

POSITION CLASSIFICATION STANDARD FOR AUDIOVISUAL PRODUCTION SERIES, GS-1071

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SERIES DEFINITION

This series includes positions that involve supervising or performing work in the production of videotaped and live television programs; live and prerecorded radio broadcasts; motion picture films; broadcast type closed circuit teleconferences; and other similar productions, such as slide shows with sound accompaniments. The work requires the ability to plan, organize, and direct the work of writers, editors, actors, narrators, musicians, set designers, audio and lighting technicians, camera operators, and other associated technical personnel to produce, select, and arrange the actions, sounds, and visual effects required for the finished production.

This standard supersedes the position classification standard issued in October 1962.

EXCLUSIONS

1. Classify in the [Visual Information Series, GS-1084](#), positions that involve planning and designing visual materials, such as photographs, illustrations, and diagrams used in audiovisual productions.
2. Classify in the [Photography Series, GS-1060](#), positions that involve operating video and motion picture cameras.
3. Classify in the [Illustrating Series, GS-1020](#), positions that involve using electronic graphics or computer animation systems to produce illustrations used in audiovisual productions.
4. Classify in the [Writing and Editing Series, GS-1082](#), positions that involve writing, rewriting, or editing television, radio, or motion picture scripts.
5. Classify in the [Public Affairs Series, GS-1035](#), positions that involve identifying public information needs, developing programs to communicate agency policies and activities, and maintaining liaison with the commercial broadcast industries to disseminate this information.
6. Classify in the most appropriate series under the Federal Wage System positions that involve such work as carpentry, electrical work, audio recording, and other similar work in a trade or craft in connection with audiovisual productions.

OCCUPATIONAL INFORMATION

Type of Media

Federal agencies use audiovisual productions to convey news and public information to foreign and domestic audiences; to assist in training and education; to disseminate technical information to professional and technical groups; to document unit operations; and to record scientific, technical, and engineering events, tests, and experiments.

For convenience, in this standard the term "audiovisual production" is used generically and includes radio and other productions involving only sound elements.

Television is by far the most commonly used medium, and has largely supplanted motion picture film as the primary vehicle of audiovisual communication. Television production uses videotape technology that records video images as electrical signals on magnetic recording tape or computer discs rather than by the reaction of film stock to light images as in motion picture photography. Television is also a more accessible medium in that videotapes can be copied and subsequently played back on a television monitor, whereas motion picture film requires screens and projection equipment for viewing.

Television productions range from news features, public service announcements, and interactive videodisc productions, to training and informational videotapes on virtually any topic. Some productions are staged in specially equipped television studios, with the traditional three or four camera set-up, various kinds of lighting, and a control booth from which the director gives instructions to the crew. Most Government agencies with any significant audiovisual capability maintain television studios, which they use primarily for lectures, news conferences, speeches, and panel discussions. Gaining in popularity are teleconferencing or "interactive" programs. These involve a two-way audio link and a one- or two-way video link which allows studio participants in different geographic locations to speak directly with each other via satellite transmission. Any of these programs may be recorded or broadcast live on commercial or closed circuit television channels.

The advent of high quality, light weight cameras, which record audio and have a self adjusting lens aperture, has lent much greater flexibility to television production. Scenes and events that were previously inaccessible to multi person camera crews with bulky equipment can now be recorded easily and inexpensively "on location" by one camera operator. This allows scripted programs to be staged in virtually any indoor or outdoor setting without the need to build costly sets in the studio. This technology, known as electronic field production, has also given rise to documentary programs where actual events are recorded on videotape while in progress. These are as varied as equipment tests, surgical procedures, space launchings, and news stories.

Motion picture production in the Federal Government is now largely limited to occasional cultural or other special features, intended for large audiences, where the large size projection quality afforded by film is desired. Because most agencies no longer maintain the equipment and capabilities needed to produce motion picture films, this work is often contracted out to

commercial firms. The knowledge and skills required for producing and directing motion pictures are somewhat comparable to those required for television. Motion picture editing, however, requires very different technical skills in the mechanical and chemical processes of developing and splicing film as opposed to the electronic manipulation of videotape.

