

Screen Craft Skills
Draft Skill Standards
November 2023

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About these standards

These skill standards were developed in conjunction with industry experts and are designed for workplace training. They have been developed in response to the identified need for short blocks of training in “below the line” roles in screen production.

For each role there are two skill standards:

Theory standard: this will provide the learner with the underpinning knowledge and skills required by the role. It is intended that this will most likely be delivered before the learner enters onto a screen production workplace, and is a prerequisite for the practical standard. Delivery could be as a block of learning in a classroom or workshop, and will include industry experts using examples of real equipment and documentation. In most standards there is more assessment criteria in the theory standard as all of the time spent will be in learning and demonstrating the knowledge and skills.

Practical standard: this standard will be assessed in the workplace on a real screen production. Learners will work in the roles and demonstrate the assessment criteria through observation or verification by assessors and workplace supervisors. The focus is on carrying out the role, therefore there is less assessment than in the theory standards.

Toi Mai is also developing New Zealand Certificate qualifications which these skill standards will become components of, meaning that completion of standards may lead to a qualification.

What is a Skill standard?

A skill standard is a way of recognising skills related to vocational education and training. They may be building blocks leading to qualifications and credentials. They will show on a person’s NZQA Record of Achievement.

Understanding the standards:

The skill standards are designed to meet both industry requirements, and NZQA criteria. Each standard has:

- a title and purpose - which outline the intent and content of the standard.
- learning outcomes – these show what the learner will be able to do after they have completed the standard.
- assessment criteria – this is what the learner will do to show they are able to meet the learning outcomes.
- content – this is a guide as to what should be taught as part of the course or programme. Not everything in the content has to be assessed.

Prerequisites

All of the level 4 standards will have a prerequisite on them which states learners enrolling in the standard must have completed an Introduction to Screen Industry micro-credential (currently in development), or they will have some prior experience on a screen production. Some standards also have prerequisites about recommended experience for entering into the role, e.g. construction.

The level 5 and 6 standards are stand alone as it is not essential for the learner to have completed a level 4 standard before enrolling. The level 5 and 6 standards are for more advanced roles and will have prerequisites about the experience a learner will need to have to be able to enter into these.

Levels

The levels of the standards reflect the complexity of the roles they will be entering into.

Level 4 – these are designed for entry level roles where the learner will be assisting.

Level 5 – designed for mid-level roles with more responsibility.

Level 6 – designed for senior roles with responsibility for others.

Mātauranga Māori and diversity

It is expected that delivery of programmes or courses leading to these standards will incorporate principles of diversity and inclusion. This includes:

- influencing equitable outcomes for all learners;
- honouring ngā kaupapa o te Tiriti o Waitangi (the principles of the Treaty of Waitangi);
- valuing Māori traditional knowledge; perspectives of Pacific communities, and cultural and educational needs as identified by ākonga/learners;
- supporting/promoting learning that exposes ākonga/learners to a range of cultural values and perspectives that include diverse world views.

Consultation and feedback

Toi Mai invites feedback on these standards. Please send any feedback or comments to qualifications@toimai.nz by 30 January 2024.

When providing feedback please consider the following:

- Does the content cover everything that would expect to be discussed or taught as part of learning for the role?
- Do the assessment criteria seem sufficient and achievable to demonstrate the required skills?
- Any other comments or feedback?

Also please ensure you state the role/s you are providing feedback for.

Art

Role:	Construction or Greens Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a construction or greens assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as construction or greens workers within the art department on a New Zealand screen production. It will prepare learners for working in the role of construction or greens assistant by providing them with knowledge of the processes, materials and techniques required to assist in the construction of sets and use of green props and set pieces.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as an assistant in construction and greens for a screen production by demonstrating knowledge of the processes, materials and techniques required for the role.	a. Describe the various roles, hierarchical structure and reporting lines within the art department. b. Discuss the process of construction and greens application from set design to execution. c. List ways to ensure personal safety, and the safety of others, while working on a screen production.	
2. Demonstrate methods used in set construction.	a. Identify relevant tools and materials and their prep to wrap use in a screen production. b. Construct a wall panel for a screen production set.	
3. Source and dress green materials for a set on a screen production.	a. Describe processes for sourcing and caring for living materials such as plants, trees. b. Dress a set with green materials using rules of aesthetics.	
Practical standard – 30 credits		
Title:	Operate as a construction or greens assistant a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in construction or greens for the Art Department on a New Zealand screen production. It will allow learners the opportunity to apply knowledge and skills to assist in the construction of sets and use of green props and set pieces that contribute to the aesthetic aspects of a screen production.	
1. Provide support to the construction or greens team on a screen production.	a. Work safely and effectively by following instructions as part of the art department team. b. Demonstrate punctuality and professional behaviour appropriate to the role.	
2. Interpret instructions to construct sets for a screen production.	a. Use greens and construction tools and materials to contribute to the building of sets and props. b. Construct sets and props from construction plans and diagrams.	
Content		
<ul style="list-style-type: none"> • Role of construction worker and greens person in the art department – what they do • Communication with department, team, other departments • Experience relevant to the role/s – complementary learning and skills • Structure, relationships and roles (and how these might vary) within the art department • Materials - natural and artificial • Health and safety, compliance 		

- Personal equipment and clothing
- Terminology used in the art department – glossary of terms
- Knot tying – half hitch, bowline, trucker’s knot
- Transport, storage and logistics of set pieces
- Continuity
- Wrap out – disposal and repurpose, sustainability

Construction

- Construction – building and assembling sets and props
- Construction plans, design documents and alignment with artistic vision
- Tools

Greens

- Sourcing living materials
- Nursery – plant and tree care
- Garden/landscape design/set dressing
- Rule of two thirds, odd numbers, clusters, use of negative space
- Interior greens
- Fabrication overview
- Rigging overview

Role:	Costume Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a costume assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment in the costume department on a New Zealand screen production. It will prepare learners for working as a costume assistant by providing them with specific knowledge of the skills and processes required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a costume assistant by demonstrating knowledge of the skills and processes required for the role.		a. Describe the responsibilities, structure and key roles in the costume department and their relationship to other departments. b. Identify the costume requirements for a screen production by breaking down a scene from a given script. c. Complete a petty cash reconciliation form. d. Explain the processes related to costumes from sourcing and manufacture through to wrap. e. Demonstrate workroom skills in maintenance and aging costumes.
Practical standard – 30 credits		
Title:	Operate as a costume assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the costume department as an assistant on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and processes, required by the role.	
1. Support the costume department as a costume assistant on a screen production.		a. Organise and maintain the costume department areas for preparation and shoot. b. Apply hygiene, health and safety practices for the costume department.
2. Assist the standby and costume designer onset to meet costume requirements.		a. Carry out administrative tasks and maintain stock control related to the costume department. b. Use effective and appropriate communication and etiquette with internal and external parties as required by the role.
Content		
<ul style="list-style-type: none"> • Role of costume assistant • Structure, relationships and roles within the costume department • Relationship with other departments: makeup, art, AD, talent, extras, production office • Communication: talent, makeup and other departments • Production size – how it determines roles and responsibilities • Production documentation (script, schedule, callsheet) interpretation from a costume perspective • Relationship of costume to character and period • Costume knowledge and maintenance (sewing, steaming, ironing, laundering) • Costume breakdown (aging) • Costume research and sourcing • Costume fittings and alterations overview 		

- Workplace maintenance - background talent areas
- Costume continuity (digital or manual)
- Mood boards, story boards, treatments
- Administration, errands and stock control for the costume department
- Petty cash, costume returns
- Set etiquette overview
- Workplace etiquette, punctuality, attire and kit
- Ethical considerations and cultural sensitivity
- Health and safety, hygiene
- Waste management and sustainability

