute to an evaluation.</p> <p>EVS10 Identify the appropriate tools and methods for planning the event/production.</p> <p>EVS11 Read, interpret and manipulate event/production documentation including scale plans and schematics including CAD software and visualisation in 2D and 3D.</p> <p>EVS12 Create appropriate technical documentation to ensure all stakeholders are clear on deliverables.</p> <p>EVS13 Consider the technical requirements of the event and evaluate the suitability of available resources.</p> <p>EVS14 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>EVS15 Source required resources within agreed parameters.</p> <p>EVS16 Contribute to risk assessment process for the event/production.</p>

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 e.g. staging sound elements and effects, automation [revolves/lifts etc]).

- **EVK12.3 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).
- **EVK12.4 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).
- **EVK12.5 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).
- **EVK12.6 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).
- **EVK12.7 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).

- **EVK12.8 Performances and events** (The typical running of a performance/event, usually involving roles and hierarchies and protocols of technical checks, calls and cues etc.).
- **EVK12.9 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).
- **EVK12.10 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).
- **EVK12.11 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).
- **EVK12.12 Returns, storage and disposal** (The final return to storage/hire company or disposal of items relating to the event/production).
- **EVK12.13 Evaluation.**

EVK13 The reasons for planning and understanding the importance of eliminating errors that can prove costly on site.

EVK14 Different planning tools and methods including basics of project management and resource allocation including people, space, money and time e.g. GANNT, Agile.

EVK15 Lifting operations: awareness of relevant legislation LOLER/PUWER and common safety controls, including work/access at height.

EVK16 Roles and responsibilities of different team members and of different teams in different contexts e.g. larger and smaller teams working at different scales with greater or lesser levels of specialism.

EVK17 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.

EVK18 Equality, diversity and inclusion awareness for events and venues technicians e.g. 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>EVK19 An awareness of the concept of production values.</p> <p>EVK20 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>EVK21 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>EVK22 Common protocols in running events and productions, including in show conditions, cueing, calls, and communications, hierarchies, interdependencies and emergency/safety procedures.</p> <p>EVK23 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>EVK24 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>EVK25 Working knowledge of stock control, warehousing and storage.</p> <p>EVK26 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>EVS17 Assist with the production process adapting support to meet the changing needs and priorities of different stages of the production.</p> <p>EVS18 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>EVS19 Adjust technical/design elements to ensure consistent effects are achieved in different spaces (e.g. re-lighting, scenic elements, sound and video).</p> <p>EVS20 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>EVS21 Amend technical documentation to reflect adaptations and communicate to all key stakeholders.</p> <p>EVS22 Build, develop and maintain working relationships within team, customer and external stakeholders using tact, diplomacy and appropriate etiquette.</p> <p>EVS23 Work within a team safely as directed 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 [e.g. bowline and clove hitch]).</p> <p>EVS24 Operate hand and power tools safely e.g. podger, adjustable spanner, angle grinder, knives, screw/drill driver and jigsaws etc.</p> <p>EVS25 Safely use electricity, including temporary electrical supplies.</p> <p>EVS26 Undertake fault-finding of components</p>

<p>EVK27 Electrical systems: awareness of legislation and guidance (BS 7671 and BS 7909) for fixed and temporary electrical systems, Ohms law 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>EVK28 Manual handling techniques, including the TILE method (task, individual, load, environment) and how/when to use lifting aids.</p> <p>EVK29 Awareness of safety requirements for the use of hand/power tools.</p> <p>EVK30 Awareness of the properties, purposes and principles of different scenic constructions including carpentry, metalwork, suspension methods and mechanical/electromechanical (automation) systems and the key safety considerations around these.</p> <p>EVK31 Access equipment: awareness of ladders, access towers and tallescopes, MEWPS, PPE fall arrest and fall restraint equipment, and when and how to select and use these safely and appropriately.</p> <p>EVK32 Operation and operating principles of equipment/technologies i.e. how you would actually use given industry representative equipment and technologies.</p>	<p>and systems e.g. eliminating feedback in a live audio system.</p> <p>EVS27 Select appropriate access and manual handling equipment and set up correctly.</p> <p>EVS28 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>EVS29 Give and follow cueing in show conditions, observing appropriate communications etiquette and terminology.</p> <p>EVS30 Operate sound and lights for a performance or event.</p> <p>EVS31 Programme and operate digital control equipment including use of technical communication systems, showing an awareness of audio and lighting networking protocols.</p> <p>EVS32 Work safely in accordance with health and safety legislation, including manual handling, noise and working hours and working at heights.</p> <p>EVS33 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>EVK33 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>EVK34 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>EVK35 Operation and operating principles of equipment/technologies; how you would actually use given industry equipment and technologies.</p> <p>EVK36 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>EVK37 Correct manual handling technique, including the TILE method (task, individual, load, environment) and how/when to use lifting aids.</p> <p>EVK38 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>EVK39 Awareness of lifting operations in compliance with LOLER/PUWER and common safety controls, including work/access at height.</p> <p>EVK40 Product knowledge and terminology</p>	<p>EVS34 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>EVS35 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>EVS36 Use soldering tools as required.</p> <p>EVS37 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>EVS38 Maintain the venue environment, inspecting, monitoring and keeping it clean and free from obstruction, taking into account space-specific factors e.g. emergency systems, first line repairs.</p>