Radio programs are used largely to present information about the United States to people of other countries, to broadcast news, entertain domestic and overseas armed forces, and present public information. Foreign information radio programs may include news reporting, interviews, features on American life and culture, music, and drama. Armed forces programs consist of both commercially produced domestic programs edited to replace commercials with internal information and other programming produced internally. Some Federal agencies prepare prerecorded public information announcements broadcast by various radio stations throughout the country.

Other audiovisual productions used by Federal agencies consist of recorded sound, narration, and music as accompaniments to video-disk masters, multi-screen programs, automatic slide shows, museum-like exhibits, or scenic and historic sites. Multi-image or automated slide/sound productions use a series of still images to suggest motion. These images are created by using many projectors that are synchronized by dissolve units and programmed by computer. Many of these productions are activated by visitors to provide information about the exhibit or site.

Functional Areas

The development and execution of an audiovisual production is usually a collaborative effort of several individuals occupying different roles. Depending on the size and complexity of the production, this group may include a producer, director, scriptwriter, set designer, camera operators, lighting technicians, audio technicians, editors, computer animators, and others. This standard covers positions involved in the producing, directing, and editing aspects of audiovisual production.

Producers serve as the overall managers of the production and are responsible for most of the administrative and logistical details. They consult with their clients to discuss the general concept, objective, and target audience of the program, advise on the script and the most effective way to communicate its information, and develop cost estimates for productions at various levels of sophistication. They design the production within the approved budget and maintain budget control throughout the life of the project. They develop the production schedule, approve the work of script writers and the production sets, procure the props and equipment needed, and select and arrange sites for on-location shooting. Within the parameters set by the organization, they determine what work will be done in-house and may select the crew for the production, including the director, performers, camera operators, and others. They prepare contract specifications for commercial services, such as production and transmission facilities, professional actors and scriptwriters, or post-production services, such as multi-track audio recording, closed captions, and digital optical effects, and resolve problems between the agency and the contractors. They approve the final production and ensure that it reflects agency policy governing program content.

Directors are responsible for the production values and aesthetic quality of the audiovisual production and have control of most of the artistic and creative aspects. Working in collaboration with the producer, client, and scriptwriter, they translate the script into the various audio and visual elements that will communicate the desired message to the audience. They design the sets and lighting, conceive additional visual elements such as graphics and animation, and select music and sound effects to accompany and complement the images. They rehearse actors and narrators and determine camera placements and angles. During the actual course of the production, they orchestrate the action of the participants, direct the movement and selection of cameras, and cue in the audio elements. They often perform preliminary editing of raw videotape to put scenes in the proper sequence and to produce a rough version of the finished program for the client's approval prior to the final editing.

Editors are responsible for all post-production processes associated with prerecorded television programs and motion pictures, i.e., assembling, adjusting, and enhancing the audio and visual elements to produce a finished production. In television production this is done electronically by arranging videotape segments in the desired sequence and overlaying the sound track and other visual effects. Editors use a variety of computerized equipment such as video switchers, character generators, and digital optics generators to assemble video material and create a variety of special effects. Editors monitor and control the technical quality of the product using wave form monitors, vector scopes, and signal processing equipment. Like directors, editors must have a creative sense to construct scenes from volumes of raw videotape, and usable precedent material, to achieve visual continuity between scenes, and to blend in audio elements in a harmonious manner. In multiple source live television presentations, many of these editing functions are done in real time. Because of the limited number of positions in the Federal Government that perform videotape or film editing exclusively, this work is not specifically described in this standard. These positions should be classified by reference to the grade-level criteria in this standard and other appropriate standards.

In the commercial television and motion picture industries, and in the larger Government audiovisual organizations, the roles of producer, director, and editor are usually separate and well-defined. In most Federal agencies, however, they are interwoven to some extent. The most common arrangement is for producers to direct their own programs, or for a staff of producer-directors to shift roles on different productions. Likewise, many producers or directors do their own script writing or videography. Positions that combine functions characteristic of the Audiovisual Production Series, GS-1071, and the [Writing and Editing Series, GS-1082](#), or the [Photography Series, GS-1060](#), should be classified in accordance with accepted principles for classifying mixed series positions.