Role:	Makeup Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a makeup assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment in the area of makeup on a New Zealand screen production. It will prepare learners for the role of make up assistant by providing them with specific knowledge of the skills and techniques required for the role.	
Learning Outcomes		Assessment Criteria
1. Prepare for work as a makeup assistant by demonstrating knowledge of the skills and techniques required for the role.	a. Describe the responsibilities, structure and key roles in the makeup department. b. Explain the key roles of other departments and their relationship to the makeup department. c. Identify the key points from a scene from a given script that relate to the makeup department. d. Identify makeup and hair styles from different periods. e. List equipment and products used within the makeup department. f. Describe workplace preparation and maintenance requirements.	
2. Demonstrate knowledge of the considerations and sensitivities required for dealing with a diverse range of people.	a. Research ethical and cultural considerations for makeup and hair practice. b. Explain health and safety practices as they apply to the makeup department.	
Practical standard – 30 credits		
Title:	Operate as a makeup assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the makeup department as an assistant on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and techniques required by the role.	
1. Support the makeup department as a makeup assistant on a screen production.	a. Prepare and maintain the workplace for the working day. b. Provide day-to-day support for the makeup department as required. c. Check and maintain stock levels for the makeup department. d. Use effective and appropriate communication and etiquette with internal and external parties as required by the role. e. Apply hygiene, health and safety practices for the makeup department.	
Content		
<ul style="list-style-type: none"> • Role of makeup assistant • Structure, relationships and roles within the makeup department • Relationship with other departments: costume, art, AD, cast, extras, stunts departments, production office • Communication: talent, makeup and other departments • Production size – how it determines roles and responsibilities 		

- Terminology used in the makeup department.
- Call sheet and makeup map interpretation
- Script and schedule breakdown from a makeup perspective
- Mood boards, story boards, treatments
- Makeup and hair techniques/styles, equipment and products
- Relationship of makeup and hair to character and period
- Administration and stock control for the makeup department
- Workspace preparation and maintenance
- Workplace etiquette, punctuality, PPE/attire
- Ethical considerations and cultural sensitivity
- Health and safety, hygiene
- Waste management and sustainability

Role:	Props/Set dressing Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a props or set dressing assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment in the area of props and set dressing on a New Zealand screen production. It will prepare learners for the role of props and set dressing assistant by providing them with specific knowledge of the processes and techniques required by the role.	
Learning Outcomes		Assessment Criteria
1.	Prepare for work as a props or set dressing assistant on a screen production by demonstrating knowledge of the skills and processes required to carry out the role.	<ul style="list-style-type: none"> a. Describe the structure and key roles in the Art Department. b. Identify key logistical considerations for set dressing and props from a given shoot schedule and department planning calendar. c. Explain considerations for hero props from sourcing and manufacture through to on set use.
2.	Interpret screen documentation to contribute creatively and practically to the art department on a screen production.	<ul style="list-style-type: none"> a. Create a set dressing and props breakdown for a scene from a given script. b. Research and source materials to meet a set dressing and props breakdown. c. Identify record keeping processes and documentation used by the art department.
Practical standard – 30 credits		
Title:	Operate as a set dresser or props assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the art department as an set dresser assistant or props assistant on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and techniques required by the role.	
1.	Carry out a role as an assistant in props or set dressing in the art department on a screen production.	<ul style="list-style-type: none"> a. Demonstrate efficient planning for day to day activity from a given brief. b. Use effective and appropriate communication and etiquette with internal and external parties as required by the role. c. Source and manage props and set dressings competently and safely. d. Complete documentation and record keeping for the role.
Content		
<ul style="list-style-type: none"> • Roles of props and set dressing assistant. • Structure, relationships and roles within the art department • Terminology used in the art department – glossary of terms • Script and schedule breakdown from a set dressing and props perspective • Mood boards, story boards, treatments • Dressing and set plans • Shot list, scheduling, studio/locations • Researching context specific to script • Petty cash and purchase orders 		

- Sourcing processes – suppliers, approval, clearances, product placement, internet, telephone, local area
- Communication with department, team, external suppliers, other departments
- Lighting, colour theory, texture and spatial relationships
- Relationship of set and props to character and period
- Set dressing:
 - Storage and transportation of goods, inventory
 - Practical skills – workshop and power tool use
- Props – hero props, researching, on set use, fabrication
- Continuity
- Ethical considerations and cultural sensitivity
- Health and safety
- Software used in the art department
- Documentation, photography and record-keeping practices
- Monitoring of schedule and script changes
- Problem solving

Role:	Costume Standby	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a costume stand-by on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to build on their existing knowledge of the costume department on a New Zealand screen production. It will prepare learners for working as a costume stand-by by providing them with specific knowledge of the skills and processes required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a costume stand-by on a screen production by demonstrating knowledge of the skills and processes required for the role.		a. Research materials and suppliers to meet a costume breakdown. b. Describe the purpose and process of executing a costume continuity system. c. Explain the considerations and requirements for working and communicating with different types of performers. d. Explain requirements and processes for costume fittings. e. Describe requirements for the daily maintenance of costumes whilst shooting a screen production.
1. Interpret screen documentation to meet costume requirements for a screen production.		a. Create a costume breakdown from a given script. b. Demonstrate costume aging and repeats to meet a given script requirement.
Practical standard – 30 credits		
Title:	Operate as a costume standby on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the costume department as a costume standby on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and processes required by the role.	
1. Provide support for the costume department as a costume standby on a screen production.		a. Assist costume designer with research, sourcing and fitting as required. b. Create a schedule breakdown for standby costume requirements. c. Organise the contents of the costume truck as required by the dresser. d. Liaise with other departments to ensure costume requirements are met.
2. Support talent relating to costume on set.		a. Maintain costumes onset. b. Use effective and appropriate communication and etiquette with talent and crew.
3. Ensure continuity of costumes throughout the screen production.		a. Create and maintain a continuity system.
Content		
<ul style="list-style-type: none"> • Role of costume stand-by • Relationship and liaison with other departments: makeup, art, AD, cast, background talent, sound, stunts departments, intimacy coordinator, production office, directors, producers, HODs 		

- Relationship with talent:
 - Communication
 - Confidentiality and discretion
 - Sensitivities
 - Considerations for talent work methods (e.g. method acting, level of involvement)
 - Working with children, elders
- Mood boards, story boards, treatments
- Script breakdown from a costume perspective
- Schedule breakdown from a standby perspective
- Call sheet and costume interpretation
- Daily processes – from first call to wrap, communication with dresser
- Executing designer's vision
- Garment construction overview
- Sewing skills, mending and altering/maintenance
- Costume breakdown: ageing
- Costume continuity (digital and manual)
- Costume repeats
- Costume fittings
- Research and sourcing, purchasing
- Non costume items - modesty wear and cover-ups, weather considerations
- Essential equipment – standby kit
- Set etiquette
- Truck etiquette
- Ethical considerations and cultural sensitivity
- Health and safety, hygiene
- Waste management and sustainability
- Problem solving and troubleshooting

Logistics

Role:	Locations PA	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a locations production assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a locations production assistant on a New Zealand screen production. It will prepare learners for working as a locations production assistant by providing them with specific knowledge of the skills and processes required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a locations production assistant on a screen production by demonstrating knowledge of the skills required for the role.		a. Describe the various roles, hierarchical structure and reporting lines within the locations team. b. Gain information from call sheet and crew list. c. List equipment required for a different set environments. d. Describe and prioritise preparation and set up for set locations. e. Describe the responsibilities for location and property care while filming/during production.
Practical standard – 30 credits		
Title:	Operate as a locations production assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the locations department as a locations production assistant on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, documentation and communication required by the role.	
1. Carry out the role of locations production assistant on a screen production.		a. Set up and check a filming location appropriate to the environment and conditions. b. Demonstrate appropriate communication and etiquette when working with stakeholders, public and team members. c. Manage the park up of vehicles on location. d. Follow health and safety protocols while on set. e. Ensure the close up/mud map is complied with by those arriving on location. f. Demonstrate problem solving to resolve or elevate issues.
Content		
<ul style="list-style-type: none"> • Specific roles within locations team, hierarchy/structure • Relationships – working with other departments (camera, art, unit, production) • Call sheets. • Communicating and liaising with the public • Communication within the department • Organising, planning day/time management, arriving early • Location check, unit base check, holding area • Access to set • Preparation of areas for crew arrival • Coordination of park up • Parking plans • Health and safety protocols specific to locations 		

