

National Occupational Standards  
Production (Film & TV)  
September 2005

(Includes revised Location Managers NOS December 2008)

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## National Occupational Standards: Production (Film & TV) 2005

### Generating Ideas

#### *P1 Contribute ideas for productions*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves originating, developing and presenting ideas, drawing on your knowledge and understanding of industry requirements.</p> <p>It is about initiating ideas and developing existing ones by suggesting improvements, and understanding how ideas are realised within different media and formats.</p> <p>This unit is suitable for a researcher, assistant producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) sources of ideas and how to access them</li> <li>b) current trends and developments, as well as the changing needs of the industry</li> <li>c) production processes and procedures, including financing and distribution</li> <li>d) the requirements of channels, commissioning editors and funders, and what their budgets are</li> <li>e) the implications for ideas in terms of cost, technical and logistic factors</li> <li>f) how to check that your idea is original</li> <li>g) the production requirements, editorial policy and audience, and how these affect the validity of the idea</li> <li>h) the regulatory framework for broadcasting or film production, and the codes of practice which apply</li> <li>i) the key legal and ethical considerations which affect the use of information in productions</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. research and gather data to develop ideas that have the potential to meet production requirements</li> <li>2. suggest ideas for a particular production including its format, style, budget and potential audience</li> <li>3. check what has already been done on this subject or in this format, and outline what will be different this time</li> <li>4. develop ideas to ascertain whether there is enough content to make a workable programme</li> <li>5. ensure that ideas contribute towards achieving market objectives</li> <li>6. make suggestions for improvements that meet production requirements and editorial policy</li> <li>7. identify and check any copyright implications, as well as potential regulatory or legal problems</li> <li>8. write outline proposals and detailed treatments clearly and persuasively</li> <li>9. adapt treatments to meet differing schedule and budget requirements</li> <li>10. suggest named presenters, performers or contributors as suitable for the production</li> <li>11. pitch ideas effectively to producers or funders and commissioning editors</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Budgeting

#### *P2 Assist with the preparation of a budget for the production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves assisting in the preparation of the budget by obtaining estimates of production costs, such as for personnel, equipment and facilities. It is about communicating with other departments to ascertain their needs. It may involve the co-ordinator getting involved in sourcing 'Daily Rate' crew</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the priorities and requirements of the production and how to interpret the production schedule</li> <li>b) how to identify the funding requirements of relevant departments for different stages of the production</li> <li>c) how to estimate quantities and costs E.G Photocopy paper, film shipping boxes</li> <li>d) How to source 'Daily Rate' crew when required</li> <li>e) the current standard prices for resources, and where to find relevant suppliers</li> <li>f) how to use a suitable computer-based budgeting and financial control package</li> <li>g) why it is important to store budgetary information securely</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. consult where required with relevant departments to ascertain their requirements</li> <li>2. use accurate and up-to-date information to work out your calculations</li> <li>3. use appropriate and reliable financial information and advice</li> <li>4. use appropriate computer software to set up relevant forms</li> <li>5. make correct calculations and estimates which you can justify in terms of what the production needs</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Budgeting

#### *P3 Prepare a budget for the production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves preparing a production budget, using the available financial information and estimates. It is about making appropriate allowances for contingencies, and distributing the budget and summary to relevant people in an appropriate format.</p> <p>This unit is suitable for a production manager, line producer, producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the priorities and requirements of the production</li> <li>b) what different types of financial information and advice are available and when and how to access them</li> <li>c) how to identify the funding requirements of relevant departments for different stages of the production</li> <li>d) the wider implications of the budget, and who the stakeholders are</li> <li>e) how to estimate quantities and costs</li> <li>f) the current standard prices for resources</li> <li>g) which computer-based budgeting and financial control package to select, and how to use it</li> <li>h) what types of contingencies may arise, and how to take them into account when estimating production costs</li> <li>i) how to identify options which offer value for money</li> <li>j) how to summarise and record the budget plan</li> <li>k) who has the right to access budgetary information</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. consult with relevant departments to ascertain their financial requirements, working closely with the Production Accountant, where appropriate</li> <li>2. use accurate and up-to-date information about production requirements to work out your calculations</li> <li>3. interpret a script or schedule breakdown from the cost point of view</li> <li>4. calculate the costs to cover all stages of the production process, basing your costings on current prices and on what you judge to be value for money</li> <li>5. locate and use appropriate and reliable financial information and advice</li> <li>6. make correct calculations and estimates which you can justify in terms of what the production needs</li> <li>7. negotiate the most appropriate arrangements with hotels and others</li> <li>8. take into account re-versioning, where appropriate, where there are co-funders</li> <li>9. include in your calculations adequate allowance for contingencies</li> <li>10. produce a budget plan which is consistent with your overall priorities, and which shows clearly and accurately what each department will spend</li> <li>11. check the accuracy of the budget plan, and produce an accurate and comprehensive budget summary in a suitable format</li> </ol>

		12. make the budget available to those who need to know
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## National Occupational Standards: Production (Film & TV) 2005

### Funding

#### *SP2 Secure financial resources for the production process*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit covers the procedures behind securing funding for the production process. It is about using your acquired skills, knowledge and understanding of the various aspects of the production process to estimate the costs, and hence the levels of funding required. It also includes the need for you to draw up a comprehensive and realistic appraisal and rationale for securing funding for the production.</p> <p>It is also necessary to realise which funding sources are available to you and/or the production company. The identification of potential financial backers and others are crucial to the successful completion of a project. Financial resources could be for development funding and/or funding for some or all of the production depending on the circumstances and constraints in place</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the potential markets for production ideas and the reasons why potential investors would be attracted by the proposal and why people invest in productions</li> <li>b) the main investment players in the appropriate sector and what are the current range of investment and funding sources available</li> <li>c) the artistic and audience demands the project can claim to fulfil</li> <li>d) how to estimate the timescales, technical demands and their implications in time and money to enable the preparation of a full proposal</li> <li>e) the minimum funding required given the estimates of costs, resource requirements and time schedules</li> <li>f) how to estimate a range of other production costs including location, time, the hiring and use of appropriately skilled personnel costs, health and safety implications, insurance, intellectual property rights</li> <li>g) the importance of and being able to make use of contingency planning</li> <li>h) how to prepare and present a clear rationale to potential investors or partners for funding the production</li> <li>i) the negotiation strategies to use when agreeing financial arrangements</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. determine the creative realisation of your production and the resources required to achieve this</li> <li>2. ensure that all available evidence regarding production size and costs is evaluated and decisions taken about the potential size of the proposed production and potential costs</li> <li>3. when appropriate, consult experts to verify the details of the production</li> <li>4. research and identify possible investors and forms of funding for the project and their respective advantages and disadvantages, including any constraints on their expenditure</li> <li>5. identify all other potential sources of funding and identify criteria and procedures to be followed for contingency purposes</li> <li>6. ensure that all necessary documentation relating to the planned production is put together in a manner to appeal to the potential backers and their relevant schedules</li> <li>7. make your case for funding in a way to promote understanding and that highlights clear advantages to the investors</li> <li>8. ensure that any funding proposals are checked against the planned objectives and targets</li> <li>9. carry out effective negotiations on financial arrangements to ensure the best deal for the production</li> <li>10. ensure proper records on all contracts and agreements are in place and maintained</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Research

#### *P4 Evaluate a research proposal (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit covers the procedures behind securing funding for the production process. It is about using your acquired skills, knowledge and understanding of the various aspects of the production process to estimate the costs, and hence the levels of funding required. It also includes the need for you to draw up a comprehensive and realistic appraisal and rationale for securing funding for the production.</p> <p>It is also necessary to realise which funding sources are available to you and/or the production company. The identification of potential financial backers and others are crucial to the successful completion of a project. Financial resources could be for development funding and/or funding for some or all of the production depending on the circumstances and constraints in place</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the potential markets for production ideas and the reasons why potential investors would be attracted by the proposal and why people invest in productions</li> <li>b) the main investment players in the appropriate sector and what are the current range of investment and funding sources available</li> <li>c) the artistic and audience demands the project can claim to fulfil</li> <li>d) how to estimate the timescales, technical demands and their implications in time and money to enable the preparation of a full proposal</li> <li>e) the minimum funding required given the estimates of costs, resource requirements and time schedules</li> <li>f) how to estimate a range of other production costs including location, time, the hiring and use of appropriately skilled personnel costs, health and safety implications, insurance, intellectual property rights</li> <li>g) the importance of and being able to make use of contingency planning</li> <li>h) how to prepare and present a clear rationale to potential investors or partners for funding the production</li> <li>i) the negotiation strategies to use when agreeing financial arrangements</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. determine the creative realisation of your production and the resources required to achieve this</li> <li>2. ensure that all available evidence regarding production size and costs is evaluated and decisions taken about the potential size of the proposed production and potential costs</li> <li>3. when appropriate, consult experts to verify the details of the production</li> <li>4. research and identify possible investors and forms of funding for the project and their respective advantages and disadvantages, including any constraints on their expenditure</li> <li>5. identify all other potential sources of funding and identify criteria and procedures to be followed for contingency purposes</li> <li>6. ensure that all necessary documentation relating to the planned production is put together in a manner to appeal to the potential backers and their relevant schedules</li> <li>7. make your case for funding in a way to promote understanding and that highlights clear advantages to the investors</li> <li>8. ensure that any funding proposals are checked against the planned objectives and targets</li> <li>9. carry out effective negotiations on financial arrangements to ensure the best deal for the production</li> <li>10. ensure proper records on all contracts and agreements are in place and maintained</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Research

#### *P5 Identify sources of information and present findings (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves identifying relevant information and people in order to fulfil the research brief. It is about keeping contact lists up to date, and finding suitable people who can assist in the process. It involves collating and assessing information from various sources, and ensuring that legal, compliance and copyright considerations are taken into account.</p> <p>It is about presenting research findings clearly to decision-makers.</p> <p>In drama productions the co-ordinator often performs many of the tasks done by a researcher in other programme formats</p> <p>This unit is suitable for a researcher, assistant location manager, Production co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the different types of research resources which are available, and which are suitable for particular productions</li> <li>b) what commercial, legal and ethical considerations apply when contacting people</li> <li>c) codes of practice and other regulations that apply</li> <li>d) who to contact for information</li> <li>e) ways of keeping accessible and comprehensive records of contacts</li> <li>f) the style and delivery of asking questions</li> <li>g) how to check sources for their validity</li> <li>h) formats and deadlines for presenting findings</li> <li>i) what factors to take into account when assessing the suitability of information</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. identify potential sources of information relevant to the research brief</li> <li>2. establish initial contact with relevant people to identify their potential to contribute to the brief, taking legal, ethical and special needs considerations into account</li> <li>3. gather appropriate information from written or online sources, ensuring that you work within relevant codes and regulations</li> <li>4. maintain accurate and comprehensive records of information sources, updating contact lists where necessary, and retaining copies of previous contact lists</li> <li>5. devise questions that take into account the results of your research</li> <li>6. approach suitable people, selecting appropriate methods of questioning to elicit the required information</li> <li>7. ascertain what additional information may be required, and where it can be found</li> <li>8. check any inconsistent or contradictory information</li> <li>9. evaluate the information you have gathered for its suitability, selecting material which will best realise the research brief</li> <li>10. present your findings clearly and succinctly, in an agreed format and within stated deadlines</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Research

#### *P6 Obtain archive material*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves selecting archive footage, still pictures and audio material for productions within time and cost limits.</p> <p>It is about presenting your recommendations, and arranging for the material to be included in the production, both by obtaining permissions and licences, and by arranging for the material to be transferred to the appropriate format.</p> <p>This unit is suitable for a researcher, production co-ordinator, assistant producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) why it is important to specify requirements clearly and concisely</li> <li>b) the legal and ethical considerations affecting the use of archive material in productions</li> <li>c) relevant editorial guidelines, including those concerning taste and decency</li> <li>d) sources of material available, and how to access them</li> <li>e) what options there may be when certain material is unavailable</li> <li>f) various technical formats and how to identify them</li> <li>g) types of copyright and what sort of materials they apply to</li> <li>h) how to secure licences and permissions, and what should be covered in the terms and conditions</li> <li>i) how the use of material from and in different countries may affect copyright regulations</li> <li>j) which forms of agreement to use</li> <li>k) why it is important to classify and record the movement of materials</li> <li>l) the editorial policy on crediting sources</li> <li>m) possible problems and how to resolve them</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. identify the need to use archive material, and assess its use against alternative means of meeting the production brief</li> <li>2. identify the kind of materials needed to meet the production brief within the time, format, budget and legal constraints of the production</li> <li>3. identify the likely sources of the materials needed, and contact them within the time available to establish their existence and availability</li> <li>4. offer realistic alternatives when the kind of material needed is not available and agree them with decision makers</li> <li>5. check the format of material being obtained to ensure that it meets the needs of the production</li> <li>6. identify costs, limitations, copyright and other legal constraints on the use of the material, and where necessary obtain permission to use it</li> <li>7. select materials to meet the production brief within time and budget constraints</li> <li>8. give other relevant production personnel the opportunity to evaluate the material you have selected, and agree the final selection</li> <li>9. negotiate and agree costs and other associated charges with suppliers</li> <li>10. order the final selection of material promptly in the correct technical format and in time to meet production deadlines</li> <li>11. confirm any licensing agreements in writing</li> </ol>

		<ul style="list-style-type: none"><li>12. inform decision makers of costs, limitations and any legal constraints on selected material</li><li>13. keep accurate records, including the movement of material and copyright details</li><li>14. credit sources in line with editorial policy</li><li>15. prepare supporting paperwork with full and accurate details of the material to be transferred</li><li>16. arrange delivery of transferred material to the edit suite within agreed deadlines</li><li>17. identify any problems that arise, and their implications, and discuss them with operators and decision makers in order to resolve them</li></ul>
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## National Occupational Standards: Production (Film & TV) 2005

### Planning and scheduling

#### *P7 Contribute to office-based pre-production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves co-ordinating the pre-production activities within the production office. It is about understanding priorities, and knowing how to deal with contingencies. It involves making various arrangements, communicating with all relevant personnel and suppliers, and liaising with the appropriate authorities.</p> <p>This unit is suitable for a production assistant, and production co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) what equipment and facilities are required for the production</li> <li>b) factors which may delay production activities</li> <li>c) the importance of meeting deadlines</li> <li>d) how to arrange medicals and insurance</li> <li>e) who should receive schedules and scripts</li> <li>f) special requirements for foreign filming and carnets</li> <li>g) arrangements for UK work permits for cast and technicians</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. ensure that necessary equipment and facilities are ordered and obtained, keeping accurate records of orders</li> <li>2. liaise with others about personnel and resource requirements</li> <li>3. provide support to senior personnel who have responsibility for the planning and scheduling of production activities</li> <li>4. identify factors which may affect the time-tabling of activities</li> <li>5. develop contingency plans to cope with factors that may cause delays</li> <li>6. arrange medicals and insurance, where appropriate</li> <li>7. prepare music copyright clearances</li> <li>8. organise the effective distribution of schedules and scripts to relevant people</li> <li>9. prepare and where necessary distribute contact lists, unit lists, cast lists, schedules, call sheets, movement orders and other production documentation</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Planning and scheduling