Levels of Difficulty

There are measurable differences in the difficulty of work performed among (1) the various types of media and (2) different types of productions.

Television and motion picture productions both involve visual motion and the recording of both sight and sound. Therefore, as a genre, they are equally complex in terms of production difficulty. By contrast, radio productions lack the production problems associated with the

visual component, although one of the demands of the radio technique is to use sound alone to communicate information and to create a picture in the mind's eye of the listener. This lack of the visual component results in a lesser degree of production complexity in the field of radio. Slide shows usually involve less complex production problems and requirements than radio. However, sound slide programs require the timed integration of visuals with sound and can be difficult to plan, script, and produce.

Within each of the media types, there are productions with varying degrees of complexity which are manifested in the number of elements involved in a given production and the consequent amount of planning and coordination required. They may vary depending on the functional role of the employee. For example, coordinating the scheduling and production of a teleconference on a controversial topic with many participants may pose a very challenging assignment to produce. However, directing this same production may be relatively simple in that it involves almost exclusively "talking heads" with little or no accompanying effects. Conversely, a production involving an equipment demonstration or historical re-enactment may be relatively easy to produce but difficult to direct if it includes nonprofessional actors, emotional scenes, or complicated accompanying graphics.

TITLES

Producer is the title for positions that involve primarily producing functions.

Director is the title for positions that involve primarily directing functions.

Producer-Director is the title for positions that involve both producing and directing functions when neither skill predominates.

Editor (Television) or *Editor (Motion Picture)* are the titles for positions that involve primarily videotape or film editing.

Audiovisual Production Specialist is the authorized title for nonspecialized positions involved in a variety of functions during different phases of a production to include directing, editing, scriptwriting, camera operating, set lighting, and video electronic graphics.

Use the prefix *Supervisory* for positions that meet the criteria of the appropriate [supervisory grade evaluation guide](#). (Note: All positions in this occupation except for full-time editors include responsibility for directing the work of the actors, set designers, camera operators, lighting and sound technicians, or others assigned to the given productions. However, because this direction is limited to the duration of the production, and these support personnel may work on multiple productions concurrently, this responsibility does not constitute "supervision" for classification purposes.)

GRADING POSITIONS

The grade level criteria in this standard cover typical full performance positions at grades GS-9 through GS-13. When a position fails to meet the lowest, or exceeds the highest level provided for a particular factor, evaluate that factor using the FES [Primary Standard](#) along with this standard.

Evaluate positions on a factor-by-factor basis using the factor level descriptions found in this standard. Only the designated point values may be used. This standard includes specific illustrative work situations to supplement the concepts contained in the factor level descriptions.

Any one of these examples is not, by itself, totally representative of the factor level. Avoid evaluating positions solely on the basis of comparison with assignments covered in the illustrations. More complete instructions for evaluating positions are contained in the instructions for the [Factor Evaluation System](#).

Impact of Extraordinary Talent and Creative Ability

All positions in this series require some degree of creative ability in communicating information through audiovisual means. The grade level criteria assume the possession of a basic degree of creative talent necessary to perform the work. However, a few audiovisual productions may be superior in concept and execution, and are outstandingly successful in fulfilling the objectives for which they were made, because of the outstanding talent and creative ability of a key individual. To credit these abilities, positions in this series may be classified one grade higher than that derived by application of the grade-level criteria in this standard when (1) the productions regularly require extraordinary talent and creative ability to achieve their objectives, and (2) the employee has regularly demonstrated extraordinary talent and creative ability in previous directly related work. The determination that a position meets these criteria should ideally be made as part of a peer review process involving both technically qualified individuals and representatives of the personnel office. It should be based on a critical examination of the employee's entire body of work and include such considerations as whether the employee has received industry awards and recognition; whether the productions have been generally recognized as extraordinarily effective in fulfilling their training, public information, or other objectives; and whether there has been a consistent demand by clients or audiences for the employee's services. This extra grade provision is not designed to substitute for an incentive award recognizing superior performance on one or a few projects or for efficiency and quantity of production.