<p>including theory supporting chosen specialisms such as sound, light and video – in appropriate level of detail for maintenance.</p> <p>EVK41 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>EVK42 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>EVK43 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>EVK44 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>EVK45 Principles of evaluation: Understanding of differences between primary/secondary sources of data and qualitative/quantitative data concerning bias/reliability and usefulness.</p> <p>EVK46 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>EVK47 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>EVK48 Comparative analysis of different performances/events across different venues. Reasons for differences (link to PO1’s exploration of different events/venues and spaces).</p> <p>EVK49 The appropriate channels to escalate to – particularly regarding health and safety and safeguarding incidents including RIDDOR.</p>	<p>EVS39 Communicate relevant information via appropriate channels to ensure that points of learning from the experience are shared both when something has gone well and when something has gone badly, so they can inform future work.</p> <p>EVS40 Review risks assessments and other relevant documentation (systems of work/method statements etc.), amending risk controls as necessary.</p> <p>EVS41 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>EVS42 Ensure any faults or incidents are escalated or recorded appropriately e.g. 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>CCK1 The content development process for different platforms (ideas generation/iteration/researching/pitching).</p> <p>CCK2 Different tools and techniques employed in the development and presentation of ideas including storyboards, mood boards and virtual production.</p> <p>CCK3 Knowledge of audience/consumer for the relevant media.</p> <p>CCK4 The different formats that could be used including but not limited to broadcast, on-demand, live performance, installation, print, social and still image.</p> <p>CCK5 The different platforms/channels/publications that can be used to deliver media: strengths and weaknesses/effectiveness/discoverability in delivering the concept.</p> <p>CCK6 Awareness of different funding models/sources for the required media.</p> <p>CCK7 Technical and resource constraints impacting on realisation of idea (don't pitch what you can't deliver).</p> <p>CCK8 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>CCK9 Credible sources of information and their validity in the context of media broadcast and production e.g. based on fact, unbiased.</p> <p>CCK10 An understanding of equality, diversity, inclusion and sustainability in relation to ideas generation and development.</p> <p>CCK11 Ethical, economic and commercial</p>	<p>CCS1 Generate original ideas and concepts for content development and in response to a brief.</p> <p>CCS2 Find and utilise credible sources to research ideas and intended user, platform(s) and/or purpose for content.</p> <p>CCS3 Identify, plan and record budget, legal and ethical constraints, environmental and commercial sustainability requirements and intended impact of proposed ideas.</p> <p>CCS4 Propose form and format of content.</p> <p>CCS5 Pitch/present to and negotiate with colleagues and/or clients using appropriate tools and techniques (e.g. presentation, storyboard, outline script).</p> <p>CCS6 Gather and respond to feedback from clients/colleagues and revise ideas in light of feedback.</p>