- Liaison with security and parking personnel
- Preventing/reparation of damage on location
- Liaison with on set Assistant Directors to control pedestrians and onlookers
- Reinstatement of property after filming
- Using a close up/mud map
- Crew vs public needs

Role:	Unit and Transport Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as an assistant for the unit or transport departments on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a unit or transport assistant a New Zealand screen production. It will prepare learners for the role of unit or transport assistant by providing them with knowledge of the processes, equipment and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a unit or transport assistant on a screen production by demonstrating knowledge of the skills and equipment required for the role.		<ul style="list-style-type: none"> a. Describe the responsibilities and key relationships, of the unit and transport departments. b. List the role responsibilities for an assistant in the unit and transport departments. c. Gain information relevant to role from production documentation. d. List equipment used in unit and transport and describe how it is used for different set locations. e. Describe and prioritise preparation and set up for set locations. f. Describe considerations for health and safety in the unit and transport departments. g. Describe considerations for sustainability and waste management in the unit and transport departments. h. Explain considerations for power distribution used by unit and transport.
Unit Practical standard – 30 credits		
Title:	Operate as a unit assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the unit department on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, equipment and skills required by the role.	
1. Operate safely and effectively as a unit assistant on a screen production.		<ul style="list-style-type: none"> a. Demonstrate the use of key unit and craft equipment. b. Set up and wrap out the unit truck and equipment as required and according to production documentation. c. Carry out craft set up and service according to daily schedule and demand. d. Demonstrate appropriate communication and etiquette when dealing with cast and crew.
Transport Practical standard – 30 credits		
Title:	Operate as a transport assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the transport department on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, equipment and skills required by the role.	

<p>1. Operate safely and effectively as a transport assistant on a screen production.</p>	<p>a. Demonstrate the use of key equipment used by the transport department.</p> <p>b. Set up and wrap out the unit base and equipment according to production documentation.</p> <p>c. Service vehicles and equipment with fuel and water as required.</p> <p>d. Apply correct procedures when working with power and generators.</p> <p>e. Demonstrate appropriate communication and etiquette when dealing with cast, crew and the general public.</p>
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Content

Core

- Specific roles within teams, hierarchy/structure
- Production size – how it determines roles and responsibilities
- Attributes and requirements for the roles – complementary experience
- Etiquette and communication with cast and crew
- Trouble shooting/problem solving
- Production documentation - schedules/call sheets/location and mud maps
- Health and safety

Unit

- Relationships – transport, location, unit; production, ADs; caterers; other departments
- Daily routines – busy times, time management
- Craft service/hospitality for cast and crew
- Managing dietary and allergy considerations
- Unit truck: contents, packing, unpacking
- Equipment – identifying and using
- Identifying needs – location, weather
- Waste management & sustainability

Transport

- Relationships – transport, location, unit
- Time management
- Power overview – generators, plugs, cables, function, distribution
- Parking plans
- Preparation - knowledge of local area/locations
- Vehicles - overview and basic mechanics
- Setting up a unit base – spatial awareness, location of vehicles and equipment, levels, ground conditions
- Servicing – fresh water, waste water, fuel, vehicles
- Equipment e.g. dunnage, truck mats
- Swings

Role:	Safety Assistant	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a safety assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a safety assistant on a New Zealand screen production. It will prepare learners for the role of safety assistant by providing them with specific knowledge of the practices and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a safety assistant on a screen production by demonstrating knowledge safety monitoring and management practices used in screen production.		<ol style="list-style-type: none"> Describe the roles, hierarchical structure and reporting lines within the safety department. Interpret a story board to gain information about location environment. List personal and on set safety equipment required to maintain health and safety on a screen production. Identify potential hazards and risks for a screen production. Describe and prioritise mitigation of hazards and risks on set. Demonstrate communication of key points for a safety briefing. List personal attributes and attitude required of a safety assistant on a screen production. Explain key legislation (three examples) and how it applies to screen production e.g. construction, roads.
Practical standard – 30 credits		
Title:	Operate as a safety assistant on a screen production.	
Purpose:	This skill standard is for people wanting to gain practical experience as a safety assistant on a New Zealand screen production. It will allow learners to learn and apply the practices and skills required by a safety role on a screen production.	
1. Support the safety department as a safety assistant screen production.		<ol style="list-style-type: none"> Set up and check a filming location appropriate to the environment and conditions. Deliver safety briefing that covers anticipated hazards to cast and crew. Ensure health and safety protocols are complied with. Mitigate risk to ensure safety and continuity of the planned day. Apply appropriate communication skills while carrying out the role.
Content		
<ul style="list-style-type: none"> • Specific roles within team, hierarchy/structure • Complementary knowledge and skills for the role • Relationships – working with other departments (camera, art, unit, production) • Risk, danger and negligence definitions and examples 		

- Direct liaison between producers and crew to protect them from harm (physical and reputational)
- Injury prevention
- Safety and medical equipment
- Hazard identification & mitigation – potential hazards, early identification, location specific
- Story board interpretation
- Liaison with Location Manager
- Communication – production manager, location manager, construction, art department, transport
- Attitude – approachability, friendliness, flexibility, discretion, boundaries, respecting skill and experience
- decision making, knowing when to act and how
- Hazardous materials
- Risk analysis
- Understanding of potential harassment, bullying
- Liaison with departments
- Confidentiality – cast and crew, sensitivities, medical
- Working with children
- Sensitivity – gender, diversity, content matter, cultural, disability
- [Health and Safety at Work Act 2015](#)
- Liability and insurance
- Screen Industry Guild [Blue book](#)

Role:	Unit Manager	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a unit manager on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a unit manager on a New Zealand screen production. It will prepare learners for the role of unit manager by providing them with knowledge of the processes, equipment and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a unit manager on a screen production by demonstrating knowledge of the skills and equipment required for the role.	a. Interpret documentation to produce an equipment and vehicle list for a production. b. Interpret documentation to produce a unit crew list and schedule for a production. c. Establish food and consumable requirements for a screen production. d. Create a plan for onset sustainability and waste management for a screen production. e. Create a unit budget based on production requirements.	
Practical standard – 30 credits		
Title:	Operate as a unit manager on a screen production.	
Purpose:	This skill standard is for people wanting to gain practical experience in managing the unit department on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, equipment and skills required by the role.	
2. Carry out the role of unit manager on a screen production.	a. Manage the unit department team. b. Oversee the set up and wrap out the unit truck and equipment as required and according to production documentation. c. Ensure craft set up and service is being carried out to meet cast and crew requirements. d. Collaborate with logistical teams to plan daily unit and craft requirements. e. Demonstrate appropriate communication and hospitality when dealing with cast and crew. f. Monitor and maintain the unit budget.	
Content		
<ul style="list-style-type: none"> • Determining requirements: script, schedule, production booklet • Relationships and collaboration – transport, location, production, ADs, caterers, costume, makeup and other departments • Determining production size and requirements for team and equipment • Building a team: <ul style="list-style-type: none"> ○ attributes and role requirements ○ complementary experience ○ specific roles within teams, hierarchy/structure ○ • Unit truck and kit setup • Managing a budget: <ul style="list-style-type: none"> ○ equipment ○ food 		

- crew personnel and hours
- petty cash monitoring
- loss and damage
- stocktaking and consumables
- Waste management & sustainability planning
- Daily routines – busy times, time management
- Craft service/hospitality for cast and crew
- Managing dietary and allergy considerations; confidentiality
- Shoot documentation - analysing call sheets, location and mud maps
- Etiquette and communication with cast and crew
- Trouble shooting/problem solving
- Health and safety: food handling best practices, unit manager and safety coordinator relationship