GRADE CONVERSION TABLE

Total points on all evaluation factors are converted to GS grade as follows:

GS Grade	Point Range
9	1855-2100
10	2105-2350
11	2355-2750
12	2755-3150
13	3155-3600

FACTOR LEVEL DESCRIPTIONS

FACTOR 1, KNOWLEDGE REQUIRED BY THE POSITION

Level 1-6 -- 950 Points

Employees use knowledge of the processes, methodologies, personnel, equipment, and related requirements involved in planning and carrying out the steps necessary to produce well-precedented kinds of audiovisual productions, develop production schedules, coordinate staff activities, and make normal kinds of administrative and logistical arrangements.

Employees use knowledge of commonly used sources of audio-visual talent and special effects, such as casting lists, music libraries, stock footage, and post-production services, to acquire the elements needed for a completed audiovisual production.

Some employees use knowledge of program objectives and directing skills to direct the production activities of a small television production crew and cast, in operating standard radio broadcast and recording equipment, or composing and directing prerecorded programs that consist largely of voice narration and involve minimal rehearsal or special visual, sound, or dramatic effects.

Illustrations:

- Employees produce and direct revisions of flight training videotapes. They use preapproved scripts, coordinate schedules with all participants and arrange for the availability of the identified equipment, props, and on-location sites. They--

- review scripts with the employees designated as performers to ensure that they understand the actions required;
- direct one or two camera operators in recording the instrument demonstrations enacted and narrated by the employees;
- edit videotape to combine visual and audio elements;
- incorporate some common special effects and graphics; and
- mesh preexisting with revised segments.
- Employees produce automated sound/slide shows to inform and educate visitors to historical sites. They select slides of photographs, art work, and other visuals from in-house libraries to fit the requirements of the script, and select music and sound effects to complement the images and create an appropriate mood. They acquire narrators from regularly used talent agencies and direct the recording of the narration and the sound mix of all audio elements. They program slides using computerized software systems to control dissolve rates and the location of slide changes to achieve the best effect, pacing, and dramatic quality.
- Employees select prerecorded dialogue, narration, interviews, and music for inclusion in a variety of radio programs. They--
 - edit program segments to remove extraneous noises;
 - correct sound and voice levels and other audio sources to their proper relationship;
 - adjust pauses to ensure proper timing and pacing;
 - delete portions to meet required program length; and
 - monitor recordings for pronunciation, style, format, and technical quality.

Level 1-7 -- 1250 Points

Employees use knowledge of a wide range of principles, practices, methods, and techniques for communicating information through audiovisual means. This typically includes knowledge of all phases of audiovisual production, programming, and editing from inception to completion, and skill in modifying or adapting standard practices and procedures. They use this knowledge and skill to develop contract specifications, coordinate logistics, control expenses, and arrange procurements for complex programs with significant planning and scheduling problems (for example, productions that involve numerous support personnel, specialized equipment and props, and sophisticated visual or audio effects).

Employees apply knowledge of audiovisual production to a wide range of television and radio broadcast and production techniques, in rehearsing and directing the actions of production crews and casts, and in composing complex live or prerecorded programs with multiple visual or audio elements and other complicating features.

Knowledge of contracting procedures and legal requirements is used to develop contract specifications for specific kinds of audiovisual services through competitive contract and acquisition channels.

