



Australian Government

Department of Education, Employment and Workplace Relations

CUFPPM601A Plan and manage film and media pre-production

Revision Number: 1

CUFPPM601A Plan and manage film and media pre-production

Modification History

Not applicable.

Unit Descriptor

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| Unit descriptor | <p>This unit describes the performance outcomes, skills and knowledge required to plan and manage all aspects of pre-production film or television processes and facilities.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p> |
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Application of the Unit

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| Application of the unit | <p>Production managers apply the high-level skills and knowledge described in this unit. In the film industry, a production manager is usually the first person employed by a producer once funding has been approved for a production.</p> <p>Production managers coordinate and supervise all administrative, financial, and technical details of film and television productions. They assist producers with the hiring of crews and all other pre-production activities. During production, they approve changes in scheduling and budgets and act as intermediaries between producers/management and crew, and oversee the activities of the entire crew.</p> <p>Depending on the scale of production, they may be assisted by a first or second assistant director, production coordinator, unit manager or location manager.</p> |
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Licensing/Regulatory Information

Not applicable.

Pre-Requisites

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| Prerequisite units | | |
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Employability Skills Information

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| Employability skills | This unit contains employability skills. |
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Elements and Performance Criteria Pre-Content

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| Elements describe the essential outcomes of a unit of competency. | Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide. |
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Elements and Performance Criteria

| ELEMENT | PERFORMANCE CRITERIA |
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| Confirm scope of productions | <ol style="list-style-type: none"> 1. Consult with producer or director to clarify production expectations based on negotiations or decisions made during the development phase 2. Break down scripts scene by scene to establish detailed resource requirements 3. From script breakdowns, identify issues that have budget or shooting implications 4. Prepare preliminary overall and pre-production schedules 5. Prepare preliminary shooting schedule to confirm that length of shoot allowed in budget is accurate |
| Finalise budgets | <ol style="list-style-type: none"> 6. Establish cost and availability of required resources from reliable suppliers and information sources, taking into account relevant considerations 7. Re-time scripts to help prepare accurate estimates of production times and to identify whether scripts need pruning to meet budget constraints. 8. Liaise with relevant colleagues to clarify requirements, roles and responsibilities in different production and post-production areas 9. Identify potential problems with conflicting production requirements, and take appropriate action to resolve 10. Present cost estimates to relevant colleagues for discussion and negotiate changes and compromises as required 11. Compile final resource schedule, including adequate contingency plans 12. Ensure budgets reflect realistic achievement of creative and technical production requirements, availability of resources and personnel requirements |
| Manage pre-production | <ol style="list-style-type: none"> 13. Oversee establishment of a production office, ensuring that it is fully operational for the start of pre-production activities 14. Meet regularly with heads of departments to monitor expenditure against budget estimates, taking action as required to keep overall expenditure within budget 15. Circulate scripts to relevant personnel and establish and monitor the process for communicating script changes 16. Set up the financial organisation of the production and processes for reporting against budgets |

| ELEMENT | PERFORMANCE CRITERIA |
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| | <p>17. Ensure that all arrangements for access to locations are completed correctly</p> <p>18. Organise publicity and press briefings as required</p> <p>19. Commission safety reports from approved safety consultants and circulate reports to <i>relevant organisations and personnel</i></p> <p>20. Oversee pre-production activities of all departments, providing guidance and assistance as required</p> <p>21. Finalise shooting schedules and circulate final <i>production documentation</i> to relevant personnel</p> |

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- effective communication, literacy and teamwork skills sufficient to:
 - interact with people with diverse interests and needs
 - show strong leadership qualities and work closely with team members
 - conduct negotiations with a wide range of production personnel and external suppliers and service providers
 - coordinate production meetings and brief personnel to achieve required outcomes
 - generate and distribute workplace documentation and reports
- well-developed planning and analytical skills sufficient to:
 - analyse scripts
 - prepare complex schedules
 - develop budgets
 - monitor and report on expenditure against budgets
 - coordinate all pre-production activities
- well-developed project management skills covering both physical and human resources
- ability to address and solve problems and challenges in a timely and collaborative manner
- self-management skills sufficient to:
 - work under pressure
 - provide appropriate and timely pre-production documentation
 - meet pre-production deadlines
- initiative and flexibility when responding to unexpected changes in the pre-production schedule or process
- numeracy skills sufficient to develop and adjust budgets and cost estimates

Required knowledge

- meeting procedures and protocols as they relate to pre-production operations
- duty of care to colleagues and general public
- OHS and public safety legislation and regulations as they apply to film and television productions
- industry knowledge, including:
 - roles and responsibilities of personnel in the film and television production industry
 - current industry practices, e.g. industrial awards, enterprise agreements,