Post

Role:	Assistant Editor	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as an assistant editor on a screen production in Aotearoa NZ.	
Purpose:	This skill standard is for people wanting to gain employment in post production department on a New Zealand screen production. It will prepare learners for working in the role of assistant editor by providing them with knowledge of the skills, processes, software and equipment required to undertake an assistant editor role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as an assistant editor for a screen production by demonstrating knowledge of the skills and processes required of the role.		a. Describe the roles, hierarchical structure and reporting lines within the post production department. b. Describe the post production schedule from editorial preparation to final deliverables. c. Describe the daily workflow of an assistant editor. d. Interpret post production documents such as script continuity, camera reports and delivery requirements to determine post production processes. e. Demonstrate the use of post production editing software for organisational purposes and storytelling.
Practical standard – 30 credits		
Title:	Operate as an assistant editor on a screen production.	
Purpose:	This skill standard is for people wanting to gain practical experience in the post production department as an assistant editor for a New Zealand screen production. It will allow learners to learn and apply the knowledge of skills, processes, software and equipment, required by the role.	
1. Support the post production department as an assistant editor for a screen production.		a. Provide day-to-day support for the editor as required. b. Maintain accurate record keeping for post production documents. c. Use and maintain editing equipment. d. Use effective and appropriate communication and etiquette with team and other departments.
Content		
<ul style="list-style-type: none"> • Role of assistant editor • Structure, hierarchy, relationships and roles within the post department • Production size and type – how it determines needs, roles and responsibilities • Relationship with other departments: sound and music; DI (digital intermediate) and grade; DIT, VFX; continuity/script supervisor; producer and director • Post production documentation: call sheets, schedules, camera reports, continuity and script documents (lined scripts and facing pages); sound and ADR (automated dialogue replacement) documents; delivery requirements from network • Post production schedule/process; daily workflow during shoot and post shoot. • Equipment –overview • Editing software – use of 		

- Technical aspects of screen production: resolutions, aspect ratios, codecs, file formats, camera information etc
- Storytelling, assembly for editor
- Workplace communication and etiquette, punctuality, prioritisation
- Health and safety

Role:	VFX Assistant	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a Visual Effects (VFX) Assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a Visual Effects (VFX) Assistant on a screen production in Aotearoa NZ. It will prepare learners for the role of VFX Assistant by providing them with knowledge of the equipment and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare for work as a VFX assist on a screen production by demonstrating knowledge of the equipment and skills required for the role.		<ol style="list-style-type: none"> Describe the roles, hierarchical structure and reporting lines within the VFX department. Demonstrate fundamental photography skills including use of lens, exposure, tripod. Describe processes for the management of data related to VFX. Set up and use equipment according to standard practice. Explain data wrangling documentation and its use. Demonstrate knowledge of data types and their use. Describe how the data collected on set is distributed to and used in post production. Describe health and safety practices for the on-set environment.
Practical standard – 30 credits		
Title:	Operate as a Visual Effects (VFX) Assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an assistant in the Visual Effects (VFX) Department on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and equipment required by the role.	
1. Support VFX crew as a VFX Assist for a screen production.		<ol style="list-style-type: none"> Set up and wrap out VFX according to production documentation. Demonstrate appropriate communication and etiquette. Demonstrate processes that ensure security of data and assets. Carry out VFX tasks as directed by VFX Supervisor in an efficient manner. Comply with health and safety requirements while on set.
Content		
<ul style="list-style-type: none"> Specific roles within VFX team, hierarchy/structure Communication and liaison with team members, and other departments – camera, ADs, art, grips, talent, costume, makeup Production document interpretation - call sheet, schedule and mud map Production size – how it determines needs, roles and responsibilities Equipment – setting up, use, maintenance, wrap out and secure Cameras – on set reference, HDRI, texture ref, production camera knowledge/overview 		

- Photogrammetry
- Witness cameras – tripods & rigging, use
- VFX data wrangling
- Data management
- Tracking markers
- Grey and silver balls
- Post production overview as it relates to VFX
- Health and safety

Production

Role:	Accounts Clerk	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as an Accounts Clerk on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as an Accounts Clerk or similar role PA on a New Zealand screen production. It will prepare learners for the role of Accounts Clerk by providing them with knowledge of the systems and processes required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as an accounts clerk by demonstrating knowledge of knowledge of the accounting systems and processes used in Screen Production.	a. Demonstrate knowledge of the accounts department and how it intersects with other departments. b. Describe processes used by the production accounts department. c. Use production accounting software with accuracy.	
Practical standard – 30 credits		
Title:	Operate in a support role in the Accounts Department on a screen production in Aotearoa NZ.	
Purpose:	This skill standard is for people wanting to gain practical experience as an Accounts Clerk or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, software and communication required by the role.	
1. Provide support to the accounts department on a screen production.	a. Apply knowledge of accounting software used in screen production. b. Manage and process petty cash and purchase orders. c. Demonstrate appropriate communication and etiquette when working with stakeholders, suppliers and team members.	
Content		
<ul style="list-style-type: none"> • How a budget works, links together - coding, general ledger, chart of accounts • Relationships – Line Producer, Prod Manager, Accountant (triangle of trust) • Accountants schedule • Phases of production – development, prep, shoot, post • Software, paper handling and systems • Purchase Orders • Petty Cash processing • Support Role – filing, organising, supporting senior roles • Structure of production and accounts dept 		

Role:	Runner, Cast Driver, PA	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a Production Assistant, Cast Driver or Runner on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment in the Production Department on a New Zealand screen production. It will prepare learners for working in the role of production assistant, cast driver or runner by providing them with knowledge of the processes and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a production assistant, runner or cast driver on a screen production.		<ul style="list-style-type: none"> a. Describe the roles, hierarchical structure and reporting lines within the production team. b. Interpret documentation to gain information. c. Use software to produce a production schedule or box calendar from information given by the production team. d. Describe appropriate communication and etiquette as required by a role in the production team. e. Describe how petty cash float and reconciliation works. f. Complete a petty cash expense form with receipts.
Practical standard – 30 credits		
Title:	Operate as a Production Assistant, Cast Driver or Runner on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the production department on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, documentation and communication required by a support role as Production Assistant, Runner or Cast Driver.	
1. Provide support to the production department on a screen production as a production assistant, runner or cast driver..		<ul style="list-style-type: none"> a. Demonstrate effective communication and time management. b. Interpret and follow call sheets. c. Demonstrate management of petty cash float. d. Carry out tasks and follow instructions as required by the department and specific to role.
Content		
<p>Core</p> <ul style="list-style-type: none"> • Specific roles within production team, hierarchy/structure • Relationships – working with other departments, cast, discretion • Communication within the department • Set etiquette • Organising, planning your day/time management • Petty cash float and processing • Challenges of the role, boundaries • Expectations of the role and the work environment • Production Assistant • Documentation: scripts, call sheets, shooting schedules – one liners, full schedules, DOODs, production schedule (daily and weekly), box calendar 		

- Purchase orders – writing, what it's for,
- Production office setup and facilities
- Agreements with vendors
- Distribution lists
- Collation and distribution of start-work crew paperwork: NDA, crew start form, bank details, health declaration, invoice template, IR330C
- Preparation and distribution of sides (extraction of the scene being shot that day, A5)
- Liaison with catering/suppliers
- Software and tools used in production department; excel, Word, Adobe, database, google, dropbox, digital file/document management, Mydeas/PO Software

Runner / Cast Driver

- Petty cash
- About the role: production office support, tea and coffee
- Navigation – getting around, knowing where key places are, researching the area
- RT
- Reporting lines and responsibilities