#### *P8 Organise pre-production activities*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves organising a full range of pre-production activities as well as organising and preparing for the shoot. It is about understanding priorities, and knowing how to plan for contingencies. It involves making various plans and arrangements, communicating with relevant bodies, and liaising with appropriate authorities.</p> <p>In Drama Productions the Production Co-ordinator often starts before the 2<sup>nd</sup> assistant Director and begins this work to then hand the work over to the 2<sup>nd</sup> Assistant director</p> <p>This unit is suitable for a Production Co-ordinator, 2nd assistant director or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to break down a script for relevant information</li> <li>b) what equipment and contributors are required for the production</li> <li>c) what training and tutoring contributors may need</li> <li>d) how to evaluate and select suitable training providers</li> <li>e) how to schedule and manage a pre-production rehearsal and fittings schedule in order to satisfy the needs of various departments</li> <li>f) what various departments will require in pre-production in relation to artistes and contributors</li> <li>g) factors that may delay production and pre-production activities</li> <li>h) the importance of meeting deadlines</li> <li>i) licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them</li> <li>j) who should receive extras' breakdowns, rehearsal schedules and fitting schedules</li> <li>k) special requirements at unit base for location filming in a variety of circumstances and filming conditions</li> <li>l) the facilities required for the assistant director's office at unit base</li> <li>m) the importance of compiling accurate contact details of, and information about, contributors</li> <li>n) the need for accurate supporting paperwork</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. set up assistant director's office at unit base</li> <li>2. liaise with relevant departments to ensure that equipment, personnel and facilities are ordered to match the schedule requirements for unit base</li> <li>3. provide support to senior personnel who have responsibility for planning and scheduling main production activities</li> <li>4. plan and schedule pre-production activities such as rehearsal schedule, fittings schedule and tutoring</li> <li>5. supervise the implementation of pre-production activities</li> <li>6. identify factors that may affect the time-tabling of activities</li> <li>7. develop and implement appropriate contingency plans</li> <li>8. negotiate with education authorities, agents or the production office to ensure that child licenses are obtained</li> <li>9. identify chaperones and tutors, where appropriate</li> <li>10. check the accuracy of schedules against casting advice notes</li> <li>11. identify appropriate background contributors, and organise and carry out the appropriate selection process</li> <li>12. promptly distribute extras' breakdowns and costume fittings lists to the appropriate departments</li> <li>13. promptly communicate changes to scheduled activities to all relevant people</li> </ol>

		<p>14. prepare and issue call sheets after consultation with relevant departments</p> <p>15. communicate and confirm details of call sheets with all relevant departments</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Planning and scheduling

#### *P9 Plan and schedule production activities (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves the detailed planning of production activities. It is about producing production schedules that allow sufficient time for objectives to be met, and for resources to be used efficiently. It involves making allowances for factors likely to delay the production, and keeping accurate and up to date plans and schedules. It is about briefing the production team about the production plan and schedule, and advising them of any changes. It is about the management of the department personnel.</p> <p>This unit is suitable for a production manager, 1st assistant director, location manager and Production Co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the required sequence and likely duration of activities in the different stages of the production process</li> <li>b) factors which affect the way activities are timetabled</li> <li>c) the nature and relative importance of activities which occur in the different stages of the production process</li> <li>d) how different production environments, types and scales of production are likely to affect the scheduling of activities</li> <li>e) the likely impact of overseas filming or shooting on schedules, such as travel times, time lags and climate</li> <li>f) the types of contingencies that can occur, and how to allow for these in the schedule</li> <li>g) factors that should be included in a production plan or schedule</li> <li>h) who should receive copies of the schedule and when</li> <li>i) the sorts of difficulties that might arise in implementing the plan, and how these may be resolved</li> <li>j) who needs to be informed of changes to a schedule</li> <li>k) manage department and delegate responsibilities to other team members where appropriate</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. in the plan clearly identify the sequence and duration of activities, and the allocation of resources</li> <li>2. allocate sufficient time to each stage in the production process to enable objectives to be met and for resources to be used effectively</li> <li>3. liaise closely with others involved with the planning and scheduling of production activities</li> <li>4. identify and take account of factors which are likely to cause delays to production activities</li> <li>5. make realistic contingency plans to deal with any delays which may arise</li> <li>6. obtain the necessary permissions and clearances</li> <li>7. check that production plans and schedules are accurate and that they contain all the essential information</li> <li>8. present plans and schedules clearly, and distribute them promptly to all relevant people</li> <li>9. encourage colleagues to identify and express any concerns they have about the feasibility of plans and schedules</li> <li>10. suggest realistic solutions, when difficulties in implementing the plan are identified</li> <li>11. communicate changes to schedules promptly to all relevant people</li> <li>12. work out an efficient plan for entry and egress of equipment and crew at the location</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Planning and scheduling

#### *P10 Control the overall planning of the production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves the overall planning of productions. It is about ensuring that appropriate plans and schedules, covering all stages of the production, are produced and agreed, and identifying the people, places, equipment and materials needed. It involves ensuring that suitable monitoring and reporting systems are in place.</p> <p>This unit is suitable for a line producer, producer or similar role</p>	<p><b>What you need to know</b></p> <ol style="list-style-type: none"> <li>a) what the creative brief is, together with the budget, and the delivery date for the production</li> <li>b) resource requirements, including people, equipment and materials</li> <li>c) who the stakeholders are</li> <li>d) where appropriate, the likely impact of overseas filming or shooting on resource requirements</li> <li>e) sources of information on the current prices of resources, and how to make the best use of available resources</li> <li>f) how to use a computer-based production planning package</li> <li>g) the main production stages and the activities within them</li> <li>h) the importance of maintaining accurate records of estimates</li> <li>i) the responsibilities, stages, tasks and target dates required for the production</li> <li>j) how various factors might affect the timing and sequence of tasks, including:               <ul style="list-style-type: none"> <li>• logistics</li> <li>• contract agreement and compliance</li> <li>• legal requirements</li> <li>• religious and cultural holidays</li> <li>• climate</li> <li>• daylight hours</li> </ul> </li> <li>k) the availability of performers and contributors</li> </ol>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. clearly identify the major responsibilities, stages, and tasks required to deliver the production within budget and on schedule</li> <li>2. determine accurately, with colleagues and other departments, the main elements and timescales required to meet the creative brief</li> <li>3. use a production planning method which is appropriate for the type of production</li> <li>4. consult and negotiate with departments in a constructive manner which promotes good working relationships</li> <li>5. discuss and agree realistic alternatives with colleagues if the proposed plan is likely to exceed budget, or when departmental requirements exceed artistic or technical limits</li> <li>6. identify factors which may cause delays to production activities, and develop contingency plans to deal with them</li> <li>7. confirm with relevant colleagues that the production plan is fit for its purpose</li> <li>8. store the agreed production plan securely, and make it available to those who need it</li> </ol>

**Scripting/script editing**

***P11 Contribute to the drafting of scripts, cues, links or written content***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves briefing other people who write, so that they can deliver what is needed. It is about writing drafts, checking the final written material for accuracy and suitability for its purpose, and suggesting amendments and alterations in a helpful and constructive way.</p> <p>This unit is suitable for a researcher, script editor, assistant producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how the writer can be usefully assisted</li> <li>b) what supporting textual, audio and visual material will be relevant to the writer</li> <li>c) how textual, audio and visual elements can be used</li> <li>d) the common potential legal and ethical issues that can arise in the written form, and how to develop content or scripts to avoid those problems</li> <li>e) what the timescales, budgets and editorial requirements are</li> <li>f) to whom to refer potentially sensitive material</li> <li>g) different writing styles for different types of programmes</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. produce a brief which reflects accurately and clearly your research findings, and the agreed treatment for broadcast or online publication, and which contains only essential details and sources of further advice and information</li> <li>2. offer your information and advice constructively, and in enough time to allow the item to be written within the agreed deadlines</li> <li>3. make any relevant pictures, tapes, graphics or audio visual elements readily available to the writer</li> <li>4. explain clearly any legal and ethical considerations</li> <li>5. suggest realistic alternatives if there are disagreements about the creative treatment or content of the written material, and confirm any changes with decision-makers</li> <li>6. ensure that written contributions are factually accurate</li> <li>7. write your contributions in a style and length appropriate to the agreed treatment of the programme, voice-over, link or cue</li> <li>8. make suggestions for corrections, amendments and improvements clearly and constructively</li> <li>9. complete your work within agreed timescales, and within any budget limits</li> <li>10. check the content against the research findings, agreed treatment, intended use and production style and format</li> </ol>

		<ol style="list-style-type: none"><li>11. check that content and audio visual elements complement each other</li><li>12. Check the content for legal and ethical considerations relevant to the production, and refer potentially sensitive material to the appropriate person.</li></ol>
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**Scripting/script editing**

***P12 Manage the relationship between script writer and production***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves ensuring that commissioned scripts are of the required standard, and that they conform to the editorial brief. It is about advising on all script related matters associated with the production, and managing the relationship between the writer and the production.</p> <p>This unit is suitable for a script editor or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the extent of your financial and purchasing authority</li> <li>b) the financial consequences of editorial decisions</li> <li>c) the legal implications of the production process, including copyright law and agreements with the Writers Guild</li> <li>d) how a script should be structured and presented</li> <li>e) how to work creatively with the writer on plot and characterisation in their scripts</li> <li>f) how to assist writers to turn good ideas into creative writing for film and television</li> <li>g) how to work sensitively with writers to foster their script writing abilities</li> <li>h) how to balance the needs of the production with those of the script writers</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. ensure that script writers are sufficiently aware of the financial implications of editorial decisions</li> <li>2. provide writers with sufficient information to enable the editorial brief to be met in respect of style, content, form and any other special considerations</li> <li>3. generate creative ideas and story ideas relevant to the production brief</li> <li>4. where appropriate, ensure the consistent treatment of established characters and continuity within the story line and episodes</li> <li>5. when instructed, undertake any necessary re-writing</li> <li>6. turn drafts around quickly and accurately, ensuring that all deadlines are met</li> <li>7. refer to senior management to resolve doubts or competing views that may arise in relation to the script</li> <li>8. co-ordinate and communicate all script changes to those concerned</li> <li>9. ensure that all scripts are prepared in the appropriate format</li> <li>10. carry out negative checks, ensuring that all reasonable action has been taken to avoid copyright infringement, libel or defamation</li> </ul>

**National Occupational Standards: Production (Film & TV) 2005**

**Copyright and compliance**  
***P13 Clear copyright materials***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves researching and contacting copyright owners, and obtaining clearances as directed by the producer. It is about carrying out negative checks, and maintaining accurate records of all agreements. This unit is suitable for a production assistant, production secretary or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) what the different types of copyright are, and what sort of materials they apply to</li> <li>b) copyright and contractual requirements which relate to the use of proprietary materials from libraries and from other outside sources</li> <li>c) the rights, territories and clearances required by the broadcaster and all parties</li> <li>d) what should be covered in negotiating the terms and conditions of use of copyright materials</li> <li>e) how the use of material in the context of the programme affects copyright regulation</li> <li>f) accepted rates for copyright fees</li> <li>g) sources of information on professional associations, etc., to clear negative checks</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. clarify what rights and territories need to be cleared for broadcasters and any co-funders</li> <li>2. identify how copyright regulations affect the use of materials</li> <li>3. identify from the script, director and producer what materials need to be cleared, and in what context they are to be used</li> <li>4. research the source and contact the copyright owners and licence holders, obtaining their terms and conditions, and the extent of use of copyright materials, and the likely costs involved</li> <li>5. obtain information and advice from specialist sources where materials are subject to complex or unusual copyright regulations</li> <li>6. note the timing of each musical item, and note full and accurate information about each musical piece</li> <li>7. Obtain clearances and permissions as agreed, on behalf of the producer, for both audio and visual materials. These may include: <ul style="list-style-type: none"> <li>• literary works</li> <li>• dramatic works</li> <li>• musical works</li> <li>• artistic works</li> <li>• sound recordings</li> <li>• films</li> <li>• broadcasts</li> <li>• sports</li> </ul> </li> </ul>

		<ul style="list-style-type: none"><li>• cable programmes</li><li>• published editions</li></ul> <p>8. undertake negative checks on character names, addresses, professional status and business names</p> <p>9. Keep accurate records of all clearances, and their contracts, and of all negative checks to be passed to the producer, broadcaster and co-funders.</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Copyright and compliance

#### *P14 Identify and negotiate copyright issues*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves ensuring that copyright issues relating to underlying materials are identified and concluded before production commences. It is about ensuring that systems are in place so that copyright issues relating to archive, intellectual property, music, etc., are monitored throughout the production process. This unit is suitable for an assistant producer, production manager, line producer, producer or similar.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to identify copyrighted material, as well as the source and ownership of materials</li> <li>b) how to access sources of specialist advice on copyright</li> <li>c) what the different types of copyright are, and what sort of materials they will apply to</li> <li>d) rights, territories and clearances required by the broadcaster and all parties</li> <li>e) what should be covered in negotiations on terms and conditions of use of copyright materials</li> <li>f) how the use of material from and in different countries may affect copyright regulations</li> <li>g) accepted rates for copyright fees</li> <li>h) Chain of Title, where appropriate for feature films</li> <li>i) laws of copyright and intellectual property</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. identify materials within the production which may be subject to copyright, and identify the original sources of the materials</li> <li>2. identify how copyright regulations affect the use of the materials</li> <li>3. obtain information and advice from specialist sources, where materials are subject to complex or unusual copyright regulations</li> <li>4. agree with the copyright owners and licence holders the terms, conditions and extent of use of copyright materials</li> <li>5. confirm that the terms, use and cost of copyright materials meet production requirements, are within the budget, and are consistent with standard industry rates</li> <li>6. ensure that copyright clearances have been obtained, and that payments are within budget</li> <li>7. ensure that accurate records of copyright clearances are kept</li> <li>8. suggest alternative clearable and less expensive materials, if originals are difficult to obtain</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Copyright and compliance