<p>drivers that determine content and choice of platform.</p> <p>CCK12 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>CCK13 The importance of brand, and brand awareness and guidelines in the ideas development process and the purpose of different types of media campaigns.</p> <p>CCK14 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>CCK15 Knowledge of end-to-end process workflow/key stages of process of content development for the production/event (e.g. script writing, tv/audio, online).</p> <p>CCK16 Knowledge of legal/regulatory frameworks appropriate to the relevant production (e.g. editorial guidelines, broadcast code).</p> <p>CCK17 Knowledge of rights ownership legislation relating to acquired and generated original content (e.g. copyright, format rights, music and licensing) and impact on the planning process.</p> <p>CCK18 Awareness of potential ethical and environmental impacts of content production.</p> <p>CCK19 An understanding of budgetary and resource parameters and implications for different media content workflows and contingency planning.</p> <p>CCK20 Knowledge of the fundamentals of project planning including schedule/timescale, resources, crew/staffing structure, budget, deliverables, working practice and environment, health and safety and risk identification.</p> <p>CCK21 Knowledge of different project planning tools and their features e.g. software, flipcharts, post-it notes.</p> <p>CCK22 An understanding of equality, diversity and inclusion in relation to planning content production.</p> <p>CCK23 An awareness of the different permissions required when hiring and/or engaging with talent/contributors and locations.</p> <p>CCK24 Knowledge of different types of marketing and target audiences including influencers, social media, billboard, TV, radio, bookshops, libraries, educational organisations, merchandise and how content creation fits within a marketing strategy.</p> <p>CCK25 Knowledge of how to plan logistics for relevant media.</p>	<p>CCS7 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>CCS8 Re-assess budget and plan drawing up relevant planning paperwork throughout production, communicating to all relevant parties (eg. call sheets, movement orders, contact lists) and re-evaluating throughout the production process.</p> <p>CCS9 Research and identify key resources e.g. location and facilities, contributors and talent.</p> <p>CCS10 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>CCK26 Knowledge of equipment and techniques used in the production of relevant content:</p> <p>CCK27 How to set up and derig equipment</p> <p>CCK28 How to capture video, pictures, graphics and sound in various formats with associated descriptive metadata.</p> <p>CCK29 How to make stylistic choices that reflect the purpose of the content.</p> <p>CCK30 Understanding of artistic techniques for the chosen media and how these are achieved.</p> <p>CCK31 Knowledge of how to use range of creative techniques appropriate to the medium to affect best editorial outcome e.g. framing, composition and tone.</p> <p>CCK32 Understanding of how to manage and store content throughout the production cycle.</p> <p>CCK33 Knowledge of how to acquire and use 3rd party material (stills, video footage, music).</p> <p>CCK34 Knowledge of how to use graphics software to enhance and exploit material.</p> <p>CCK35 Knowledge of the post-production process (both editorial and finishing) using a range of software.</p> <p>CCK36 Knowledge of basic web creation: the way to publish web pages using mark-up and style sheets.</p> <p>CCK37 Knowledge of how to work efficiently and collaboratively with others to achieve a successful outcome.</p> <p>CCK38 How to revise and iterate content in response to ongoing feedback.</p> <p>CCK39 Different ways to evaluate progress against project plan.</p> <p>CCK40 Knowledge of how to produce all final</p>	<p>CCS11 Implement, update and maintain all production documentation (e.g. call sheets, movement orders, equipment lists).</p> <p>CCS12 Schedule and manage resources (e.g. studio, location, contributors).</p> <p>CCS13 Communicate and manage ongoing safety risks according to the risk assessment adapting to local environment.</p> <p>CCS14 Select and use equipment effectively and safely for the production of the chosen content.</p> <p>CCS15 Create content/oversee the capture/production of content e.g. shooting, recording, direction and classification against an agreed metadata schema.</p> <p>CCS16 Ingest, organise, edit, review and iterate content in the light of ongoing feedback.</p> <p>CCS17 Manage, store and transfer content securely.</p> <p>CCS18 Deliver content to agreed timeline and resource plan.</p> <p>CCS19 Produce final documentation and deliverables.</p> <p>CCS20 Preserve content securely for future use.</p>

documentation and deliverables (using brand pack within guidelines).	
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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>CCK41 Knowledge of how to assess final product against original editorial specification and budget.</p> <p>CCK42 Knowledge of different ways to gather feedback to support evaluations: surveys; types of questions; measure of reliability.</p> <p>CCK43 Sources of audience data/context e.g. likes/shares, BARB, RAJAR, box office figures.</p> <p>CCK44 Ways to evaluate impact of final product marketing campaign/devices used.</p> <p>CCK45 Understanding of data analytics with regard to web content.</p>	<p>CCS21 Gather audience feedback and interpret data including qualitative and quantitative data (e.g. analytics, surveys focus groups).</p> <p>CCS22 Review and assess final outcome measuring against original plan including budget, schedule and content.</p> <p>CCS23 Assess critical reception e.g. via press, social media.</p> <p>CCS24 Evaluate the extent to which the content meets the original aims and objectives including lessons learnt and areas for development.</p>