Role:	Assistant Accountant	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as an Assistant Accountant for a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as an Assistant Accountant or similar role on a New Zealand screen production. It will prepare learners for the role of Assistant Accountant by providing them with knowledge of accounting and payroll processes required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as an Assistant Accountant by demonstrating knowledge of the accounting and payroll processes in screen production.		a. Demonstrate knowledge of payroll and accounts payable processes. b. Demonstrate knowledge of relevant industry guidelines for payroll c. Describe appropriate communication and etiquette to resolve issues when working with cast, agents and contractors. d. Describe the importance of reporting and reconciliation.
Practical standard – 30 credits		
Title:	Operate as a Assistant Accountant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an Assistant Accountant or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, software and communication required by the role.	
1. Apply accounting and payroll processes in screen production.		a. Apply knowledge to prepare and process payroll and accounts payable. b. Use production accounting software to prepare and process payroll and accounts payable. a. Apply industry guidelines to remuneration for cast and crew. b. Liaise with cast, agents and contractors as part of the payroll process. c. Demonstrate appropriate communication and etiquette when engaging with internal and external stakeholders.
Content		
<ul style="list-style-type: none"> • Accounting in Screen Production: <ul style="list-style-type: none"> ○ How a budget works, links together - coding, general ledger, chart of accounts ○ Relationships – Line Producer, Prod Manager, Accountant (triangle of trust) ○ Accountants schedule ○ Phases of production – development, prep, shoot, post ○ Software, paper handling and systems • Accounts payable • Cast payroll • Crew payroll • DPR • Reporting– bank reconciliation, IRD • Screen Industry Guild Blue book 		

Role:	Assistant Production Coordinator	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as an Assistant Production Coordinator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as an Assistant Production Coordinator on a New Zealand screen production. It will prepare learners for working in the role of Assistant Production Coordinator by providing them with knowledge of the processes, documentation and communication required by the role.	
Learning Outcomes		Assessment Criteria
1. Demonstrate the knowledge and skills required to carry out support for the Production Department on a screen production.		<ul style="list-style-type: none"> a. Complete a daily workflow for the role of Assistant Production Coordinator. b. Describe considerations for the production facility from pre-production to wrap. c. Carry out a health and safety induction for a production facility. d. Complete visa, carnet and shipping forms. e. Complete pre-production calendar, sides template, credits list and essential suppliers list from given documentation.
2. Gather information for scheduling and booking of relevant services.		<ul style="list-style-type: none"> a. Create a TMO based on information given. b. Research and compile information and quotes from relevant travel, accommodation, rental and equipment supply businesses. c. Compile a schedule for cast make-up, fittings and rehearsals to meet given timeframe.
Practical standard – 30 credits		
Title:	Operate as an Assistant Production Coordinator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an Assistant Production Coordinator or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, and skills required by the role.	
1. Carry out support for the Production Department on a screen production.		<ul style="list-style-type: none"> a. Maintain record keeping of production documentation. b. Carry out daily tasks required to maintain production facility from pre to wrap. (setup infrastructure, communication with external parties, waste management and sustainable practices, and office services)
2. Organise and book services as required by a screen production.		<ul style="list-style-type: none"> a. Organise travel and accommodation and issue TMOs. b. Book vehicle rentals and/or equipment. c. Investigate requirements for shipping and execute as required.
Content		
<ul style="list-style-type: none"> • Role of Assistant Production Coordinator • Structure, relationships and roles within the department <ul style="list-style-type: none"> ○ Departmental workflow 		

- Runner delegation duties: day to day tasks, meeting setups, office supplies and craft service
- Relationships with other departments
- Production documents overview: callsheets, schedules, crew list, essential suppliers, box calendar
- Record keeping
- Script – distribution, amendments, sides
- Credit list
- Cast coordination - communications and liaison
- Contracts, insurance, visas, carnets
- Production facilities from pre to wrap: security, cleaners, photocopier, keys, waste management and sustainability, carparking
- Catering
- Shipping – domestic and international, costing, booking, customs, paperwork, liaison and communication with departments, shipping logs.
- Travel and accommodation booking (cast and crew), costing, booking, travel logs, issues and changes, per diems
- TMOs (travel movement orders)
- Purchase orders
- Vehicle rentals, equipment and supply rentals
- Department consumables
- Liaison with Accounts Department
- Health and safety, safety inductions
- Crew gifts and wrap party

Role:	Extras Coordinator	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as an Assistant Production Coordinator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as an Assistant Production Coordinator on a New Zealand screen production. It will prepare learners for working in the role of Assistant Production Coordinator by providing them with knowledge of the processes, documentation and communication required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare for work as an Extras Coordinator by demonstrating knowledge of the processes and documentation required to carry out the role.		<ul style="list-style-type: none"> a. Describe the role of an extras coordinator. b. Create a background talent breakdown budget from a given script, director brief and Line producer’s budget line c. Compile a brief and talent profile (head sheet) for distribution. d. Describe the accounting procedures and requirements for extras coordination. f. Create a day-to-day prep and shooting workflow.
2. Explain the considerations and sensitivities required for dealing with a diverse range of people in background talent.		<ul style="list-style-type: none"> a. Explain the cultural and ethical considerations and requirements for working with different types of performers including children.
Practical standard – 30 credits		
Title:	Operate as an Extras Coordinator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an Assistant Production Coordinator or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, and skills required by the role.	
1. Carry out the role of Extras Coordinator to meet requirements of a screen production.		<ul style="list-style-type: none"> a. Select background talent to meet the required brief for approval by director or producer. b. Confirm approved background and distribute talent profiles to all necessary stakeholders. c. Liaise with make-up and costume team to organise fittings. d. Explain and discuss documentation with background talent and ensure completion of relevant agreements and forms. e. Conduct a health and safety induction for background talent. f. Manage background talent to ensure sign in and out. g. Manage accounts documentation and processes for extras coordination during prep and shoot. h. Prepare and deliver all background talent documentation on wrap. i. Use effective communication to liaise with internal and external stakeholders for provision of background talent.

Content

- Role of an Extras Coordinator.
- Script and schedule breakdown to generate background talent.
- Budget parameters, creating a detailed budget.
- Creating briefs and headsheets – liaison with director
- Communicate and collaborate brief with agents, individuals, street casting, social groups, departments
- Selection and recruitment process for background talent.
- Ethical considerations and cultural sensitivity
- Requirements for working with children and chaperones
- Specialty performer requirements (e.g. musicians, dancers, intimacy)
- Health and Safety inductions
- Organisation of make-up and costume fittings
- Documentation and record-keeping practices, release agreements, NDA, sign-out sheets
- Monitoring of schedule and script changes
- Accounts tracking, hot costs, maintaining and generating up to date accounting records, POs and invoices
- Problem-Solving.

Role:	Production Accountant	
Level:	6	
One Practical Standard – 40 credits		
Title:	Operate as a Production Accountant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as a Production Accountant or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes and skills required by the role. Learners will establish and manage accounts and financial functions for a screen production from beginning to end.	
Prerequisite:	Learners must have previous accounting experience as an accountant or assistant accountant for a screen production.	
Learning Outcomes		Assessment Criteria
1. Manage the accounting functions for a screen production.		<ul style="list-style-type: none"> a. Support producers during the financial contracting process. b. Establish and manage the accounts department, team and processes to ensure compliance and the efficient running of a production. c. Manage cashflow and drawdown for a screen production. d. Complete weekly financial analysis and report to stakeholders.
Content		
<ul style="list-style-type: none"> • Closing process - cashflows and drawdowns, what the producer requires • Setting up a production/development – financials, bank accounts, IRD, SPV, paper handling/doc management processes, cashless systems • Advanced Excel • Finance plan • Screen production grants • Co-productions • Cost reporting, cost manager • Postproduction accounts • Auditing process/requirements • Role of Production Accountant • Chart of accounts, flagging • Adding sets to budget • Managing Workflow • GST Returns • Journal entries 		