#### *P15 Ensure compliance with regulations and codes of practice*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves monitoring and controlling compliance with legal regulations, non-statutory requirements and codes of practice. It is about identifying sensitive and contentious aspects of the production and taking appropriate action, obtaining specialist advice where necessary</p> <p>It is about ensuring discretion and maintaining confidentiality when dealing with sensitive information</p> <p>This unit is suitable for a production manager, line producer, producer or similar role</p>	<p><b>What you need to know</b></p> <p>a) broadcasters' and/or film codes of practice regarding programme content</p> <p>b) relevant legal codes of practice</p> <p>c) relevant moral and ethical codes</p> <p>d) relevant employment and contractual regulations</p> <p>e) relevant reporting requirements</p> <p>f) relevant health and safety regulations</p> <p>g) codes and rating systems in the UK and abroad</p> <p>h) the time and place of transmission, in order to ensure that the watershed regulations are not breached</p> <p>i) sources of further specialist information and advice, and when and how to access them which may include:</p> <ul style="list-style-type: none"> <li>• Child performer regulations Children's License's</li> <li>• London location filming code of practice</li> <li>• Guidelines for filming with animals</li> <li>• Guidelines of filming with helicopters</li> <li>• The Distributors/Broadcasters production manual</li> <li>• The European working time directive as it applies to the entertainment industry</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. confirm that the content of production material conforms to legal regulations and to relevant codes of practice</li> <li>2. identify content that may contravene codes or rating systems</li> <li>3. identify and refer to appropriate personnel any sensitive or contentious aspects of the production material</li> <li>4. get specialist advice when you are unsure whether production material is legal or consistent with codes of practice</li> <li>5. take appropriate action to secure compliance and to protect the interests of the production, when there is a failure to comply with legal or non-statutory requirements</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Resources

#### *P16 Assist in managing resources for the production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves the day-to-day activities of the production office. It is about liaising with all departments to ascertain their needs, and agreeing priorities with senior personnel. It involves making bookings and processing orders, checking prices and making arrangements for obtaining the resources needed. It is about making sure that everyone involved knows who has to do what in order to move and store resources, and ensuring that the system works.</p> <p>This unit is suitable for a production Co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) why it is important to have effective resource control systems</li> <li>b) the nature and priority of the activities which occur in the various stages of the production process</li> <li>c) the quantity and types of resources required for different stages of the production process</li> <li>d) how different environments, and types and scales of production affect the nature and quantity of resources required</li> <li>e) the resource requirements of overseas filming or shooting</li> <li>f) the organisational policies and legal requirements which apply to obtaining resources</li> <li>g) the appropriate documentation to use when ordering resources</li> <li>h) arrangements for moving and storing resources</li> <li>i) The appropriate documentation to use when returning resources to suppliers (return notes) when reporting a loss or damage claim.</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. set up appropriate systems for managing the resources for a production</li> <li>2. collate and compile information about the resources required by different departments and at different stages of the production process, including on foreign locations if appropriate <ul style="list-style-type: none"> <li>a) If resources are to be shipped overseas, liaise with all departments to obtain shipping lists including the values of items to be sent. Advise insurers when freighting resources. Draw up a shipping schedule with deadlines and advice all concerned</li> <li>b) Ascertain from all departments whether they require resources to be purchased and waiting for them on foreign locations then liaise with location contact to ensure that these materials exist in location and are adequate quality.</li> </ul> </li> <li>3. conduct discussions with departments in a manner which promotes good working relationships</li> <li>4. check prices from a number of alternative suppliers, and obtain what is needed at the lowest price available for the quality required by the production</li> <li>5. determine what resources are needed and which suppliers to use, in line with organisational policies and legal obligations</li> <li>6. Check with the production manager whether requirements are within budget limits</li> <li>7. check with all relevant parties who is responsible for moving and storing resources</li> </ul>

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		<ol style="list-style-type: none"><li>8. check that the information on the amount and movement of stock and equipment is accurate and up-to-date</li><li>9. Order Film stock and keep a film log</li><li>10. Note any special additional resources used on the daily production report, and report losses/damages</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Resources

#### *P17 Control production materials, equipment and supplies*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves setting up systems for buying, hiring, moving and storing the resources needed for the production. It is about explaining to all who need to know how these systems work. It is about ensuring that suitable suppliers are found, that resources are ordered and delivered by agreed deadlines, and that equipment and materials are handled and moved safely. The production co-ordinator will work closely with the production manager /line manager. This unit is suitable for a production manager, line producer, Production Co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) different types of monitoring systems and their likely suitability to different productions</li> <li>b) the production's systems requirement</li> <li>c) what resources and potential suppliers are required</li> <li>d) methods of obtaining resources and when best to apply them</li> <li>e) what organisational policies and legal requirements apply to obtaining resources</li> <li>f) what documentation to use when ordering resources</li> <li>g) how to deal with delays in delivery or transport</li> <li>h) how to obtain and record information on stock levels and movements</li> <li>i) what sorts of materials and equipment may require special handling</li> <li>j) sources of information on legal requirements relating to dangerous and hazardous substances, and how to access these sources</li> <li>k) what recording systems to use, including financial management information</li> <li>l) the requirements for returning hire equipment, including the financial implications of returning hired equipment late, or in a damaged condition</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. analyse the production plan and the brief to identify the resources required for each stage in the production process</li> <li>2. identify potential suppliers of resources, and obtain tenders</li> <li>3. assess the cost and quality of estimates from potential suppliers against the production requirements and budget</li> <li>4. agree and confirm in writing details of price and of any other relevant terms and conditions of supply</li> <li>5. where appropriate, offer suitable contracts which meet legal requirements, and which include full and accurate details of the supplier's contribution</li> <li>6. identify shortfalls or delays in delivery, or discrepancies in stock levels, and take prompt remedial action</li> <li>7. clarify and agree with all relevant parties the roles and responsibilities for moving and storing materials, equipment and supplies</li> <li>8. check that materials, equipment and supplies are stored safely and securely, and that arrangements for storing dangerous and hazardous substances and materials meet legal requirements</li> <li>9. identify the likely implications of the need for insurance cover for hazardous working and for vehicles appearing on camera</li> <li>10. implement procedures to ensure that equipment and materials on hire or loan are returned safely, and in an acceptable condition, after use</li> </ol>

		<ol style="list-style-type: none"><li>11. Ensure that local laws are complied when using resources E.G using walkie-talkies</li><li>12. Ensure that all production equipment is covered by adequate production insurance</li><li>13. Obtain loss or damage reports regarding any equipment that is lost damaged or stolen when appropriate</li><li>14. Document insurance cover and maintain and equipment list and ascertain if any there are any special insurance requirements</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Resources

#### *P18 Co-ordinate activities to support production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves the day-to-day running of the production office and the various activities necessary to support the production. It is about compiling the daily progress report, organising travel and accommodation, and keeping the production team supplied with current information. Where child performers are concerned, it also involves liaising with schools and parents, and making appropriate arrangements for chaperones and tutors.</p> <p>This unit is suitable for a production co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the information required in the daily progress report, and to whom the report should be distributed</li> <li>b) how and when to organise travel and accommodation requirements for cast and crew</li> <li>c) the information required on a regular basis by the production team</li> <li>d) the legal requirements for working with children, including clearances and working hours</li> <li>e) how to locate and book chaperones, tutors and sign language interpreters</li> <li>f) How to issue movement orders to all personnel travelling in the UK or overseas</li> <li>g) How to organise crew vaccinations Visa's ETC for all cast/crew going on overseas locations</li> <li>h) The legal requirements for working with animals</li> <li>i) The appropriate information when working with animals including feeding. Transportation and guarding requirements</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. Compile the daily progress report, using information from the 2<sup>nd</sup> assistant director, script supervisor. Unit medic, stills man, sound mixer, caterers and camera assistant, and distribute to all relevant people</li> <li>2. organise travel and accommodation for performers and Crew as required</li> <li>3. give production colleagues clear, accurate and relevant information to enable them to support and motivate performers and contributors</li> <li>4. ensure that the production office keeps Departments, Studio Network and completion bond guarantors supplied with accurate and up-to-date scripts and other information AS WELL AS THE</li> <li>5. when working with children liaise closely with parents and schools, and ensure that appropriate licences are arranged with education authorities</li> <li>6. Liaise closely and regularly with agents and cast regarding unavailabilities, and keep the production team fully informed. This may involve consulting with the producer if an artist needs to be released whilst in contract. ensure that relevant people have the necessary Criminal Records Bureau clearances</li> <li>7. Provide advice to the production team regarding children's working and tutoring hours and apply for dispensations when necessary and keep a record of children's hours.</li> <li>8. book chaperones, tutors or sign language interpreters, if required</li> </ul>

		<ol style="list-style-type: none"><li>9. Liaise with the editorial department regarding rushes viewing paperwork (camera, continuity and sound sheets), Video and DVD transfer.</li><li>10. Organise shipping or delivery of film to the lab at the end of each days shooting.</li><li>11. Liaise with the unit medic on cast and crew medical issues and organise additional medical assistance if required</li><li>12. Carry out movement orders to show the travel of personnel in the UK and/or overseas</li><li>13. Keep a list of passport details of all crew going abroad</li><li>14. Arrange insurance cover for all cast/crew travelling abroad including cover those crew using helicopters when appropriate</li><li>15. Organise any animal documentation in liaison with the animal trainer and/or the veterinarian</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Crew and Talent

#### *P19 Assist performers, contributors and crew*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves providing the required range of support to performers and contributors on set. It is about liaising between departments and contributors, distributing information and paperwork, relaying cues, and liaising with 1st and 2nd assistant directors to ensure that artistes and contributors are transported effectively.</p> <p>This unit is suitable for a 3rd assistant director or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) departmental needs in terms of contributors and crew</li> <li>b) needs of artistes and crew during stand by, rehearsals and takes</li> <li>c) the demands placed on a 1st assistant director</li> <li>d) the importance of communications and issuing paperwork promptly to relevant people</li> <li>e) the importance of promptly passing on information regarding artistes' and contributors' release times</li> <li>f) the importance of acting promptly on instructions</li> <li>g) the implications, for a variety of departments, of decisions made on set</li> <li>h) factors likely to cause delay to production activities</li> <li>i) how to relay cues</li> <li>j) what is required in terms of background action</li> <li>k) the importance of monitoring the whereabouts of performers, contributors and crew when they are not on set</li> <li>l) how to cater for contributors or performers with special needs</li> <li>m) budgetary influences on the use of contributors</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. distribute call sheets and other paperwork promptly and efficiently</li> <li>2. brief performers and contributors on studio or location codes of practice, and any health and safety requirements</li> <li>3. liaise between relevant people to ensure the swift and effective movement of performers and contributors between the set and unit base</li> <li>4. keep the 2nd assistant director informed of shot progress, and of potential delays and changes to the schedule</li> <li>5. liaise sensitively with artistes of differing temperaments</li> <li>6. relay clear cues from the 1st assistant director to artistes</li> <li>7. set up, or assist in setting up, background action as directed by the 1st assistant director and relevant departments</li> <li>8. co-ordinate runners on set, instructing appropriately and delegating supervision of relevant tasks</li> <li>9. communicate effectively and efficiently at all times with on set departments</li> <li>10. distribute daily 'sides' to appropriate people</li> <li>11. maintain accurate records of artistes on set, and of lunch and wrap times</li> </ol>

		<ol style="list-style-type: none"><li>12. liaise with the 2nd assistant director to ensure that there is adequate transport as required at key points during the filming day</li><li>13. give relevant departments advance warning of the final set so they can prepare for the wrap</li><li>14. stand in for, and take over floor as instructed by the 1st assistant director in his or her short-term absence</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### *P20 Identify and recommend contributors*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves identifying and contacting potential contributors, and arranging for their appearance on the production within time and cost limits. It is about interviewing people, both over the telephone and face-to-face, to assess their suitability for inclusion in the production, and making recommendations to decision makers.</p> <p>This unit is suitable for a researcher, assistant producer or similar role in factual programming or entertainment</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) methods of contacting potential contributors</li> <li>b) the characteristics that make potential contributors suitable for a broadcast programme</li> <li>c) how to structure interviews and phrase questions to elicit the required information</li> <li>d) the legal, ethical and contractual implications related to interviewing particular people</li> <li>e) relevant aspects of child performing laws</li> <li>f) the rules for engaging supporting and main artistes</li> <li>g) why it is important to maintain and retain comprehensive and accurate records of interviews</li> <li>h) methods of presenting your recommendations to decision makers</li> <li>i) what release and consent requirements there may be, and why they are important</li> <li>j) how to licence child contributors and what chaperone arrangements to make</li> <li>k) how to make travel and accommodation arrangements</li> <li>l) the arrangements needed for using animals</li> <li>m) how to arrange contracts</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. establish the type and diversity of contributors needed for the production</li> <li>2. contact potential contributors to arrange interviews, in sufficient time to meet production requirements</li> <li>3. make and confirm arrangements to suit the convenience of potential contributors and the production's needs</li> <li>4. conduct interviews with potential contributors, either in person or on the telephone, in a courteous and informative manner</li> <li>5. assess interviewees for their potential to contribute to the production and for their suitability for a broadcast programme</li> <li>6. recommend and justify contributors who are most likely to meet the requirements of the production</li> <li>7. confirm with contributors that they are required, and inform them of travel and access arrangements</li> <li>8. make appropriate travel and accommodation arrangements for contributors</li> <li>9. record details of contributors accurately, and retain the records in case they are needed later</li> <li>10. make arrangements for contracts to be issued, where necessary</li> <li>11. propose alternatives if a contributor is unavailable, keeping the producer fully informed</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### *P21 Co-ordinate production crew, performers and contributors at unit base*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves acting as the main point of liaison between members of the production crew, the production office, and performers and contributors. It is about compiling daily call sheets, selecting extras, liaising with costume and make-up for call times, and ensuring that artistes have their call times for the next day.</p> <p>This unit is suitable for a 2nd assistant director production Co-ordinator or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to offer support to crew, artistes and contributors, including chaperones and tutors where appropriate</li> <li>b) how to deal effectively with crew, artistes and contributors of differing temperament</li> <li>c) how to select and use appropriate computer software</li> <li>d) how to read casting advice notes in relation to the schedule</li> <li>e) how to select and book background extras</li> <li>f) what is required by costume, make-up, art department and facilities in relation to contributors</li> <li>g) what is required by the set</li> <li>h) likely causes of delays and re-scheduling</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. prepare, compile and amend the daily call sheet following consultation with various departments</li> <li>2. liaise with the production office to issue the call sheet</li> <li>3. liaise with the production co-ordinator to ensure that arrangements have been made for travel and accommodation for non-local artistes</li> <li>4. liaise with costume, make-up, caterers and other relevant departments to identify their needs, and to finalise call times for the next day</li> <li>5. on a daily basis communicate call times to artistes, contributors and non-regular crew</li> <li>6. act as a main point of contact in and out of shooting hours for crew and contributors</li> <li>7. give colleagues clear and accurate information about what is required of them in terms of the schedule and call sheet</li> <li>8. notify crew and cast of any relevant last-minute changes to the call sheet after wrap</li> <li>9. maintain effective and constant communication links with the production office to keep them informed of progress on set, including prompt call on wrap</li> <li>10. negotiate with crew and contributors about tasks above and beyond their regular duties, in a sensitive manner appropriate to the ethos of the production</li> </ol>