Illustrations:

- Employees produce a wide range of videotaped programs related to the mission of the agency. They confer with clients to determine objectives, extent of subject-matter coverage needed, and budgetary restrictions. They--
 - research the topic;
 - write the script or contract for professional scriptwriters; and
 - make decisions on such broad production matters as:
 - the format of the program (for example, documentary or reenactment);
 - the manner in which specific information will be presented (e.g., through narration, dialogue, or graphics); and
 - the most effective use and distribution of resources to achieve the maximum technical quality.
- Employees plan, organize, and direct the production of radio programs, including news and topical material, entertainment, live and recorded interviews, and coverage of special events. They participate in daily planning sessions to develop themes and topics, determine production resources needed, make voice selections, and decide what production techniques will further programming aims. They--
- determine the timing and emphasis of the dramatic, narrative, conversational, and musical portions of the program;
- coach broadcasters in dramatic presentation and style of delivery to improve performances;
- direct on-air work;
- cue in music, sound, and taped excerpts;

- adjust the timing and duration of program segments to meet the time requirements of the program;
- select prerecorded material;
- edit to enhance sound quality; and
- integrate the program segments.
- Employees direct live broadcasts of unrehearsed interactive videoconferences. They study scripts before broadcasting to define sets, camera angles, and lighting and to arrange for the production of graphics and other visual material needed. They orchestrate on-air actions of production crew by controlling camera movements and cuing in all audio and visual elements such as music, introductions, credits, photographs, and prerecorded video segments.

Level 1-8 -- 1550 Points

Employees apply knowledge derived from a mastery of the methods, techniques, and practices associated with the development of original television or motion picture productions, and skill in applying this knowledge to the design of highly complex, large-scale projects. They use this knowledge to conceptualize and design productions where there is no established format or where obstacles exist to traditional approaches and the program content and treatment of the subject are left largely to the discretion of the employee.

Employees have knowledge of the most recent advancements in the fields of video or motion picture technology and of the range and level of sophistication of national or international viewing habits. This knowledge is used to develop programming technically and aesthetically comparable to that produced by the commercial television and film industries, adapted to audience characteristics and desired reactions to the product.

Illustrations:

- Employees plan and manage all production aspects of major dramatic features on a variety of cultural, technological, or historical themes. They collaborate in all planning sessions with clients and subject-matter consultants as experts in the creative use of audiovisual images and devices to communicate ideas. They conceptualize the broad approach of the production and work with the scriptwriter to translate this into specific stylistic and narrative elements. They make difficult logistical arrangements, such as assembling dozens of cast members and scheduling recording sessions in public places. They administer multiple contracts for production crew, professional actors, and state-of-the-art editing services.
- Employees produce and direct important public service announcements for televising nationwide. They apply knowledge of contemporary production styles and camera techniques, trends in the popular culture, and public attitudes on the given topics to conceive original productions addressing serious problems related to public health or social behavior. Because these problems have often been unresponsive to more traditional educational efforts, the productions are designed to attract viewer attention

and elicit the desired response or behavior through intense emotional impact, sense of urgency, or persuasive power.

FACTOR 2, SUPERVISORY CONTROLS

Level 2-3 -- 275 Points

The supervisor makes assignments by defining objectives (for example, specifying both the topics and how they are to be presented), priorities, and deadlines, and assists the employee when assignments call for substantial departures from established program formats or customary production techniques.

The employee plans and carries out the successive steps of the production and independently solves commonly occurring problems, such as scheduling conflicts and equipment breakdowns.

Completed work is evaluated for technical quality, for conformance to policy in terms of program content, and for meeting the objectives of the assignment. The methods used in planning and executing the production are not usually reviewed in detail.

Level 2-4 -- 450 Points

The employee is given only the overall objectives and resource limitations of the production and participates with the supervisor in developing deadlines. The employee works with the supervisor or client to establish the extent of coverage required and to develop specific ideas on how best to present the subject (for example, camera angles, lighting, mood, or special effects).

The employee, having developed expertise in the field, independently plans and carries out all phases of the production. She or he--

- resolves most differences that arise with clients and other production personnel on technical and artistic considerations;
- coordinates the work with clients, contractors, camera operators, actors, editors, and other personnel involved in the production process; and
- interprets policy regarding the treatment of given topics.

Completed work is reviewed only in terms of its effectiveness in meeting the objectives of the assignment within the given budget limitations.