Role:	2nd Assistant Director	
Level:	6	
Theory standard – 10 credits		
Title:	Prepare for employment as a 2nd Assistant Director on a screen production in Aotearoa NZ.	
Purpose:	This skill standard is for people wanting to gain employment as a 2nd Assistant Director in the production team or similar role on a New Zealand screen production. It will prepare learners for working in the role of 2nd Assistant Director by providing them with the specific knowledge of the communication, planning and coordination skills required by the role.	
Prerequisite:	Learners must have previous onset experience in the assistant director department or in other department coordinator roles.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a 2 nd Assistant Director on a screen production.	a. Breakdown and label a script for a short production. b. Examine rules and guidelines that apply to talent and crew.	
2. Demonstrate production planning and coordination for a screen production.	a. Prepare a callsheet from a schedule. b. Design and build a pre-production schedule from information provided.	
Practical standard – 30 credits		
Title:	Operate as a 2nd Assistant Director on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an Assistant Production Coordinator or similar role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the processes, and skills required by the role.	
1. Support the 1 st Assistant Director in the planning, coordination and execution of a screen production.	a. Produce and manage production documentation (callsheet and schedules). b. Facilitate daily meetings for the production. c. Identify and respond to potential production issues and challenges. d. Ensure the safety of the talent and crew by adhering to health and safety regulations. e. Communicate accurate and timely information across departments. f. Co-ordinate activities for the AD department to ensure effective day-to-day running. g. Collaborate using clear and concise communication.	
Content		
<ul style="list-style-type: none"> • Role and responsibilities and hierarchy of AD team • Supporting the 1st AD • Building AD teams • Working relationships: production, cast and technical departments. • Script reading, breakdown (department/prop shoots) and labelling • Schedules – breakdown, continuity, shooting schedule • Extras and stunt breakdown • Callsheets • Organising information 		

- Pre-production – technical recce, meetings, rehearsals and appointments
- Equipment and software
- Rules and guidelines: cast, crew, children, unions
- Cast requirements
 - Confidentiality
 - onset and off
 - Costume, hair, makeup and prosthetics requirements and fittings
 - unit base
- Background talent requirements, stand-ins, doubles
- Stunt requirements – onset and off
- Communication
- Shoot - daily updates, team management, unit and craft, turnaround
- Problem solving
- Health and safety

Role:	Production Manager	
Level:	6	
Theory standard – 10 credits		
Title:	Prepare for employment as a Production Manager on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a Production Manager on a New Zealand screen production. It will prepare learners for the role of Production Manager by providing them with knowledge of the processes and documentation required by the role.	
Prerequisite:	Learners will have a minimum of five years' experience in the production department on multiple screen productions.	
Learning Outcomes		Assessment Criteria
1. Prepare for work as a Production Manager on a screen production by demonstrating knowledge of the processes and documentation required by the role.	<ul style="list-style-type: none"> a. Complete a production department roles and responsibilities workflow. b. Explain implications of rules and guidelines as they relate to cast and crew. c. Explain health and safety processes for a screen production. d. Explain the responsibility of the production manager for monitoring and maintaining the production budget. e. Explain the distribution workflow between onset media to post-production. 	
2. Complete production documentation required for the role.	<ul style="list-style-type: none"> a. Complete a crew contract and Individual Performance Agreement. b. Generate an additional crew and equipment spreadsheet based on a provided shooting schedule. c. Complete an insurance claim form for broken equipment. 	
Practical standard – 30 credits		
Title:	Operate as a Production Manager on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as a Production Manager role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the documentation and skills required by the role.	
1. Carry out the role of Production Manager on a screen production.	<ul style="list-style-type: none"> a. Liaise with heads of department to manage departmental daily delegation and workflow from pre-production to wrap. b. Approve production documentation, callsheets and purchase orders as required. c. Negotiate casual crew and equipment deals. d. Generate contract and equipment package documentation for casual crew and equipment hire. 	
2. Contribute to the monitoring and maintaining of a screen production budget.	<ul style="list-style-type: none"> a. Monitor spending across departments to troubleshoot and report back to line producer and production accountant. 	
Content		
<ul style="list-style-type: none"> • Role of Production Manager 		

- Structure, relationships and roles within the department
 - Departmental workflow and delegation
- Relationship with Line Producer, Production manager, Production Accountant (triangle of trust)
- Relationships with other departments
- Cast – Individual Performance Agreements (IPAs), communications and liaison with external parties (agents, managers, intimacy coordinator)
- Budget – maintaining, overtime tracking, troubleshooting, cost reporting
- Negotiating crew deals
- Crew contracts and paperwork
- Negotiate equipment packages
- Additional crew and equipment requirements
- Rules and guidelines for daily operations: blue book, unions, risk assessment, legislation (screen workers act), equity NZ, working with children
- Approvals: production documentation, callsheets, production PO's
- Insurance
 - Arrange policies
 - Claims
- Liaison with post production
- Health and safety: working with safety officer, incident reports

Role:	Script Supervisor	
Level:	6	
Theory standard – 10 credits		
Title:	Prepare for employment as a Script Supervisor on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a Script Supervisor on a New Zealand screen production. It will prepare learners for working in the role of Script Supervisor by providing them with specific knowledge of the processes and skills required by the role.	
Prerequisite:	Learners will have previous experience on a screen production or have completed the Introduction to Screen Industry micro-credential.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a Script Supervisor on a screen production by demonstrating knowledge of the skills and processes required for the role.	a. Analyse a script to create a script breakdown and timings. b. Create master daily script report templates for shoot documentation. c. Determine camera angles for a scene to demonstrate knowledge of shot description and axis of action. d. Explain the expectations of the script supervisor during a shoot day.	
Practical standard – 30 credits		
Title:	Operate as a Production Manager on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as a Production Manager role on a New Zealand screen production. It will allow learners to learn and apply knowledge of the documentation and skills required by the role.	
1. Carry out the role of Script Supervisor on a screen production.	a. Provide daily accurate and organised script notes to the editor, production office and post-production team. b. Ensure master script is current with latest revisions at all times. c. Engage in discussion to match continuity and camera angles to ensure the overall quality and continuity of the production. d. Follow the script during the shooting of a scene and prompt actors when required. e. Track any dialogue changes and include in lined script. f. Identify and resolve continuity issues on set promptly. g. Record the director’s intention for how a scene will be cut together. h. Effectively communicate with other departments to ensure a smooth shoot workflow.	
Content		
<ul style="list-style-type: none"> • Role of script supervisor during prep and shoot • Relationships and collaboration: other departments, producers and cast; during prep, shoot and post 		

- Relationship with Director
- Pre-production:
 - timing the script
 - creating a script breakdown
 - report templates
 - department meetings
 - tech recce
- Script supervisor kit/setup
- Script revisions, master script
- Shoot documentation: editor's log, facing pages, daily script report/daily progress report, daily lined script, updating script breakdown
- Axis of action
- Continuity overview: prep, matching action, issues
- Digital vs paper processes
- Terminology and glossary of shot descriptions
- Camera slating
- Onset etiquette and communication
- Post-production pipeline
- Quality assurance
- Problem solving and adaptability

Technical

Role:	Camera Trainee	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment operate as a camera trainee on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain prepare for employment in the camera department on a New Zealand screen production. It will provide prepare learners for working in the role of camera trainee by providing them with knowledge of the skills, processes and equipment required by a trainee role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a camera trainee on a screen production by demonstrating knowledge of skills and processes required of the role.	a. Describe the roles, hierarchical structure and reporting lines within the camera department. b. Explain the key roles of other technical departments and their relationship to the camera department. c. Interpret a call sheet to gain information for camera department needs. d. Describe workplace preparation and maintenance requirements.	
2. Assemble camera equipment for a screen production.	a. Identify key parts of a camera body and demonstrate how they fit together. b. Demonstrate use of lenses and filters for exposure.	
Practical standard – 30 credits		
Title:	Operate as a camera trainee on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the camera department as a trainee on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills, processes and equipment, required by the role.	
1. Support the camera department as a camera trainee on a screen production.	a. Prepare and maintain the camera work spaces for the working day. b. Provide day-to-day support for the camera department as required. c. Check and maintain consumables for the camera department. d. Use effective and appropriate communication and etiquette with team and other departments. e. Apply health and safety practices while on set.	
Content		
<ul style="list-style-type: none"> • Role of camera trainee • Structure, hierarchy, relationships and roles within the camera department and other technical departments • Production size – how it determines needs, roles and responsibilities • Relationship with other departments: video, DIT, grip, VFX and lighting; continuity/script supervisor • Production documentation: call sheets, schedules, Loss and Damage reports, camera reports • Lens – handling and maintaining 		