		<ol style="list-style-type: none"><li>11. co-ordinate the constant movement of contributors through various departments to ensure that they are ready when required in relation to the call sheet and needs of the set</li><li>12. co-ordinate the day-to-day activities of the unit base</li><li>13. prepare and implement plans to ensure that long-term scheduling needs are on target</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### ***P22 Facilitate communication between the director and other members of the production***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves managing the relationship between the director and all other personnel. It is about translating the director's needs and creative vision into the tasks to be undertaken by the various departments, and managing the AD team, which comprises the 2nd assistant director, 3rd assistant director and runners, as appropriate. It involves producing a risk assessment for every shoot day, having identified, with others, the potential risks to crew health and safety.</p> <p>This unit is suitable for a 1st assistant director</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to develop a strong relationship with the director and with heads of departments</li> <li>b) how to identify potential risks that concern the crew's health and safety</li> <li>c) what documentation is required for risk assessment purposes</li> <li>d) how to manage the team of assistant directors and runners to achieve the best results</li> <li>e) how to resolve problems in conjunction with technical experts</li> <li>f) which tasks should be delegated, and when</li> <li>g) what key information different departments need in order to realise the director's vision</li> <li>h) how creative and technical decisions might impact on the budget and schedule</li> <li>i) how to plan ahead whilst managing day to day activities</li> <li>j) how cast, crew, and location availability impact on re-scheduling decisions</li> <li>k) how filming activities impact on health and safety</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. agree and confirm the vision and goals with the director and heads of department</li> <li>2. liaise with the director and heads of department to identify how best to realise the creative vision</li> <li>3. brief the team fully about the director's creative vision</li> <li>4. hold regular production meetings, and arrange recesses to identify potential risks to the crew's health and safety</li> <li>5. draw up relevant risk assessment documentation and ensure copies are distributed to all crew members before shooting commences</li> <li>6. manage the team to ensure smooth communication between all cast and crew</li> <li>7. manage relationships successfully between your own team, the cast and crew</li> <li>8. manage technical problems as they occur, and achieve satisfactory resolutions with the assistance of others</li> <li>9. during shooting ensure that the director's needs are met by delegating tasks to various people</li> <li>10. brief the 2nd assistant director about the on-set requirements for the next day's call sheet</li> <li>11. identify potential causes of delay to the schedule, and suggest and organise viable solutions</li> <li>12. monitor on set activity to ensure the efficient use of resources</li> </ol>

		13. alert the producer or production manager to any problems which may have serious implications to the schedule or budget
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## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### *P23 Brief and manage contributors and performers prior to filming (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves briefing performers and contributors, checking that they understand their part in the production, and keeping them updated about changes.</p> <p>It is about offering support to performers and contributors, and giving them their cues, and briefing your production colleagues so that they too can provide support.</p> <p>This unit is suitable for a 1st assistant director or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to schedule the production</li> <li>b) the nature and scope of briefing information which should be provided to performers and contributors, and how this may vary with different productions</li> <li>c) who needs to be informed of changes to the agreed nature and timing of performers' and contributors' input</li> <li>d) how to cue performers and contributors</li> <li>e) how to deal effectively and sensitively with performers and contributors of differing temperament and morale</li> <li>f) how to cater for contributors or performers with special needs</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. devise a schedule for the production using appropriate computer-based software, and communicate the schedule to relevant people</li> <li>2. provide performers and contributors with clear, concise and accurate information on their role and responsibilities, including the dates, times and places when they are needed</li> <li>3. where appropriate, assess and prepare for contributors and performers with special needs</li> <li>4. clearly explain the intended outcomes and structure of the production to performers and contributors</li> <li>5. check and clarify performers' and contributors' understanding of the nature, requirements and implications of their part in the production</li> <li>6. explain changes to the production running or recording order, time and content in sufficient time for individuals to adapt to the change</li> <li>7. where appropriate, liaise with stunt co-ordinator, stunt performers and visual effects designers to ensure that the cast and crew understand what is happening, and that the shot or sequence is achieved safely</li> <li>8. identify the strengths and weaknesses of performers and contributors</li> <li>9. give clear and precise cues to performers and contributors</li> <li>10. offer appropriate support sensitively and courteously to enable effective contributions to be made</li> </ol>

		<p>11. give production colleagues accurate and relevant information to enable them to contribute to supporting and motivating performers and contributors</p> <p>12. give a clear explanation and realistic alternatives, when performers' or contributors' requirements cannot be met, fully or in part</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### *P24 Select crew and suppliers to meet production requirements*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit is about producing specifications for the crew, the facilities and the technical services required for the production. It is about inviting suppliers to bid for contracts, and selecting crew and suppliers who can satisfy the production's requirements and meet deadlines. It involves negotiating their contracts through to signature.</p> <p>This unit is suitable for a production manager, line producer, produce and production Co-ordinator or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to access sources of information on potential suppliers</li> <li>b) how to access sources of information on potential crew members</li> <li>c) how to assess different styles and personalities of crew for differing types of production</li> <li>d) health and safety requirements, including the relevant Working Time Regulations</li> <li>e) the available budget for crew and suppliers</li> <li>f) how to arrange contracts with crew and suppliers</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. interview the proposed crew, and confirm their availability and suitability</li> <li>2. select crew, as required for the production</li> <li>3. identify potential suppliers of facilities and technical services</li> <li>4. select suppliers who can meet production requirements and deadlines</li> <li>5. negotiate contracts within union and company guidelines, or trade agreements, and within budgetary parameters</li> <li>6. arrange contracts which meet legal requirements, and which include full and accurate details of the individual's or supplier's contribution, ensuring that they are signed by all relevant parties</li> <li>7. monitor crew and suppliers' performance to ensure that contract terms are being fulfilled</li> <li>8. ensure that crew and suppliers have their own insurance, where appropriate</li> <li>9. arrange insurance where appropriate, to include cover for hazardous working</li> <li>10. ensure that crew and suppliers are aware of the relevant health and safety requirements, and that they are suitably qualified</li> <li>11. ensure that vehicle operators hold relevant operating licences and comply with tachometer regulations</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Crew and talent

#### *P25 Identify and select supporting artistes and contributors*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves identifying the number and nature of supporting artistes and contributors needed for the production. It is about assessing and selecting supporting artistes and contributors, including giving auditions, and checking that the cost and availability of preferred supporting artistes is within the production budget and timescales.</p> <p>This unit is suitable for a 2nd assistant director, line producer, producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the requirements and characteristics for supporting artistes or contributors</li> <li>b) sources of information about supporting artistes or contributors, and how to access them</li> <li>c) the commercial and aesthetic criteria to use in selecting supporting artistes and contributors</li> <li>d) when and how to contact supporting artistes or their representatives</li> <li>e) contractual arrangements and procedures, legal and ethical requirements, and obligations relating to the engagement of supporting artistes and contributors</li> <li>f) the role of casting directors and how to appoint them</li> <li>g) the legal and contractual requirements for engaging supporting artistes or contributors</li> <li>h) factors which affect the eligibility of supporting artistes for employment in different countries</li> <li>i) factors to be taken into consideration when employing young people</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. estimate and agree the number and types of supporting artistes or contributors needed for the production</li> <li>2. from the production schedule, identify accurately the timing and duration of performances or contributions</li> <li>3. identify supporting artistes and contributors likely to meet requirements</li> <li>4. when auditions are planned, check and confirm the availability of supporting artistes to attend</li> <li>5. find suitable alternatives when supporting artistes and contributors are unavailable</li> <li>6. use a method of selection which is appropriate to the required role or contribution</li> <li>7. check the availability and cost of supporting artistes and contributors</li> <li>8. select those supporting artistes and contributors who offer the greatest potential for meeting the requirements of the production</li> <li>9. confirm fees with supporting artistes or their agents and arrange for contracts to be issued</li> <li>10. keep records of contracts and store them securely</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Financial control

#### *P26 Handle budgets, floats and petty cash (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves being accountable for expenditure within given parameters, and keeping accurate records of income and expenditure.</p> <p>This unit is suitable for anyone who is allocated a cash float or who deals with petty cash.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how receipts should be kept and stored</li> <li>b) how information about expenditure should be recorded and stored</li> <li>c) how and when to inform people about variations from budget</li> <li>d) why it is important to monitor actual expenditure against agreed expenditure</li> <li>e) when expenditure requires additional authorisation, and who should provide this</li> <li>f) what constitutes a significant variation from agreed expenditure</li> <li>g) who needs to know about variations</li> <li>h) how to reconcile expenditure</li> <li>i) what forms of financial report are needed, and how to assemble and present them</li> <li>j) how to summarise, record and communicate decisions</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. whenever it is required, obtain authorisation for expenditure from people who can approve it</li> <li>2. maintain accurate and up-to-date information, including receipts, about authorised expenditure</li> <li>3. report any significant variations promptly to the person who controls expenditure</li> <li>4. produce accurate and up-to-date reconciliations</li> <li>5. present reconciliations and financial reports in the required format and at the required time</li> <li>6. accurately summarise and record agreements, and communicate them clearly to those who need the information</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Financial control

#### *P27 Assist with daily financial control (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves monitoring the day's progress against the allocated budget, and ensuring that the budget figures are not exceeded.</p> <p>It is about getting approval for day-to-day expenditure, and keeping records to check expenditure against budget, either by using a computer-based system, or manually. It involves reporting any variations from agreed expenditure, producing both routine and exception reports, and recording any agreements about action on expenditure.</p> <p>This unit is suitable for a 2<sup>nd</sup> assistant director, location manager or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the production budget and specific parts of the budget</li> <li>b) company policy regarding purchase orders, Petty cash and cash floats how information about expenditure should be recorded and stored</li> <li>c) how to select and use appropriate computer software</li> <li>d) how and when to inform people about variations from budget</li> <li>e) why it is important to monitor actual expenditure against agreed expenditure</li> <li>f) what forms of financial report are needed, and how to assemble and present them</li> <li>g) how to summarise, record and communicate decisions</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. maintain accurate and up-to-date financial records</li> <li>2. monitor the day's expenditure against the budget</li> <li>3. liaise with other departments and the production accountant, and inform others of any financial discrepancies</li> <li>4. process and approve purchase orders for payment, where appropriate</li> <li>5. obtain authorisation for expenditure, where necessary</li> <li>6. produce accurate and up-to-date reports, as required by the producer, presenting them on time and in the required format</li> <li>7. summarise and record agreements, and communicate them clearly to those who need the information</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Financial control

#### *P28 Set up and implement financial monitoring systems*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves setting up, and the day to day running of, systems to monitor the finances of the production. It is about putting in place regular cost reporting processes to ensure that the production stays on budget, communicating variances from budget to those who need to know, and taking appropriate action.</p> <p>This unit is suitable for a production manager, line producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the production's needs for recording, storing, retrieving and processing financial and related information</li> <li>b) how to evaluate and select financial monitoring systems</li> <li>c) sources and types of existing systems and their likely suitability to different productions</li> <li>d) how to determine and explain the roles and responsibilities which colleagues will have in relation to monitoring systems</li> <li>e) the types of financial and related information which may be required by a production, and how this may vary with different types of production</li> <li>f) how to identify and rectify operating problems</li> <li>g) what controls are needed to ensure the accuracy, validity and integrity of the information produced and processed by the systems</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. identify the production's needs for recording, storing, retrieving and processing financial and related information</li> <li>2. evaluate available financial monitoring systems and packages for their suitability</li> <li>3. select a system which incorporates adequate controls to ensure the accuracy, validity and integrity of information</li> <li>4. define and agree with all relevant people the roles and responsibilities for operating and maintaining the financial system</li> <li>5. brief people about financial systems in ways which encourage their understanding, and their correct use</li> <li>6. liaise closely with the production accountant, where appropriate</li> <li>7. monitor closely all aspects of the system, and ascertain actual and potential problems</li> <li>8. adjust systems when necessary to maintain and improve performance</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Financial control

#### ***P29 Control production expenditure***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves the overall management of the production's expenditure against budget.</p> <p>It is about monitoring and controlling expenditure against budget and overseeing the preparation of regular financial reports for the commissioner, financier or completion guarantor. It involves taking appropriate action when major variations from the budget occur.</p> <p>This unit is suitable for a production manager, line producer, producer or similar role</p>	<p><b>What you need to know</b></p> <ol style="list-style-type: none"> <li>how to interpret expenditure reports, including weekly cost statements, cash flow, cost reports and finance plans</li> <li>the importance of effective expenditure control to the production's efficiency, and your role and responsibilities in relation to this</li> <li>the principles and systems which underpin effective expenditure control</li> <li>the importance to expenditure control of accurate and comprehensive record keeping, and how to set up systems to achieve this</li> <li>the advantages and disadvantages of different computer-based budgeting and expenditure control packages</li> <li>the principles of confidentiality in relation to budgets, and what information may be provided to which people</li> <li>the client's requirements for financial reporting, where appropriate</li> <li>the importance of monitoring expenditure against budgets, and what constitutes a significant variation from budget</li> <li>the importance of effective budgetary control to the production's efficiency, and your role and responsibilities in relation to this</li> <li>how to assemble and present accurate financial reports</li> </ol>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>brief production team members at appropriate times about: <ul style="list-style-type: none"> <li>the control and monitoring systems you are using to control expenditure</li> <li>the expenditure reports you require and how and when they will be produced</li> <li>how they can help to keep expenditure within budget</li> <li>the action to take if they anticipate variations or overspends</li> </ul> </li> <li>allocate individual responsibility for monitoring and controlling expenditure</li> <li>confirm that an appropriate computer-based package is used to record expenditure details</li> <li>scrutinise reports in order to satisfy yourself that expenditure is within budget</li> <li>discuss variations in the budget with the production accountant, where appropriate</li> <li>provide accurate, up-to date and timely financial reports</li> <li>report progress against budget to relevant colleagues on the production, including financiers, completion guarantors and broadcasters</li> <li>use reliable and consistent methods of monitoring expenditure against agreed budgets</li> <li>identify any variations from the budget, and negotiate and agree variations between or within budget headings to meet budget constraints</li> </ol>

		<p>10. clearly summarise and record agreed actions</p> <p>11. communicate decisions clearly and promptly to those who need the information</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Locations

#### *P30 Research and assess locations (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves identifying, from the script or other sources, the requirements for different locations, as well as scouting and recommending appropriate locations. It is about having a good knowledge of potential sites, as well as the ability to undertake research using relevant sources of information. It involves assessing possible locations for their suitability and cost taking various factors into account, including the requirements of the production, and the need for any permissions and licences. It is about recommending potential locations that meet production requirements.</p> <p>This unit is suitable for a location manager, assistant location manager, researcher or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to interpret the script taking into consideration the need for using different locations</li> <li>b) sources of information about locations and how to access them</li> <li>c) how to ascertain the ownership of locations</li> <li>d) how to establish contact with the relevant people within local authorities</li> <li>e) the types of organisations and individuals from whom permissions are required for the use of locations</li> <li>f) different types of licences that may be needed when using certain locations</li> <li>g) the location budget for the production</li> <li>h) the likely requirements of each department for access, egress and power source</li> <li>i) types of environmental factors that may affect the use of a location</li> <li>j) legal or ethical factors that may affect the use of a location</li> <li>k) the health and safety aspects of a location</li> <li>l) how to present your recommendations</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. from the script or other sources identify the number, types and sequence of locations required for the production</li> <li>2. confirm the accuracy of your evaluation of location needs</li> <li>3. identify and use appropriate sources of information to assist your research</li> <li>4. arrange the recce of locations to check their suitability</li> <li>5. where appropriate liaise with relevant authorities to identify the availability of potential locations</li> <li>6. assess locations for their suitability to meet the needs of the production</li> <li>7. where appropriate, take clear and descriptive photographs or video of potential locations and draw plans/diagrams</li> <li>8. make detailed notes to enable you to make reasoned assessments of each location</li> <li>9. ascertain the need for permissions and licences and local variations</li> <li>10. identify the costs associated with using each location</li> <li>11. record any problems or difficulties identified with the use of each location</li> <li>12. note any climatic, physical, environmental and health and safety factors likely to affect the use of a location</li> </ol>