REQUIRED SKILLS AND KNOWLEDGE

- workers' compensation, contracts and safety codes
- artistic and technical elements of film and television productions
- sources of products, supplies and equipment
- impact of technology on production and post-production operations
- phases and practices in the pre-production process, including problems and challenges that arise
- well-developed understanding of:
 - administrative procedures associated with managing pre-production activities
 - content, format and timing of different types of documentation developed and distributed by production managers
 - costing techniques for different types of production resources sufficient to develop and monitor budgets

Evidence Guide

| EVIDENCE GUIDE | |
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| <p>The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.</p> | |
| Overview of assessment | |
| Critical aspects for assessment and evidence required to demonstrate competency in this unit | <p>Evidence of the following is essential:</p> <ul style="list-style-type: none"> • detailed resource schedules based on a thorough analysis of scripts • ability to negotiate with production and design teams to develop workable resource plans • development of production budgets that take account of all aspects of productions. |
| Context of and specific resources for assessment | <p>Assessment must ensure:</p> <ul style="list-style-type: none"> • practical demonstration of skills through the development of resource schedules for a range of film and media productions • development of resource schedules and budgets within commercially realistic time constraints • involvement of and interaction with production and design teams to reflect the communication and negotiation aspects of the unit • access to appropriate learning and assessment support when required • use of culturally appropriate processes and techniques appropriate to the language and literacy capacity of learners and the work being performed. |
| Method of assessment | <p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance • review of pre-production documentation prepared by the candidate • discussion with the candidate about the management of the pre-production process, challenges faced and how these were addressed • written or oral questioning to test knowledge as listed in the required skills and knowledge section of this |

| EVIDENCE GUIDE | |
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| | unit. |
| Guidance information for assessment | <p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none">• BSBFIM501A Manage budgets and financial plans• BSBMGT502B Manage people performance• BSBPMG510A Manage projects• CUFPPM602A Plan and manage film and media post-production. |

Range Statement

RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

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| <p><i>Production expectations</i> may include:</p> | <ul style="list-style-type: none"> • cast and crew preferences • completion guarantor • delivery schedule • distribution preferences • insurer • post-production preferences • start date. |
| <p><i>Resource requirements</i> may include:</p> | <ul style="list-style-type: none"> • administrative • art and construction, e.g. sets, props and scenic art • background action • cast • catering • costume • director's requirements • film and video stock and other consumables • locations • pre- or post-production facilities • studio • technical elements, such as: <ul style="list-style-type: none"> • lighting • cameras and camera supports • sound • audiovisual. |
| <p><i>Issues</i> that have budget or shooting implications may include:</p> | <ul style="list-style-type: none"> • action sequences and special effects requiring specialist equipment or vehicles, e.g. helicopters, boats and underwater gear • general cast configuration, e.g.: <ul style="list-style-type: none"> • number of speaking roles • extras • children • nature of locations, including: |

| RANGE STATEMENT | |
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| | <ul style="list-style-type: none"> • travel and transport costs • specific personnel requirements, e.g. security, traffic control and police assistance • number of night shoots • scripted activities that require specialised crew, e.g. stunt personnel, armourers, animals and handlers. |
| Relevant considerations may include: | <ul style="list-style-type: none"> • amount of time in rehearsal • amount of time on location or in studio • artistic/creative issues • budget • consumables • equipment resources • fees • human resources • schedule and timetable • travel and transport costs. |
| Production times may include: | <ul style="list-style-type: none"> • post-production time • pre-production time • shooting time for each scene • shooting time for entire shoot • time scheduled for specialist personnel • time spent in studio • time spent on location. |
| Relevant colleagues may include: | <ul style="list-style-type: none"> • art department personnel • cast • choreographers • costume and wardrobe personnel • crew members • designers • directors • heads of departments • post-production personnel • producers • safety personnel • script supervisors • scriptwriters • stage managers. |
| Relevant organisations and | <ul style="list-style-type: none"> • completion guarantor |

| RANGE STATEMENT | |
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| <i>personnel</i> may include: | <ul style="list-style-type: none"> • heads of departments • insurers • investors • Media, Entertainment and Arts Alliance (MEAA) • Screen Producers Association of Australia (SPAA). |
| <i>Production documentation</i> may include: | <ul style="list-style-type: none"> • call sheets • cast lists • crew lists • location lists • safety reports • script amendments • shooting schedules. |

Unit Sector(s)

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| Unit sector | |
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Competency field

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| Competency field | Media and entertainment production - production planning and management |
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Co-requisite units

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| Co-requisite units | |
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