- Truck – organisation, set up, maintenance
- Stash and equipment – equipment overview, on set setup and maintenance
- Camera and photography overview: exposure, colour theory, information capture, lenses and filters
- Consumables - maintaining
- In and out logs and record keeping
- Workplace communication and etiquette, punctuality, attire, prioritisation
- Health and safety

Role:	DIT Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment operate as a digital imaging technician assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a Digital Imaging Technician Assistant on a screen production in Aotearoa New Zealand. It will prepare learners for working as a Digital Imaging Technician Assistant by providing them with knowledge of the equipment and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a Digital Imaging Technician Assistant on a screen production by demonstrating knowledge of the equipment and skills required for the role.		a. Describe the various roles, hierarchical structure and reporting lines within the team. b. Explain the different types of video signals and monitors, and their application in screen production. c. Demonstrate knowledge of software and file types used to capture data in screen production. d. Describe best practice for security and safe handling of media. e. List the equipment used in a DIT cart, and its purpose. f. Identify cable types and coil correctly to prevent damage and maintain safety. g. Test and repair cables
Practical standard – 30 credits		
Title:	Operate as a digital imaging assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as an assistant to the Digital Imaging Technician on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and equipment required by the role.	
1. Apply skills to operate as a Digital Imaging Technician Assistant for a screen production.		a. Demonstrate appropriate communication and etiquette. b. Run cables and maintain monitors to enable connectivity. c. Carry out Digital Imaging tasks in an efficient manner, as directed by the Digital Imaging Technician. d. Give an overview of the video distribution set up on set. e. Give examples of signal troubleshooting processes carried out during screen production.
Content		
<ul style="list-style-type: none"> • Specific roles within DIT team, hierarchy/structure • Communication and etiquette within the department and with other departments and stakeholders • Cables and cabling – key understanding • Troubleshooting Signal flow • RT communication, 		

- Wireless video frequencies
- Power types and best practices
- Roles and responsibilities
- Safe handling, moving and maintenance of equipment
- Software used in a DIT cart
- Data management fundamentals
- Data security and integrity
- Transcoding of recorded media
- Camera systems overview
- Monitor systems overview
- Video scopes
- Understanding key deliverables
- Interpreting production documentation

Role:	LX/Grip/Rigger Assistant	
Level:	4	
Theory standard – 10 credits		
Title:	Prepare for employment as a grip, lighting or rigging assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment in a support role as a Grip, Lighting, or Rigging Assistant on a New Zealand screen production. It will prepare learners for working in the role by providing them with technical knowledge of the processes and skills required by the role.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a grip, lighting or rigging assist on a screen production by demonstrating knowledge of the skills and processes required by the role.		<ul style="list-style-type: none"> a. Describe the various roles, hierarchical structure and reporting lines within the team. b. Identify equipment and its use. c. Describe appropriate communication and etiquette as required by the role. d. Correctly set up standard and handle equipment. e. Secure equipment using knots and tie-downs. f. Describe health and safety processes as they apply to the role.
Practical standard – 30 credits		
Title:	Operate as a Grip, Lighting or Rigging Assistant on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience in the area of grip, lighting or rigging on a New Zealand screen production. It will allow learners to learn and apply technical knowledge of the processes, skills and communication required by the role.	
1. Apply skills to operate as a grip, lighting or rigging assistant on a screen production.		<ul style="list-style-type: none"> a. Demonstrate punctuality, appropriate communication and etiquette whilst on set. b. Follow instructions to retrieve and set up equipment for a production. c. Carry out tasks in a safe and timely manner.
Content		
<p>Core</p> <ul style="list-style-type: none"> • First Aid • Roles and hierarchy within the department • Employment pathways within the department • Knot tying • Set etiquette • Teamwork • Radio etiquette • Shot making • Communication and following instructions • Interpreting a call sheet <p>Grip</p> <ul style="list-style-type: none"> • Grip equipment in the Grip Truck, including name of the equipment, what it does, dos and don'ts and how to look after it. • Specialty equipment – cranes, dollies, car mounts, gimbles and any other specialty equipment as it comes on to the market. • Reporting damage 		

- Tailgate talk
- Health and safety for the role
- Operation of equipment
- Loading/unloading/packing

Lighting

- Lighting equipment in the lighting truck, including name of the equipment, what it does, dos and don'ts and how to look after it.
- Reporting damage
- Tailgate talk
- Health and safety for the role
- Operation of equipment
- Loading/unloading/packing

Rigging

- Rigging equipment in the rigging truck, including name of the equipment, what it does, dos and don'ts and how to look after it.
- Reporting damage
- Health and safety for the role
- Operation of equipment
- Loading/unloading/packing
- Working at heights
- Video scopes
- Understanding key deliverables

Role:	2nd Assistant Camera	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a second assistant camera person on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a second assistant camera person on a New Zealand screen production. It will provide prepare learners for working in the role of second assistant camera person by providing them with specific knowledge of the skills and techniques required by the role.	
Prerequisite:	Previous experience in the camera or similar technical department of a screen production.	
Learning Outcomes		Assessment Criteria
1. Demonstrate knowledge of the skills and techniques required to operate as a 2 nd assistant camera person on a screen production.	<ul style="list-style-type: none"> a. Complete and use a slate to identify a camera shot from given information. b. Complete a paper and digital camera report accurately from given information. c. Demonstrate the reloading of the camera with media. d. List the contents of a typical 2nd assistant camera kit. e. Describe considerations for setting up equipment in different types of location. f. Describe equipment that is shared across both camera and grip departments. 	
Practical standard – 30 credits		
Title:	Operate as a second camera assistant on a screen production in Aotearoa NZ.	
Purpose:	This skill standard is for people wanting to gain practical experience in the camera department as 2 nd assistant camera person on a New Zealand screen production. It will allow learners to learn and apply knowledge of the skills and techniques, required by the role.	
1. Carry out the role of a 2 nd assistant camera person on a screen production.	<ul style="list-style-type: none"> a. Execute different camera builds to meet shoot requirements. b. Mark camera and actor positions to meet shoot requirements. c. Demonstrate effective communication and etiquette. 	
2. Use systems and processes to ensure the safe and secure handling of equipment and media.	<ul style="list-style-type: none"> a. Demonstrate processes that ensure security of exposed media. b. Develop a system to ensure the appropriate storage of equipment. 	
Content		
<ul style="list-style-type: none"> • Slates – designing, information, IDs • Camera reports: <ul style="list-style-type: none"> ○ Paper vs digital (metadata e.g. Qtake) ○ VFX requirements ○ Establishing distribution workflow ○ Record keeping • Departmental documentation: <ul style="list-style-type: none"> ○ Scheduling ○ Cheat sheets 		

- Equipment lists
- Handling media: reloading, handover systems
- Building and maintaining a personal kit
- Storing and organising camera accessories
- Onset stash and setting up for 1st AC
 - Considerations when on location
- Blocking
 - marks
 - shot building
 - camera/grip workflow
 - lining up the next build
 - communicating information
- Builds, e.g. drone, hand held, stedicam, production, ronin
- Equipment maintenance
- Communication with production department
- Rental houses overview