		<ul style="list-style-type: none"><li>13. consider any legal, health and safety, or ethical implications of using a location</li><li>14. recommend locations that balance production needs against financial and logistical constraints</li><li>15. recommend contingency arrangements to cover extremes of weather or non-availability of certain locations</li><li>16. receive feedback and take appropriate action</li></ul>
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## National Occupational Standards: Production (Film & TV) 2005

### Locations

#### *P31 Prepare and confirm use of locations (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves checking what locations are needed for the production, and identifying what is needed to prepare the locations for filming, as well as calculating the cost of any changes that need to be made. It is about negotiating with location owners and local authorities, and ensuring that location details are made known to all relevant people. It is about providing appropriate signage for the location, making sure that the necessary equipment is available, and putting security arrangements in place.</p> <p>This unit is suitable for a location manager or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the various permissions and permits which may be required, including parking suspensions or road closures</li> <li>b) how to contact and liaise with the relevant authorities</li> <li>c) the information required for the preparation of a contract with the location owner</li> <li>d) how to ascertain parking requirements</li> <li>e) methods of contacting local residents and businesses</li> <li>f) how to contact location owners</li> <li>g) the height, width and weight of (oversize) vehicles</li> <li>h) how to control access to locations</li> <li>i) communicate clearly the requirements of the production to the location owners and others likely to be affected by intended filming</li> <li>j) in regions where there are no film studios, the requirements of setting up studio space and office space including health and safety aspects</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. discuss and identify the director and Head of Department's (H.O.D) requirements for each location</li> <li>2. arrange a technical recce for heads of department to visit each location</li> <li>3. clarify the specific requirements of each department, and consider how these may impact on the location and its environment</li> <li>4. agree the use of a location with its owner and confirm terms and conditions, including any changes that may be necessary to the location</li> <li>5. where specific permissions, parking permits and suspensions or road closures are required, notify the relevant authorities and make initial applications</li> <li>6. provide the necessary information for the preparation of a contract between the production company and the location owner, and ensure that the contract and relevant insurance cover are signed by all relevant parties</li> <li>7. ascertain unit size and the facilities required, and prepare adequate parking arrangements</li> <li>8. confirm all arrangements with the relevant local authority, providing full details of planned filming, and secure dispensations for parking where needed</li> <li>9. consult with the police and relevant authorities, keeping them fully informed of planned activities</li> <li>10. inform by appropriate means, potentially affected local residents and businesses, about the nature and schedule of the filming</li> </ol>

		<ol style="list-style-type: none"><li>11. drive the proposed vehicular route and write the movement order, taking into account the height and width restrictions, the limitations for oversize vehicles, and road conditions</li><li>12. deliver the movement order and maps to the production office in adequate time for delivery to the unit</li><li>13. arrange access to locations and where appropriate obtain keys beforehand</li><li>14. book appropriate equipment as needed, including signage and barriers</li><li>15. decide on the levels of security required, and make appropriate arrangements, ensuring that the necessary signage, if permitted, is in place</li><li>16. In regions where there are no film studios, find appropriate site for studio, offices and workshops for all departments taking into account their specific needs and health and safety issues</li></ol>
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**Locations**

***P32 Assist with the running of a location (Revised December 2008)***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves making arrangements at a location made before filming begins, maintaining a watching brief during filming, and ensuring that the location is cleared up and reinstated to its former condition on completion of activities.</p> <p>This unit is suitable for a 3<sup>rd</sup> assistant director, unit manager, assistant location manager or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the layout of the location and the unit base</li> <li>b) the size of parking areas required for crew, artistes, facility and technical vehicles</li> <li>c) specific requirements of the crew, artistes, facility and technical operators</li> <li>d) the types of signage which are required at a location for access and safety purposes</li> <li>e) the relevant health and safety legislation regarding the use of privately owned facilities and locations</li> <li>f) rubbish disposal plans</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. ensure that you arrive at the location in good time, having first obtained the keys, if appropriate</li> <li>2. where appropriate, liaise with the police and other relevant authorities</li> <li>3. meet with a security company representative and liaise regarding parking, access, crowd control and other security-related arrangements</li> <li>4. confirm with relevant authorities and the location owners that power and water are available on the site</li> <li>5. confirm that signage and safety-related notices are in place</li> <li>6. check that agreed systems and procedures for monitoring and controlling access to the location are in place</li> <li>7. confirm that arrangements have been made for the disposal and subsequent collection of rubbish and then confirm that this has been carried out</li> <li>8. ensure that filming arrangements minimise disruption to the general public</li> <li>9. before filming commences check the safety of cable runs</li> <li>10. during filming ensure that all procedures are acceptable and safe, intervening if necessary</li> <li>11. find the source of any intrusive noise on location, and take action to stop it</li> </ol>

		<ol style="list-style-type: none"><li>12. ensure that the ongoing security of the location is maintained during filming</li><li>13. upon completion of filming, ensure that the site is cleared up properly and reinstated to its former condition, with all rubbish disposed of</li><li>14. in the event of any damage having been incurred, record the nature and degree of the damage, and remedy where possible, or make arrangements for prompt remedial action to be taken</li><li>15. when satisfied with its condition, walk the location with the owner where possible and obtain agreement that it has been reinstated properly</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Locations

#### *P33 Manage locations for a production (Revised December 2008)*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves dealing with all matters concerned with managing a location. It is about establishing systems for controlling access to locations, and monitoring access and visiting arrangements, including vehicle parking. It involves monitoring the security of the location, and minimising disruption to the public.</p> <p>It is about ensuring that the location is a safe place to work, and that the general public will not be endangered by any production activities. It involves organising contracts and payments, liaising with other departments as necessary. It is about managing split locations and unit moves.</p> <p>It involves ensuring full reinstatement of the site when work at the location has ended, reconciling the budget, and returning contracts.</p> <p>This unit is suitable for a 1st assistant director, location manager or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) methods of controlling access to locations</li> <li>b) how to identify and organise special security arrangements</li> <li>c) methods of liaising about access with the police, private security firms and other agencies</li> <li>d) how to assess and meet the requirements for signage</li> <li>e) the legal and insurance requirements affecting access to locations</li> <li>f) how to monitor security, including contract compliance</li> <li>g) how to prevent or respond to breaches in security</li> <li>h) the legal and contractual implications of security arrangements</li> <li>i) potential dangers to the general public caused by working on location</li> <li>j) the problems associated with working at split locations</li> <li>k) the implications of moving the production unit to a different location</li> <li>l) the importance of reinstating the location to its original condition</li> <li>m) how to reconcile the budget</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. ensure that systems and procedures for monitoring and controlling access to locations meet all production requirements for access and security, and relevant legal and regulatory requirements</li> <li>2. implement suitable procedures to authorise access, and to identify authorised staff and visitors</li> <li>3. authorise and monitor arrangements for receiving and escorting visitors</li> <li>4. ensure that signs and notices explaining and specifying access requirements and restrictions are up-to-date, and that they are positioned to attract attention</li> <li>5. monitor closely the procedures for dealing with breaches in security</li> <li>6. ensure that complete and accurate records of security breaches and incidents are maintained</li> <li>7. manage split locations, controlling and allocating resources as required</li> <li>8. organise moves by the production unit to other locations, where necessary</li> <li>9. upon completion of all work, ensure that the site is reinstated to its former condition</li> <li>10. send letters of thanks or apology, as appropriate, to relevant individuals and organisations</li> <li>11. at the earliest opportunity reconcile the budget for work undertaken at a location</li> </ol>

		12. return contracts promptly to relevant individuals and organisations
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## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – General

#### *P34 Brief contributors during shooting*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves greeting and briefing contributors before a production is recorded, supporting them as necessary, and escorting them from the studio or location on completion. It is about preparing for interviews and monitoring their quality, and checking their content against editorial policy and the production brief.</p> <p>This unit is suitable for a researcher, 1st assistant director or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) who the contributors are, and what arrangements have been made to receive them</li> <li>b) which studio or location practices the contributors need to know</li> <li>c) the production brief and editorial policies</li> <li>d) the scope of briefing information to be given to contributors, and how this may vary with different productions</li> <li>e) how to deal effectively and sensitively with contributors of different temperament and morale</li> <li>f) how to monitor interviews and performances, and how to suggest changes and improvements sensitively to both the contributor and interviewer</li> <li>g) how and when to obtain consent or release forms, and how to make payments to contributors</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. identify contributors, greeting them courteously, and introduce them to relevant production personnel</li> <li>2. inform contributors clearly of any relevant studio or location practices or regulations</li> <li>3. look after contributors whilst on location or in the studio, and brief them clearly about what is required from them</li> <li>4. explain any changes to the planned running order, timing or content, in enough time to allow contributors to adapt to them</li> <li>5. put together an accurate interview plan where appropriate</li> <li>6. brief the presenter or interviewer clearly on the contributor's performance, or on the thrust of the interview</li> <li>7. make an accurate record of questions and answers, with timings where appropriate</li> <li>8. monitor closely the quality of interviews and performances, checking content against editorial policy and the production brief, and suggest changes or improvements</li> <li>9. obtain consent or release forms from contributors, where required</li> <li>10. oversee contributor's transport and payment arrangements, where necessary</li> <li>11. escort contributors from the studio or location when their work is completed</li> </ol>

## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – General *P35 Co-ordinate Production Paperwork*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves producing relevant production paperwork, such as schedules, scripts, call sheets, technical requisitions, camera sheets, cast, and crew lists etc.</p> <p>It is about obtaining information on progress with the production, collecting all the information needed for production support paperwork, and issuing it promptly in the required format to all those who need it. It involves ensuring that the information is accurate and up-to-date and informing people when there are changes.</p> <p>It is about communicating the production plan and schedule to production colleagues, and giving any instructions needed.</p> <p>This unit is suitable for a production co-ordinator, 2nd assistant director or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the production requirements, including changes to previous plans</li> <li>b) sources of relevant information on production progress</li> <li>c) who needs the information contained in the support paperwork</li> <li>d) The different types of support paperwork which are required at different stages of a production.</li> <li>e) standard formats for presenting information, and when they should be used</li> <li>f) the deadlines and procedures for circulating paperwork</li> <li>g) who needs the information about the production plan and schedule, and when they need it</li> <li>h) sources of relevant information on production progress</li> <li>i) the information required on a call sheet</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. confirm what information is to be included in support paperwork, and what format is required</li> <li>2. obtain from relevant sources the information to be included</li> <li>3. check that the information you have collected is accurate and up-to-date</li> <li>4. check that any calculations in the information are correct</li> <li>5. from the information you have collected, identify any changes from earlier versions of support paperwork</li> <li>6. produce clear and accurate support paperwork in the required format, and which contains all the relevant information</li> <li>7. circulate the support paperwork promptly to all those who require it, informing them about any changes from earlier versions</li> <li>8. communicate the requirements of the production plan, schedule and scripts to production team members in time for them to take appropriate action</li> <li>9. maintain up-to-date information on production progress</li> <li>10. compare progress against plans and schedules on a regular basis</li> <li>11. work closely with colleagues on shoots</li> <li>12. compile accurate information for the daily progress reports</li> <li>13. co-ordinate relevant information for the call sheet</li> </ol>

		14. maintain the confidentiality of sensitive information, including artistes' contact details
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**National Occupational Standards: Production (Film & TV) 2005**

**Shooting/Recording – General**

***P36 Produce a location shoot for a programme insert***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves being responsible for programme inserts shot on location. It is about planning the shots, structuring the story, and working with the camera crew on location.</p> <p>This unit is suitable for a researcher, assistant producer or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how, when and why a video camera should be colour-balanced</li> <li>b) if shooting widescreen, why and how to frame each shot to protect for transmission in television format</li> <li>c) how to make the best use of time and resources to enable you to maintain high production values, whilst bringing the programme in on time and within budget</li> <li>d) how to ensure that you comply with privacy and trespass laws on location</li> <li>e) the need to be flexible and to respond to unfolding events on location</li> <li>f) what shots you need to make a sequence which will cut together, and which will have no continuity problems</li> <li>g) framing, composition, depth of field, and the capability of different lenses and cameras</li> <li>h) when it is appropriate to use radio microphones, and when lights are needed</li> <li>i) how to get the best performance out of presenters and interviewees</li> <li>j) how to interview contributors on camera</li> <li>k) how to disguise the identity of an interviewee when necessary</li> <li>l) the dangers of flashing images, and how to edit such sequences to ensure compliance with industry standards</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. decide how to tell the story in terms of both content and style, and select suitable interviewees and contributors</li> <li>2. plan the content and structure of the interviews, deciding what backgrounds and shot sizes to use</li> <li>3. plan the shots whilst recognising, once on location, powerful images and revealing actuality</li> <li>4. ascertain the required duration, what aspect ratio is required, and on what format the insert is to be shot</li> <li>5. if working with a crew or presenter, brief them fully before the shoot and be open to their suggestions</li> <li>6. if filming alone, decide on the equipment and materials needed, ordering and checking them before the filming day</li> <li>7. on location give clear directions to contributors and to any crew or presenter in a way that recognises their specialist expertise</li> <li>8. if delays occur on location, make decisions that enable the schedule to be maintained without compromising the finished item</li> <li>9. if working with a presenter, choreograph their pieces to camera, decide which supplementary questions are needed, and which questions need to be repeated as reversals</li> <li>10. ensure that correct procedures are followed to produce footage which is of broadcast standard</li> <li>11. ensure that contributors and location owners sign consent and release forms at the appropriate times</li> </ol>

**National Occupational Standards: Production (Film & TV) 2005**

		<p>12. wrap up, ensuring that all equipment and materials are safely packed, and that the location is left as you found it</p> <p>13. return equipment and materials promptly, giving footages to appropriate personnel</p>
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**National Occupational Standards: Production (Film & TV) 2005**

**Shooting/Recording – General**

***P37 Produce a location shoot for a complete programme***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves being responsible for a complete programme shot on location. It is about planning the shots, structuring the story, and working with the camera crew on location.</p> <p>This unit is suitable for a producer or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how, when and why a video camera should be colour-balanced</li> <li>b) if shooting widescreen, why and how to frame each shot to protect for transmission in television format</li> <li>c) how to make the best use of time and resources to enable you to maintain high production values, whilst bringing the programme in on time and within budget</li> <li>d) how to ensure that you comply with privacy and trespass laws when approving and using locations</li> <li>e) the need to be flexible and to respond to unfolding events on location</li> <li>f) what shots you need to make a sequence which will cut together, and which will have no continuity problems</li> <li>g) when non-standard equipment is required, and how to obtain a similar effect with the equipment available</li> <li>h) when extra crew is needed, and why it is more cost-effective to increase the size of the crew under certain circumstances</li> <li>i) framing, composition, depth of field, and the capability of different lenses and cameras</li> <li>j) when it is appropriate to use radio microphones, and when lights are needed</li> <li>k) how to get the best performance out of presenters and interviewees</li> <li>l) how to interview contributors on camera</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. decide how to tell the story in terms of both content and style, and select suitable interviewees and contributors</li> <li>2. plan the content and structure of the interviews, deciding what backgrounds and shot sizes to use</li> <li>3. plan the shots whilst recognising, once on location, powerful images and revealing actuality</li> <li>4. approve the choice of locations and check that relevant permissions have been secured, and that risk assessments have been carried out</li> <li>5. ascertain the required duration, what aspect ratio is required, and on what format the insert is to be shot</li> <li>6. if working with a crew or presenter, brief them fully before the shoot and be open to their suggestions</li> <li>7. if filming alone, decide on the equipment and materials needed, ordering and checking them before the filming day</li> <li>8. on location give clear directions to contributors and to any crew or presenter in a way that recognises their specialist expertise</li> <li>9. if delays occur on location, make decisions that enable the schedule to be maintained without compromising the finished item</li> <li>10. if working with a presenter, choreograph their pieces to camera, decide which supplementary questions are needed, and which questions need to be repeated as reversals</li> </ol>

	<ul style="list-style-type: none"> <li>m) how to disguise the identity of an interviewee when necessary</li> <li>n) the dangers of flashing images, and how to edit such sequences to ensure compliance with industry standards</li> </ul>	<ul style="list-style-type: none"> <li>11. ensure that correct procedures are followed to produce footage which is of broadcast standard</li> <li>12. identify situations where the crew should be as unobtrusive as possible, and plan in advance how to accomplish this</li> <li>13. ensure that contributors and location owners sign consent and release forms at the appropriate times</li> <li>14. wrap up, ensuring that all equipment and materials are safely packed, and that the location is left as you found it</li> <li>15. return equipment and materials promptly, giving footages to appropriate personnel</li> </ul>
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## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – General *P38 Assist documentary productions*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves checking and confirming the plan and schedule for the shoot, and monitoring progress in shooting against the schedule.</p> <p>It is about checking the availability of contributors, facilities and services to maximise the time spent filming and informing relevant people when there are changes to the schedule during the shoot.</p> <p>It involves accurately noting the appropriate reference for each take and its identity, content and timing, and checking the shoot's log for completeness. It is about distributing the appropriate notes to the people who need them.</p> <p>It involves monitoring the appearance, positioning, and actions of the presenters and contributors for continuity. When speech is scripted, it is about checking what the presenter and contributors say against the script.</p> <p>This unit is suitable for a production assistant, researcher, assistant producer or similar role</p>	<p><b>What you need to know</b></p> <ol style="list-style-type: none"> <li>how to assess the impact of changes on the schedule for current and future shoots</li> <li>the ongoing availability of contributors, facilities and services</li> <li>sources of information to clarify the shoot requirements</li> <li>what information to record and how to record it</li> <li>what the continuity requirements are</li> <li>how to identify undesirable discrepancies in continuity</li> <li>methods of recording continuity and what terminology to use</li> </ol>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>check and confirm the plan and schedule for the shoot, and communicate them clearly to members of the production team</li> <li>inform the relevant people promptly when there are changes during the shoot to previously agreed plans or schedules</li> <li>ensure that contributors and location owners have signed consent and release forms, where appropriate</li> <li>closely monitor shooting progress against the schedule</li> <li>note the implications of shoots which proceed faster or slower than scheduled, and take appropriate action to maximise the time spent filming</li> <li>keep checking the availability of contributors, facilities and services, in order to maximise the time spent filming</li> <li>note accurately, and report to the production team, any decisions made during the shoot which affect the shoot's output, or the schedule for future shoots</li> <li>note accurately and legibly the appropriate reference, identity, content and timing for each take or re-take</li> <li>keep accurate notes of the interviewer's questions during recording</li> <li>brief the interviewer when necessary during the recording of reversal questions</li> </ol>

		<ol style="list-style-type: none"><li>11. check the shoot's log for completeness, and distribute appropriate notes promptly to the people who need them</li><li>12. monitor for continuity the appearance, positioning and actions of the presenters and contributors</li><li>13. when speech is scripted, check what the presenters and contributors say against the script</li><li>14. advise relevant people about discrepancies, and about their implications for programme integrity</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – General

#### *P39 Plan and schedule the daily shoot*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves planning the day's shoot, ensuring that the best use is made of the available time, and that deadlines are met. It is about ensuring that overtime is only incurred with prior approval, and that artistes are released on time.</p> <p>This unit is suitable for a 1st assistant director or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how filming activities impact on health and safety</li> <li>b) the implications of the Working Time Regulations on hours of work and overtime arrangements</li> <li>c) the licensing laws governing child working permits, and the appropriate bodies and timescales involved in processing them</li> <li>d) contractual arrangements and procedures, legal and ethical requirements, and obligations relating to the engagement of supporting artistes</li> <li>e) the types of environmental factors that may affect the use of a location</li> <li>f) the targets and deadlines for the production</li> <li>g) how to plan for unforeseen contingencies</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. plan the day's shoot, allowing for contingencies and options</li> <li>2. review arrangements and adjust accordingly, as necessary</li> <li>3. manage the shoot to ensure the best use of the available time</li> <li>4. ensure that all production targets and deadlines are met</li> <li>5. communicate regularly with all relevant departments</li> <li>6. ensure that health and safety regulations are closely adhered to</li> <li>7. deal with urgent matters as and when they occur</li> <li>8. ensure that overtime is not incurred without reference to the line producer or production manager</li> <li>9. ensure that artistes and extras are released on time</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – General

#### *P40 Monitor and control the progress of productions*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves making sure that everyone knows what is expected of them, and that they are informed of any changes to the schedule. It is about monitoring the progress of the schedule, and communicating with everyone concerned. It involves identifying any discrepancies between actual and planned progress, and suggesting realistic solutions to the problems. It is about justifying any changes to the schedule in terms of costs and logistics, and ensuring that all employment, legal and contractual agreements are adhered to. This unit is suitable for a production manager, line producer, producer or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) any discrepancies between actual and planned progress</li> <li>b) different types of communication systems, and how and when best to apply them</li> <li>c) when changes to the schedule or content may be necessary, and how to justify the changes in terms of cost, logistics and health and safety</li> <li>d) who needs to know about changes to the schedule</li> <li>e) employment, legal, insurance, contractual, and health and safety regulations, and how they can affect the schedule</li> <li>f) what factors could cause delays to productions, and the need for contingency planning</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. ensure that everyone knows what they have to do in all stages of the production, by holding regular production meetings</li> <li>2. establish communication systems which enable the efficient flow of information</li> <li>3. after the camera recce agree with relevant people that the planned schedule is realistic and achievable</li> <li>4. identify any possible problems that may arise, and plan for contingencies</li> <li>5. ensure that all employment, legal, health and safety, insurance and contractual agreements are understood by everyone, adhered to, and taken into account within the planned schedule and during the production, especially if changes are made</li> <li>6. gather sufficient information to prepare regular progress reports, and in order to make accurate checks of progress against the call sheet</li> <li>7. identify any discrepancies between actual and planned progress, and the reasons for them, and suggest realistic solutions to the problem</li> <li>8. justify any changes to the schedule in terms of cost and logistics, to the appropriate authorities</li> <li>9. notify colleagues promptly of changes to the production schedule</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – Studio/Outside Broadcast

#### *P41 Assist gallery operations and the production of multi-source recorded productions*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves monitoring production activities during recording sessions, and calling the correct shot number from the script, in the correct sequence and on time. It is about previewing the next or upcoming shot on source monitors and comparing it with the script. It involves confirming and implementing the director's instructions for changes to shots, and communicating these clearly to the appropriate people.</p> <p>It is about calculating the duration of each sequence and of the whole programme, counting in and out of pre-recorded sequences, monitoring timings, identifying any over- or under-runs, and re-calculating timings when there are changes.</p> <p>It involves logging takes and producing accurate edit notes.</p> <p>This unit is suitable for a production assistant or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to identify shots in sequence</li> <li>b) what shot calling methods to use, and how to use them</li> <li>c) how to calculate timings and monitor sequences</li> <li>d) how to count accurately</li> <li>e) who to inform of any discrepancies</li> <li>f) methods of communicating with programme personnel, and how to use them</li> <li>g) why and how changes affect the programme running time</li> <li>h) what technical terms to use</li> <li>i) how to reference takes</li> <li>j) what information to record</li> <li>k) how to produce and distribute edit notes</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. call the correct shot number from the script accurately and audibly, in the correct sequence, and on time</li> <li>2. preview the next or upcoming shot on source monitors, comparing it with the script, and announce it accurately and audibly</li> <li>3. give standby warnings to VT operators, cueing them if required</li> <li>4. inform the director promptly if there is any discrepancy between the agreed script and the next or upcoming source</li> <li>5. confirm and implement the director's instructions for changes to shots, communicating them clearly to the appropriate people</li> <li>6. correctly calculate the duration of the programme and of each sequence</li> <li>7. monitor sequence timings throughout the programme</li> <li>8. count pre-recorded inserts in and out accurately</li> <li>9. count accurately and clearly to fixed points within the programme, so that you are audible to both the production and technical teams, and to the performer and contributor</li> <li>10. accurately compare actual timings to estimates</li> <li>11. report rehearsal timings and any significant discrepancies</li> <li>12. recalculate timings when changes are made to programme content and running order</li> </ul>

		<p>13. where a programme includes items of flexible length, calculate the time required to meet overall programme length, and report the calculations promptly to programme personnel</p> <p>14. monitor the performance closely against the script, and promptly notify programme personnel about any discrepancies</p> <p>15. reference each take accurately and legibly, including in the log accurate and concise details of content and timing for each take, and reasons for any retakes</p> <p>16. distribute records promptly to the appropriate people</p>
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**Shooting/Recording – Studio/Outside Broadcast**  
***P42 Assist live multi-source productions***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves timing the production and liaising with network control and presentation.</p> <p>It is about calculating the duration of each sequence, and of the whole programme, counting in and out pre-recorded sequences, monitoring timings, identifying any over- or under-runs, re-calculating timings when there are changes, and liaising closely with network control.</p> <p>This unit is suitable for a production assistant or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to calculate timings and variations in timings</li> <li>b) how to count to fixed points</li> <li>c) how to communicate with the production team and the technical team, and with performers and contributors</li> <li>d) different timing methods and how to use them</li> <li>e) what counting procedures to use</li> <li>f) what technical terms to use</li> <li>g) how to deal with different types of programme content</li> <li>h) how to deal with over-runs and under-runs</li> <li>i) liaison procedures and how to use them</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. calculate the duration of each sequence and the running time of the programme, monitoring them throughout the whole programme</li> <li>2. accurately count to fixed points within the programme</li> <li>3. accurately count pre-recorded inserts in and out</li> <li>4. give standby warnings to VT operators, cueing them if required</li> <li>5. promptly notify the appropriate people of any significant discrepancies between the actual duration of sequences and estimated or rehearsal timings</li> <li>6. calculate alterations to timings caused by changes to programme content and running order, and report them promptly to the relevant people</li> <li>7. when a programme includes items of flexible length, calculate the time required to meet overall programme length, and report the calculations promptly to the relevant people</li> <li>8. use methods of timing which are reliable and relevant to the nature of the production</li> <li>9. ascertain the exact on and off times, and programme running times</li> <li>10. obtain precise details of visual or audio links</li> <li>11. clearly communicate to appropriate members of the production team the timing and duration of any planned programme breaks, and any restrictions on their positioning</li> </ol>

		<p>12. clearly relay programme opening and closing visual or audio links to network control or to presentation, to ensure smooth transitions</p> <p>13. promptly and precisely report programme over- or under-runs to network control or to presentation</p> <p>14. identify programme content that needs to be reported, and advise network control or the duty officer</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Shooting/Recording – Studio/Outside Broadcast *P43 Assist music productions*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves previewing the music and splitting it into lyrics and instrumental bars and beats. It is about producing script breakdowns of lyrics and instrumentals, and correctly counting the bars and beats for each element.</p> <p>It involves calculating correctly and noting on the associated paperwork the number of bars and beats covered by each shot, counting bars and beats accurately in time with the music, and giving the breakdowns to the relevant people. It is about calling shots in the correct sequence, and in time for camera operators to complete their shot sequences, and identifying the next or upcoming shot.</p> <p>This unit is suitable for a production assistant or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to read music at a level appropriate to production content</li> <li>b) how to count bars and beats from written and performed music</li> <li>c) how to identify the implications for shot calling of directors' decisions about cameras, and shot sequences and durations</li> <li>d) which sources of information for scripting lyrics and instrumentals to use</li> <li>e) how to identify shots in sequence</li> <li>f) what terminology to use</li> <li>g) what shot calling methods to use, and how to use them</li> <li>h) who to inform of any unplanned variations and programme changes</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. preview the music accurately, and split it into lyrics and instrumental bars and beats</li> <li>2. when it is available, preview the music before rehearsals to identify the required segments</li> <li>3. use relevant sources to produce script breakdowns of lyrics and instrumentals</li> <li>4. correctly count the bars and beats for each element</li> <li>5. accurately note, in rehearsal, the director's decisions and instructions about camera use and shot sequence and duration</li> <li>6. calculate and note on the associated paperwork the number of bars and beats covered by each shot</li> <li>7. give the breakdowns promptly to the relevant people</li> <li>8. note changes to the shots decided in rehearsal, work out new breakdowns, and communicate them promptly and clearly to the relevant people</li> <li>9. call shots clearly and unambiguously in the correct sequence, identifying the next or upcoming shot</li> <li>10. call shots in time for camera operators to complete their shot sequences at the time and position required</li> <li>11. note unplanned variations in the timing and duration of the performance, and their consequences for programme running time</li> <li>12. communicate unplanned variations clearly to the relevant people</li> </ul>

		13. note any programme changes which affect the musical performance, and communicate them clearly and promptly to the relevant people
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## National Occupational Standards: Production (Film & TV) 2005