Role:	Generator Operator	
Level:	5	
Theory standard – 10 credits		
Title:	Prepare for employment as a Generator Operator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as a Generator Operator or similar role on a New Zealand screen production. It will prepare learners to work in the role of Generator Operator by providing them with technical and theoretical knowledge of the equipment and processes required by the role.	
Prerequisite:	Learners will have existing knowledge and experience of lighting and equipment used on a screen production.	
Learning Outcomes		Assessment Criteria
1. Prepare to work as a generator operator on a screen production by demonstrating the knowledge and skills required to plan and execute a power supply to a screen production set.		<ol style="list-style-type: none"> Use effective communication to carry out role. Demonstrate knowledge of electrical theory required for the role. Use voltage, power and frequency meters optimise and ensure smooth operation. Set up electrical equipment for a screen production. Explain the importance of maintaining equipment.
Practical standard – 30 credits		
Title:	Operate as a second generator operator on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as a Generator Operator or similar role on a New Zealand screen production. It will provide learners with the opportunity to apply technical and theoretical skills and processes required by the role.	
1. Operate safely as a generator operator on a screen production.		<ol style="list-style-type: none"> Set up power supply to meet shoot requirements. Demonstrate effective communication with team and other departments. Load and unload the generator and components. Demonstrate practices to ensure the safety of self and others on a screen production. Coordinate and prioritise power requirements for the lighting department.
Content		
<ul style="list-style-type: none"> Electrical theory for the role Working environment, working alone and in a team, self management Cable laying and running Balancing a generator load Types of power distribution and systems Liaison and communication with relevant parties Lighting assistant role Location of generator with regard to environment Set up: level, location, safety, multiple generators Requirements for the role: HTDL, electrical 		

- Oversight of on set power
- Equipment and component maintenance
- Meters
- Dealing with requests (for power)
- Lighting equipment knowledge

Role:	Digital Imaging Technician	
Level:	6	
Theory standard – 10 credits		
Title:	Prepare for employment as a Digital Imaging Technician on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain employment as Digital Imaging Technician or similar role on a New Zealand screen production. It will prepare provide learners for working in the role of Digital Imaging Technician by providing them with specific knowledge of the equipment, processes, and skills required by the role.	
Prerequisite:	Learners will have previous experience in digital imaging roles such as Digital Imaging Technician Assistant.	
Learning Outcomes		Assessment Criteria
2. Prepare to work as a Digital Imaging Technician by demonstrating knowledge of the skills and processes required for the role.		<ol style="list-style-type: none"> a. Build and test a Digital Imaging Technician cart. b. Create a data management plan for production and insurance purposes. c. Create and explain a colour pipeline d. Explain common digital imaging issues and solutions specific to a Digital Imaging Technician. e. Explain common recording formats of camera sensors, lens', codecs and aspect ratios f. Explain the different types of storage and why they are used. g. Calculate and budget the amount of storage required for a production. h. Develop a look library.
Practical standard – 30 credits		
Title:	Operate as a Digital Imaging Technician on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as Digital Imaging Technician or similar role on a New Zealand screen production. It will allow learners with to learn and apply specific knowledge and skills of digital imaging in screen production.	
1. Carry out the role of Digital Imaging Technician for a screen production.		<ol style="list-style-type: none"> a. Demonstrate the use of video levels and scopes to monitor and troubleshoot footage. b. Demonstrate colour matching, cameras and audio synchronization. c. Demonstrate iris adjustment. d. Use Digital Imaging software.
Content		
<ul style="list-style-type: none"> • Leadership skills • Drive set up • Communication with other departments, DOP • Colour science, spaces, wheels and software • Image integrity • Support for DoP • Use and modify LUTs (Lookup Tables) and CDLs (Colour decision list) • Build and test a DIT cart • Calculate and set up storage systems 		

- Monitoring techniques and levels
- Post production colour managed pipeline
- Camera: wireless focus, t-stop order, ND (neutral density) filter selection
- DIT software such as Live Grade or equivalent
- Logistical planning
- Understanding common digital imaging issues
- Camera and production meta data requirements

Role:	DoP 2nd Unit	
Level:	6	
Theory standard – 10 credits		
Title:	Prepare for employment as a Director of Photography for a second unit on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain as a Director of Photography or similar role on a New Zealand screen production. It will prepare learners for work as a Director of Photography on a second unit by providing them with specific knowledge of the communication, skills, equipment and techniques required by the role.	
Prerequisite:	Learners must have previous experience in the camera department in a role such as a cinematographer, gaffer or similar.	
Learning Outcomes		Assessment Criteria
1. Prepare for work as a second unit director of photography by demonstrating knowledge of the equipment and skills required to carry out a role.		a. Interpret the creative vision from a given scenario. b. Generate documentation that shows ability to adapt to visual aesthetics as directed by the lead cinematographer / director of photography, i.e. shot lists, style outline. c. Generate an equipment and crew list for camera, grip and electric that aligns with the visual aesthetic. d. Demonstrate effective use of camera equipment and techniques to meet requirements on a screen production.
Practical standard – 30 credits		
Title:	Operate as a Director of Photography for a second unit on a screen production in Aotearoa New Zealand.	
Purpose:	This skill standard is for people wanting to gain practical experience as a Director of Photography for a 2 nd unit on a New Zealand screen production. It will allow learners to learn and apply knowledge of the communication, skills, equipment and techniques required by the role.	
1. Operate as a Director of Photography for a 2 nd unit on a screen production.		a. Generate a crew list for camera, grip and electric. b. Generate an equipment list for camera, grip and electric. c. Use effective communication to collaborate with the 1st AD, 1st unit DOP, and other crew members. d. Manage and collaborate with the 2nd unit camera team, gaffer, and grips to ensure effective execution of the shot list and schedule.
2. Contribute to the overall visual storytelling of a screen production by capturing scenes or shots.		a. Execute a camera test to align with visual style requirements. b. Demonstrate consistent competency executing the 2nd unit visual mandate.
Content		
<ul style="list-style-type: none"> • Role of DOP – 2nd unit • Local vs international productions; landing a job • Hierarchy and intricacy of relationships, communications – 1st unit/lead DOP 		

- Collaboration and communication
- Adapting to the visual style of the main unit;
 - shot composition and framing
 - Lighting techniques
 - camera technology – sensor types, aspect ratios, recording formats.
 - camera operation – focus, exposure, white balance, pans, tilts, dollies and handheld shots
 - creating visual narratives
 - complex shots
- Script and schedule breakdown from photography perspective in collaboration with 1st AD.
- Location and weather
- Trouble shooting/problem solving
- Health and wellbeing – physical and mental

Appendix One

Toi Mai would like to acknowledge and thank the following subject matter experts who contributed to the development of these standards.

Name	Role	Organisation	Standards
Alex McCrossin	Locations Scout & Manager, Production Manager	Summit Shoot Ltd	Locations PA
Gilly Lawrence	Gaffer	Hero Shot Ltd	LX/Grip/Rigger Assistant Generator Operator
Hailey Waugh	Transport Captain	Mountfield Contracting Limited	Transport Assistant
Isaac Spedding	DIT		DIT DIT Assistant
James Elliston	DIT		DIT
James Elliston	DIT		DIT Assistant
Jonny Gilks	Key Greens, Props Maker		Green Assist
Kevin Butson	Construction Foreman	KB Kreations Limited	Construction Assist
Michael Robins	Unit Manager	Craft Services Limited	Unit Assistant Unit Manager
Niki Winer	1st Assistant Camera		Camera Trainee 2nd Assistant Camera
Rebecca Rowe	Line Producer, Extras Casting Director		Extras Coordinator/ Assistant Production Coordinator Production Manager
Rosie Guthrie	Production Designer, Art Director	Rosie Guthrie Ltd	Props & Set Dressing
Rosie Smith	Line Producer	Woah Bear Pictures Ltd	Runner, Cast Driver, PA Assistant Production Coordinator
Sacha Young	Costume Designer		Costume Assistant Costume Standby
Sophie Calver	2nd AD		1st Assistant Director 2nd Assistant Director
Stan Alley	VFX Designer		VFX Assistant
Stef Knight	Make Up Designer		Make up Assistant
Thomas Asche	Editor	Chopping Block	Assistant Editor
Thomas Burstyn	Cinematographer	Cloud South Films Limited	DoP 2nd Unit
Tony (Spotty) Keddy	Key Grip	Grip HQ	LX/Grip/Rigger Assistant Generator Operator
Veronique Lawrence	Script Supervisor		Script Supervisor
Victoria Dabbs	Producer, Production Accountant	Firefly Films	Accounts Clerk Assistant Accountant Production Accountant
Wayne (Wa) Allen	Health and Safety Medic, Safety Manager	Southern Safety Film and Events	Safety Assistant