### Continuity/Script Supervision

#### *P44 Maintain continuity during the production*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves constructing an accurate script breakdown, checking continuity between takes, checking words and actions to make sure that they are consistent with the script, and identifying and dealing with any discrepancies or unplanned departures from the script. It is about checking that all parts of the script and all scenes are covered, and keeping accurate continuity records and distributing them to the relevant people.</p> <p>This unit is suitable for a continuity, or script, supervisor</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) what the continuity requirements are</li> <li>b) how to identify undesirable discrepancies in continuity</li> <li>c) different methods of recording continuity</li> <li>d) the needs of the artistes in relation to continuity, and how to discuss continuity points in a constructive and sensitive fashion</li> <li>e) the conventions of single camera shooting, including 'crossing the line'</li> <li>f) the requirements of post production editors, and of the post production process</li> <li>g) the technical specifications of the shot</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. construct a correct script breakdown, and distribute it to the appropriate people</li> <li>2. monitor visual and aural elements for continuity between shots and takes, including taking reference photographs</li> <li>3. identify undesirable discrepancies in the nature, appearance, positioning or functioning of elements</li> <li>4. inform the director if the conventions of single camera shooting are likely to be transgressed</li> <li>5. check actions and spoken words against the script, noting clearly any unscripted words and actions</li> <li>6. provide accurate notes of slates, takes, times and tramline scripts to facilitate the editing process, ensuring that these are distributed to the appropriate people</li> <li>7. monitor the script to confirm that all scenes, and all parts of each scene, are covered</li> <li>8. treat performers and crew with tact and diplomacy when informing them of any continuity errors</li> <li>9. notify the relevant people about any discrepancies, and the implications for programme integrity, and about any agreed changes to the script</li> <li>10. exchange relevant information with camera and sound crew, make-up, costume and props</li> <li>11. time the script, and keep accurate records of estimated screen times with over- and under-runs, from pre-production to the end of filming, and inform the relevant people</li> </ol>

		<ol style="list-style-type: none"><li>12. maintain an awareness of potential copyright problems, and note copyright details on continuity sheets</li><li>13. maintain lists of extra shots, incomplete scenes, and additional requirements resulting from script revisions or discrepancies</li><li>14. provide relevant information for progress reports</li><li>15. maintain daily deadlines</li><li>16. communicate closely with the editors</li></ol>
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## National Occupational Standards: Production (Film & TV) 2005

### Post-production

#### *P45 Assist with the post-production process*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves liaising with the various departments involved with post-production, and ensuring that their requirements are met. It is about booking couriers, obtaining equipment, arranging facilities and booking artistes. It involves keeping in close contact with everyone involved with the post-production process, referring upwards to the post-production supervisor or producer, as appropriate.</p> <p>A basic understanding of the post production process and technical terminology is essential.</p> <p>In Drama Production Series the Production Co-ordinator may be called upon to do post-production work such as arranging post synch sessions This unit is suitable for a production assistant or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the requirements of the post-production schedule</li> <li>b) your own level of responsibility in respect of the post-production process</li> <li>c) when to refer upwards</li> <li>d) when and how to prioritise</li> <li>e) methods of communicating with relevant people</li> <li>f) how to locate couriers, providers of equipment and facilities, and artistes</li> <li>g) how to check availability and price</li> <li>h) how to make bookings and purchases</li> <li>i) how to monitor supplies</li> <li>j) How to co-ordinate artiste travel and accommodation when required</li> <li>k) How to co-ordinate the movements of film materials</li> <li>l) How to make theatre bookings</li> <li>m) The post production process and technical terminology such as ADR, effects , music and sound and dubbing procedures</li> <li>n) How to arrange post synch sessions</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. maintain an ongoing awareness of the requirements of the post-production schedule</li> <li>2. liaise with the relevant people to establish their requirements for the smooth running of the post-production process</li> <li>3. clarify precise requirements where there is lack of detail or where ambiguity exists</li> <li>4. act promptly on those requirements which fall within your ability and level of responsibility</li> <li>5. ensure that all necessary materials and associated paperwork are delivered to the cutting-room or edit suite, as appropriate</li> <li>6. take instructions as appropriate and refer upwards when necessary</li> <li>7. maintain frequent communications between all departments involved with post-production</li> <li>8. check availability and price for the required equipment, facilities or artistes</li> <li>9. make bookings and purchases as required by the post-production process, ensuring that budget limitations are met</li> <li>10. monitor supplies carefully to ensure that they match orders and purchases</li> </ol>

**National Occupational Standards: Production (Film & TV) 2005**

**Post-production**

***P46 Supervise the edit of a programme insert***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves being responsible for programme inserts shot on location. It is about compiling a paper edit, selecting music, and working with the on-line and off-line editors and the dubbing mixer.</p> <p>This unit is suitable for a researcher, assistant producer or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to structure the item in a way that best tells the story</li> <li>b) the need for a paper edit, and the financial implications of starting an off-line edit without proper preparation</li> <li>c) the principles of how the script should compliment the pictures</li> <li>d) the use and importance of music in the sound track, and the logistical and financial implications of using different music sources</li> <li>e) the legal and ethical issues that affect broadcast material, and how to seek advice about potentially sensitive material</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. view the rushes, and select and log interviews and actuality</li> <li>2. compile an accurate paper edit</li> <li>3. work closely with the off-line and on-line editors, and dubbing mixers</li> <li>4. oversee the voice over recording session, ensuring that the selected voice over take fits the picture in both duration and tone, without deviating from the agreed script</li> <li>5. check content for compliance with legal, ethical and regulatory codes, and with the broadcaster's requirements</li> </ul>

Post-production

***P47 Supervise the edit of a complete programme***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves being responsible for a complete programme shot on location. It is about compiling a paper edit, selecting music, supervising the on-line and off-line editors and the dubbing mixer, and approving the graphics and publicity material. This unit is suitable for a producer or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to structure the item in a way that best tells the story</li> <li>b) the need for a paper edit, and the financial implications of starting an off-line edit without proper preparation</li> <li>c) the principles of how the script should compliment the pictures</li> <li>d) how the tone and style of the programme should be appropriate for the programme genre and transmission slot</li> <li>e) the use and importance of music in the sound track, and the logistical and financial implications of using different music sources</li> <li>f) whether special permissions are required for titles music</li> <li>g) what source material may be needed by the graphic designer</li> <li>h) how to recognise opportunities for publicity stills and copy</li> <li>i) the legal and ethical issues that affect broadcast material, and how to seek advice about potentially sensitive material</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. view the rushes, and select and log interviews and actuality</li> <li>2. compile an accurate paper edit</li> <li>3. work closely with the off-line and on-line editors, dubbing mixers and colourist, giving clear directions whilst being open to their suggestions</li> <li>4. if working with a presenter, collaborate closely with them on the script</li> <li>5. if working without a presenter, write the commentary yourself</li> <li>6. oversee the voice over recording session, ensuring that the selected voice over take fits the picture in both duration and tone, without deviating from the agreed script</li> <li>7. brief the graphic designer accurately on requirements for the opening titles, credits and captions, and approve the finished work</li> <li>8. write realistic and appropriate publicity material, including billings</li> <li>9. check content for compliance with legal, ethical and regulatory codes, and with the broadcaster's requirements</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Post-production

#### *P48 Plan and schedule post-production activities*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves planning, budgeting and reporting on the progress of the post-production schedule. It is about liaising closely with the relevant people, and knowing when to refer upwards in case of difficulties, or when the schedule is in danger of slipping.</p> <p>It involves ensuring that the post-production phase runs smoothly, delegating key activities as appropriate. This unit is suitable for a post-production supervisor or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the critical path of the post-production process</li> <li>b) how to calculate the cost of post production facilities and crew in respect of previously calculated budget parameters</li> <li>c) how to budget the delivery items properly</li> <li>d) any pre-existing relationships between producer or director and the prospective post production crew</li> <li>e) the uses of, and the need for, various items required and produced by the post production department</li> <li>f) film laboratory methods and practices</li> <li>g) the processes in the production of titles and special effects</li> <li>h) the processes of music recording</li> <li>i) the procedures of creating digital elements on film</li> <li>j) the final delivery elements and formats required</li> <li>k) key details of contracts and agreements</li> <li>l) when and when not to refer upwards</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. plan and agree the post-production schedule, identifying the main activities to be completed</li> <li>2. select, negotiate and agree post-production services and crew, including editors, equipment, soundtrack laying, and dubbing</li> <li>3. convey the requirements of the original creative brief and script to those involved in the post-production process</li> <li>4. specify clear outcomes and criteria for editing</li> <li>5. ensure that the editing process follows stipulated requirements by monitoring the output regularly</li> <li>6. review the post production sections of the budget, and where necessary adjust accordingly</li> <li>7. monitor financial costs and, working with the production accountant, prepare estimates for costs reports</li> <li>8. monitor progress with the correct level of involvement, but without antagonising the creative crew</li> <li>9. refer upwards when progress is likely to compromise the schedule</li> <li>10. maintain a network of contacts to use when faced with a problem</li> <li>11. liaise and discuss with all levels of crew, suppliers, creative talent and executives</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Delivery

#### *P49 Prepare production materials for external use*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves preparing information for the public and press, in the form of publications such as fact sheets, pamphlets, and booklets to accompany productions, and publicity material such as production billings, press releases, related websites, text pages and fact sheets. It is about writing, editing and preparing material for publication, and knowing what information to issue and how best to present it according to the nature of the audience. Such material may be produced during production, as well as post production.</p> <p>It involves demonstrating an awareness of the legal and ethical considerations surrounding the release of information to the press and public, especially where sensitive or contentious issues are involved.</p> <p>This unit is suitable for a researcher or similar role</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the editorial policy of the production, and how it affects the use of material</li> <li>b) the intended audience, and the implications for selecting material</li> <li>c) the timescales and resources needed to produce the material</li> <li>d) the purpose, scope, style and format of the material</li> <li>e) the legal and ethical constraints associated with publications</li> <li>f) how to identify and remedy errors and omissions in the proof</li> <li>g) the process of publishing on the web</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. identify and agree the need for and requirements of post-production publications</li> <li>2. identify with decision makers the resources and timescales needed to produce the material</li> <li>3. discuss and agree the style, intended audience, content, length and quality of the material required</li> <li>4. collate factual and graphic material and assess it for its relevance and accuracy</li> <li>5. prepare draft copies and discuss them with decision makers</li> <li>6. agree the final material, which balances the needs and interests of the audience with time, costs and legal constraints</li> <li>7. maintain effective communication with designers, printers and (where used) publishers, in order to produce and deliver the material on time and within budget</li> <li>8. check the material against research findings, agreed content and style, editorial policy and the print or website specifications</li> <li>9. identify and remedy promptly any error or omissions in the proof</li> <li>10. ensure delivery and distribution as agreed</li> <li>11. inform the relevant people about how the material can be obtained by the general public</li> </ul>

**National Occupational Standards: Production (Film & TV) 2005**

**Delivery**

***P50 Assist with the delivery and promotion of the production***

Overview	Knowledge & Understanding	Performance Statements
<p>This unit involves ensuring that all contributions have been received, and that the master material is available for use.</p> <p>It is about preparing all the necessary paperwork, keeping copies of delivery materials, delivering them as required, and keeping accurate records. It involves collecting duly-signed contracts and relevant legal documents.</p> <p>This unit is suitable for a production co-ordinator or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the content and requirements of the post-production script, and the delivery schedule</li> <li>b) what master material and associated paperwork is required, and how to locate it</li> <li>c) when to refer upwards</li> <li>d) those who require delivery materials, including broadcasters, distributors, exhibitors, and funders</li> <li>e) with which media to maintain contact</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1. assemble all relevant master material in acceptable formats to enable a post-production script to be produced</li> <li>2. create and complete the relevant paperwork in formats that are acceptable to all co-funders</li> <li>3. collect copies of duly-signed contracts and relevant legal documents</li> <li>4. log elements as they are received, and copy materials as required</li> <li>5. refer upwards if anything is unclear, or if any elements are still missing</li> <li>6. when all elements have been received, distribute them to those who require them, as specified in the contract</li> <li>7. assist as required with general promotional and marketing activities, such as screenings and launch parties</li> </ul>

## National Occupational Standards: Production (Film & TV) 2005

### Freelance Work

#### *F1 Manage and market yourself as a freelancer*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit is for you if you operate in the multi-media business as a freelancer. In order to be successful you will benefit from having deeper knowledge and understanding about how to promote your achievements, how to sell yourself and keep your reputation and knowledge up-to-date. Furthermore you need to have the required skills to seek and find work, negotiate your own contract (unless you have an agent) and ensure that the terms and conditions are fair and just.</p> <p>There is also a whole range of business skills which you need to be able to employ in order to survive. Such skills and knowledge extend from self-promotion, knowledge of IT, through budgeting and legal requirements to the need to identify training and developments needs.</p>	<p><b>What you need to know</b></p> <ol style="list-style-type: none"> <li>a) who are the major commissioning organisations in your field of expertise and how best to make contact</li> <li>b) how to maintain your professional ethics and practices, and keep abreast of new developments within the multi-media industry</li> <li>c) how to market yourself and your services including making, following up and maintaining contact with potential clients</li> <li>d) what are the best and most effective self-promoting tools to use</li> <li>e) whether an agent would be able to help you to find work</li> <li>f) how to access work opportunities with production and distribution companies</li> <li>g) how to estimate going rates including those for               <ul style="list-style-type: none"> <li>• schedules</li> <li>• fee rates</li> <li>• resources such as accommodations, expenses, etc</li> </ul> </li> <li>h) how to negotiate terms and conditions in line with legal and production industry requirements</li> <li>i) how to maintain contacts and conduct negotiations with potential clients in the production business</li> <li>j) how to negotiate and agree contracts with reference to               <ul style="list-style-type: none"> <li>• relevant employment legislation</li> <li>• expected income</li> <li>• time available</li> <li>• clearly established outcomes</li> </ul> </li> </ol>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. establish, follow-up and regularly maintain business contacts within the industry</li> <li>2. participate within relevant networks and expert organisations to support your freelance activity</li> <li>3. identify and follow appropriate strategies to enhance your professional reputation and promote yourself to potential clients</li> <li>4. ensure that you have systems in place that help identify work opportunities at an early stage</li> <li>5. maximise your reputation by ensuring the circulation of current and succinct information about your experience, past work, achievements and availability</li> <li>6. investigate potential agents or other representatives available in your area</li> <li>7. make use of others as models of competence thereby enabling the identification of development and training needs</li> <li>8. seek constructive feedback from relevant people about your performance and evaluate feedback so as to identify development needs</li> <li>9. regularly revisit, review and set realistic objectives in terms of:               <ul style="list-style-type: none"> <li>• training needs</li> <li>• performance and progress</li> <li>• business targets</li> </ul> </li> </ol>

	<p>k) the relevant sources of advice on employment, insurance, tax regulations and other small business legislation</p> <p>l) how to keep simple accounts (Income, expenditure and cash flow) and how to invoice and chase late payments</p> <p>m) how to set and manage personal and business budgets</p> <p>n) how to recognise the difference between creative and business decisions</p> <p>o) how to carry out contingency planning, scheduling and future planning so as to maintain a viable work and cash flow</p>	<ul style="list-style-type: none"> <li>• the use of time and other resources in achieving objectives</li> </ul> <p>10. prepare and keep simple but accurate and up-to-date accounts and records</p> <p>11. ensure that record keeping is kept up-to-date, is accurate and relevant</p> <p>12. set up and use effective systems for managing budgets, finance and paperwork</p> <p>13. establish and maintain effective support services</p> <p>14. plan ahead to organise and maintain a viable work and cash flow</p> <p>15. ensure you are flexible and prepare to adapt to the demands of others whilst maintaining your personal work ethic and reputation</p> <p>16. negotiate terms and conditions that meet legal requirements in terms of:</p> <ul style="list-style-type: none"> <li>• equal opportunities</li> <li>• employment law</li> <li>• production industry regulations</li> </ul> <p>17. estimate and agree realistic fee rates, schedule and other expenses</p> <p>18. establish clear performance outcomes</p> <p>19. ensure the contract contains details regarding payment terms and time limit to payment and the obligations of all parties clearly communicated</p> <p>20. ensure that the details of the contract match agreements and securely store a written copy of the final signed contract</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Working relationships

#### *X1 Contribute to good working relationships*

Overview	Knowledge & Understanding	Performance Statements
<p>This unit measures your ability to contribute to good working relationships.</p> <p>It involves working effectively with others during the production process. It is about clarifying and agreeing the roles to be undertaken by your team and what your working arrangements are in a manner that promotes positive working relationships with colleagues, management and (if applicable) performers.</p> <p>It entails getting the right balance between working efficiently and meeting the needs of colleagues as well as the creative needs of the production. It is about collaborating with colleagues and seeking their help when required, including providing assistance whenever possible.</p> <p>It requires having the communication skills to explain and discuss what you have to do and what you expect of others, the quality and output requirements of the production, and health and safety requirements.</p>	<p><b>This is what you must know</b></p> <ul style="list-style-type: none"> <li>a) how to clarify what you have to do, and who you report to</li> <li>b) how to discuss and agree your tasks and responsibilities in a way which promotes good working relationships</li> <li>c) how to confirm the deadlines and standards you are expected to meet</li> <li>d) the types of roles and responsibilities which you may be asked to undertake</li> <li>e) how to ascertain and verify any changes in your tasks in the production</li> <li>f) importance of acknowledging what the work arrangements, quality and safety requirements are</li> <li>g) how to balance the need for personal efficiency with the needs of others and the requirements of the production</li> <li>h) the importance of sharing information about quality standards, deadlines, timescales and the results of your work with others who require the information</li> <li>i) how to treat others courteously and in ways which acknowledge their contribution to the production</li> <li>j) how to tactfully request others to modify or change working arrangements in order to improve your own productivity</li> <li>k) how to explain your reasons and alternatives solutions clearly and constructively , when it is impractical to agree to others' requests to change working arrangements</li> <li>l) how to take into account particular sensitivities people working on the production may have, and what protocols to use in dealing with them</li> </ul>	<p><b>You must be able to identify the hazards and evaluate the risks in your workplace</b></p> <ol style="list-style-type: none"> <li>1. clarify what you have to do, and to whom you would report</li> <li>2. discuss and agree your tasks and responsibilities in a way which promotes good working relationships</li> <li>3. confirm the deadlines and standards you are expected to meet</li> <li>4. consider the types of roles and responsibilities which you may be asked to undertake</li> <li>5. ascertain and verify any changes in your tasks in the production</li> <li>6. acknowledge what the work arrangements, quality and safety requirements are</li> <li>7. balance the need for personal efficiency with the needs of others and the requirements of the production</li> <li>8. share information about quality standards, deadlines, timescales and the results of your work with others who require the information</li> <li>9. treat others courteously and in ways which acknowledge their contribution to the production</li> <li>10. tactfully request others to modify or change working arrangements in order to improve your own productivity</li> <li>11. explain your reasons and alternatives solutions clearly and constructively, when it is impractical to agree to others' requests to change working arrangements</li> </ol>

	<ul style="list-style-type: none"> <li>m) how to maintain good relationships , even when disagreeing with others</li> <li>n) how to find workable solutions for any conflicts and dissatisfaction which reduce personal and team productivity</li> <li>o) the importance of collaboration to the effectiveness and productivity of work in the industry</li> </ul>	<ul style="list-style-type: none"> <li>12. take into account particular sensitivities people working on the production may have , and what protocols to use in dealing with them</li> <li>13. maintain good relationships, even when disagreeing with others</li> <li>14. find workable solutions for any conflicts and dissatisfaction which reduce personal and team productivity</li> <li>15. consider the importance of collaboration to the effectiveness and productivity of work in the industry</li> </ul>
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**Health & Safety**

***X2 ensure your own actions reduce risks to health and safety***

Overview	Knowledge & Understanding	Performance Statements
<p>Fundamental to this unit is an understanding of the terms 'hazards' and 'risks'. A person competent in this unit is not required to undertake a full risk assessment, but needs to have an appreciation of significant risks in the workplace and knowing how to deal with them.</p>	<p><b>This is what you must know</b></p> <ul style="list-style-type: none"> <li>a) your legal duties for health and safety in the workplace as defined by the Health and Safety at Work Act 1974</li> <li>b) your duties for health and safety as defined by any specific legislation covering your job role</li> <li>c) agreed workplace health and safety procedures relating to controlling risks to health and safety</li> <li>d) responsibilities for health and safety in your job description</li> <li>e) the responsible persons to whom to report health and safety matters</li> <li>f) the specific organisational health and safety policies covering your job role</li> <li>g) suppliers' and manufacturers' instructions for the safe use of equipment, materials and products</li> <li>h) safe working practices for your own job role</li> <li>i) the importance of personal presentation in maintaining health and safety in the workplace</li> <li>j) the importance of personal conduct in maintaining the health and safety of yourself and others</li> <li>k) your scope and responsibility for rectifying risks</li> <li>l) workplace arrangements for handling risks which you are unable to deal with</li> <li>m) what hazards exist in your workplace and the importance of remaining alert to and dealing with or promptly reporting risks</li> <li>n) the particular health and safety risks which may be present in your own job role and the precautions you must take</li> </ul>	<p><b>You must be able to identify the hazards and evaluate the risks in your workplace</b></p> <ul style="list-style-type: none"> <li>1. you correctly name and locate the persons responsible for health and safety in the workplace</li> <li>2. you identify which workplace health and safety procedures are relevant to your working practices</li> <li>3. you identify those working practices in any part of your job role which could harm yourself or other persons</li> <li>4. you identify those aspects of the workplace which could harm yourself or other persons</li> <li>5. you evaluate which of the potentially harmful working practices and the potentially harmful aspects of the workplace present the highest risk to you or to others</li> <li>6. you report those hazards with a high risk to the persons responsible for health and safety in the workplace</li> <li>7. you deal with hazards with low risks in accordance with workplace health and safety procedures and legal requirements</li> </ul> <p><b>You must be able to reduce the risks to health and safety in your workplace, so.....</b></p> <ul style="list-style-type: none"> <li>8. you carry out your working practices in accordance with legal requirements</li> <li>9. you follow the most recent workplace health and safety policies for your job role</li> <li>10. you rectify those health and safety risks within your capability and the scope of your job responsibilities</li> <li>11. you pass on any suggestions for reducing risks to health and safety in the workplace to the persons responsible for health and safety</li> </ul>

		<p>12. your personal conduct around the workplace does not endanger the health and safety of yourself or other persons</p> <p>13. you follow the workplace procedures and suppliers' or manufacturers' instructions for the safe use of equipment, materials and products</p> <p>14. you report any differences between workplace procedures and suppliers' or manufacturers' instructions as appropriate</p> <p>15. your personal presentation at work</p> <ul style="list-style-type: none"><li>• ensures the health and safety of yourself and others,</li><li>• meets any legal duties, and</li><li>• is in accordance with workplace health and safety policies</li></ul>
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## National Occupational Standards: Production (Film & TV) 2005

### Health & Safety

#### X3 Conduct an Assessment of Risks in the Workplace

Overview	Knowledge & Understanding	Performance Statements
<p>Fundamental to this unit is an understanding of the process of carrying out a risk assessment. A person competent in this unit should be able to carry out risk assessments according to regulatory requirements.</p> <p>It requires that you identify hazards in the production environment, assess the level of risk, recommend action and carry out a review of the assessment.</p>	<p><b>This is what you must know</b></p> <ul style="list-style-type: none"> <li>a) the responsibilities for risk assessment and your legal duties with regard to health and safety as required by the latest health and safety regulations</li> <li>b) your duties for health and safety as defined by any specific legislation covering your job role</li> <li>c) hazards that are most likely to cause harm to health and safety</li> <li>d) the particular health and safety risks which may be present in your own job role and the precautions to take</li> <li>e) the importance of remaining alert to the presence of hazards in the whole workplace</li> <li>f) the importance of dealing with or promptly reporting risks</li> <li>g) methods of identifying hazards including direct observation, examining records, or interviews</li> <li>h) the work areas and people for whom you are carrying out the assessment</li> <li>i) work activities of the people in the workplace where you are carrying out the risk assessment</li> <li>j) resources required for a risk assessment to take place</li> <li>k) information sources for risk assessments (e.g. HSE publications)</li> <li>l) where to find expert advice and guidance, your own limitations, job responsibilities and capabilities</li> <li>m) effective communication methods</li> <li>n) effective procedures for carrying out risk assessments</li> </ul>	<p><b>In order to identify hazards in the workplace you must be able to</b></p> <ol style="list-style-type: none"> <li>1. define, clearly, why and where the risk assessment will be carried out</li> <li>2. confirm that all the information available to you on statutory health and safety regulations is up-to-date and from recognised and reliable information sources</li> <li>3. recognise your own limitations and seek expert advice and guidance on risk assessment when appropriate</li> <li>4. select a method of identifying hazards appropriate to the workplace being assessed</li> <li>5. identify those areas in the workplace where hazards with a potential for serious harm to health and safety are most likely to occur</li> <li>6. identify hazards which could result in serious harm to people at work or other persons</li> <li>7. record those hazards in a way which meets legal, good practice and workplace requirements</li> <li>8. report the results of the process to the responsible persons in an agreed format and timescale</li> </ol> <p><i>in order to assess the level of risk and recommend action you must be able to:</i></p> <ol style="list-style-type: none"> <li>9. review all legal requirements that are appropriate to your workplace and working practices to ensure effective control measures are in place</li> <li>10. confirm that industry standards and all other reasonable precautions are in place</li> <li>11. identify hazards that should be eliminated</li> </ol>

	<p>o) the purpose, legal implications and importance of carrying out risk assessments</p> <p>p) what to do with the results of the risk assessment</p>	<p>12. ensure that for hazards that cannot be eliminated, you start your risk assessment with those that are most likely to cause serious harm to people at work or other people</p> <p>13. assess the level of risk and consider how the risks can be controlled to minimise harm</p> <p>14. list unacceptable risks in priority order including all breaches of relevant health and safety legislation and workplace procedures</p> <p>15. prepare a risk assessment report containing recommendations for minimising risks</p> <p>16. present the results of the risk assessment to responsible persons in the agreed format and timescale</p> <p><b><i>in order to review your workplace assessment of risk you must be able to:</i></b></p> <p>17. compare the latest risk assessment to current workplace and working practices</p> <p>18. identify, accurately, any significant differences between previous and new working practices</p> <p>19. investigate the action taken as a result of your recommendations specified in the latest risk assessment</p> <p>20. identify, accurately, new hazards arising from changes in the workplace or working practices</p> <p>21. make changes to your risk assessment in line with the review</p> <p>22. inform, promptly, everyone affected by the changes</p>
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## National Occupational Standards: Production (Film & TV) 2005

### Health & Safety

#### *X4 Develop Procedures to Control Risks to Health and Safety*

Overview	Knowledge & Understanding	Performance Statements
<p>Fundamental to this Unit is an understanding of the processes involved in creating clear workplace health and safety procedures for people to follow.</p> <p>This unit is for people who are not specialists in health and safety but who are nevertheless required to prepare health and safety procedures for the workplace.</p> <p>It requires that you identify hazards, assess the risks and develop procedures to control the risks. You will also need to review these procedures and check whether they are effective in the workplace.</p>	<p><b>This is what you must know</b></p> <ul style="list-style-type: none"> <li>a) employers' and employees' legal duties for health and safety in the workplace as required by the Health and Safety at Work Act 1974</li> <li>b) your responsibilities for health and safety as defined by any specific legislation covering your job role</li> <li>c) how to prepare and write effective policies and procedures</li> <li>d) the different types of working practices present in the workplace</li> <li>e) what would constitute a breach of legal health and safety requirements</li> <li>f) what hazards exist in your workplace</li> <li>g) the particular health and safety risks which may be present in your own job role and the precautions to be taken</li> <li>h) the importance of remaining alert to the presence of hazards in the whole workplace</li> <li>i) the importance of dealing with or promptly reporting risks</li> <li>j) appropriate measures for checking different types of health and safety procedures</li> <li>k) the work areas and people for whom you are responsible and covered by the health and safety procedures</li> <li>l) the commonly used working practices</li> <li>m) the information that may be required about health and safety within the workplace</li> <li>n) job roles of the people for whom you are responsible</li> </ul>	<p><b>In order to develop procedures for maintaining a healthy and safe workplace you must be able to:</b></p> <ol style="list-style-type: none"> <li>1. set realistic objectives to ensure a healthy and safe workplace for all people in the workplace</li> <li>2. develop health and safety procedures which meet legal requirements and are appropriate to: <ul style="list-style-type: none"> <li>the type of work carried out, and</li> <li>the workplace</li> </ul> </li> <li>3. identify individuals to whom people must <ul style="list-style-type: none"> <li>report accidents,</li> <li>report health and safety risks, and</li> <li>obtain first aid</li> </ul> </li> <li>4. state clear measures to check the effectiveness of the workplace health and safety procedures</li> <li>5. specify the arrangements for recording health and safety data to meet legal requirements</li> <li>6. develop plans for health and safety training which are relevant to the needs of the workplace, the people in the workplace and meet legal requirements</li> <li>7. communicate the health and safety procedures to all people in the workplace in a professional and considerate manner</li> </ol> <p><b>in order to review the effectiveness of health and safety procedures in your workplace you must be able to:</b></p> <ol style="list-style-type: none"> <li>8. identify any changes to legal regulations or guidance affecting current working practices</li> <li>9. identify changes in the workplace affecting current workplace health and safety procedures</li> </ol>

	<ul style="list-style-type: none"> <li>o) what information may be available on health and safety within the workplace</li> <li>p) appropriate channels of communication within the workplace</li> <li>q) ways of conducting an effective health and safety review</li> </ul>	<ul style="list-style-type: none"> <li>10. provide responsible persons with opportunities to give feedback about the implementation of health and safety procedures</li> <li>11. review all relevant health and safety reports and data for opportunities to improve the workplace health and safety procedures</li> <li>12. identify and obtain further information and advice from reliable and recognised sources of expertise</li> <li>13. record, accurately             <ul style="list-style-type: none"> <li>- the details of any review carried out, and</li> <li>- the plans to improve current health and safety procedures</li> </ul> </li> <li>14. alert all people in the workplace, promptly, to the revised health and safety procedures</li> <li>15. set effective measures in place for monitoring the revised health and safety procedure</li> </ul>
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