FACTOR 3, GUIDELINES

Level 3-3 -- 275 Points

The parameters of the audiovisual production are well-defined in terms of the subject matter to be recorded or depicted, the way in which the subject will be presented, and the types of audio and visual elements to be incorporated. The employee is usually provided a detailed script at the onset of the assignment and can refer to similar productions done by the organization for additional guidance.

The employee uses judgment in translating the script into a finished audiovisual product that achieves the desired purpose and effect. The employee is expected to recognize where precedent projects, script directions, and approaches favored by clients must be adapted for aesthetic or practical purposes, and recommend these changes.

Level 3-4 -- 450 Points

The subject to be depicted is presented only in conceptual terms and guidelines are limited to general agency policy governing program content. The format, style, and treatment of the topic are largely left to the discretion of the employee.

The employee uses initiative and resourcefulness in researching the topics to be presented, planning the most effective means of communicating the information desired, and deviating from standard methods to achieve unusual visual or dramatic effects designed to attract and hold the attention of the audience.

FACTOR 4, COMPLEXITY

Level 4-3 -- 150 Points

The work involves the production of a variety of audio-visual products, each involving different coordination requirements and production processes. At this level, the productions typically present factual information or depict specific operations or occurrences in a linear, expository manner, with minimal use of special effects or other elements designed to enhance the appearance of the production or elicit a certain audience response. The format and content are largely predetermined (for example, developing training videotapes on the operation or repair of different types of equipment, using the same general format of rehearsed demonstration and voice-over narration). However, each production involves different coordination requirements (such as arranging for locations and props) and production processes (such as camera angles, lighting for indoor or outdoor shooting, or accompanying graphics to clarify complex procedures).

The employee makes decisions necessary to translate the script into the specific audio and visual elements that will most effectively present the information. These decisions are based on such

considerations as the complexity of the topic, the desired length of the production, the time and budgetary constraints of the project, the nature of the target audience, and the availability of usable precedent material, such as existing videotape segments.

The employee resolves problems that arise during the course of the production, such as improvising additional narration or camera shots when scripted directions appear inadequate for instructional purposes, or demonstrating action sequences to nonprofessional performers to achieve a more natural appearance.

Level 4-4 -- 225 Points

The work involves varied projects requiring the application of a wide range of planning and production processes. At this level, the projects are generally typical of those produced within the organization, but no specific format or treatment is specified in advance and the employee must conceptualize and work out most of the details of the finished production. The productions are designed to not only impart information but also to attract and maintain audience attention and to emphasize certain points through the creative use of special production techniques.

The employee makes decisions or provides advice on matters that influence the basic content and aesthetic character of the final product. These decisions may include such matters as the use of professional versus amateur actors, in-house versus commercial editing services, or the mood to be achieved through the use of music, lighting, and camera effects.

The projects typically require a significant amount of coordination during all stages of the production process, such as contracting for a number of professional services, scheduling the appearance of prominent guests, arranging for the use of several on-location production sites, and developing specially designed sets. The employee must often resolve significant technical or interpersonal difficulties that arise during the course of the production. These may include such problems as improvising to ensure success when retakes are impossible, compensating for the absence of a guest on a live program, settling creative differences between production staff and cast, and resolving labor issues related to contract or union requirements, work hours or conditions, and other matters.

Level 4-5 -- 325 Points

The work involves producing a wide range of audiovisual products using many different production methods and techniques. At this level, employees serve as project managers with responsibility for actively participating with clients in exploring new means of presenting information in audiovisual format. Productions are usually intended for mass viewing and are required to be of the same level of technical and aesthetic quality as those produced by the large commercial production companies. In addition, the productions are typically large-scale, require many months of preplanning, and are complicated by the controversial, sensitive, or emotional nature of the subject matter. These elements impose very difficult coordination requirements in, for example, assuring that the views of all groups interested in the project have been considered or that major ideas are presented in a manner that will engender understanding, empathy, or support.

The employee makes decisions that determine the way the subject will be treated. This involves gauging such intangible elements as audience attitudes and probable reactions, and designing productions that will achieve multiple objectives (for example, to inform, inspire, influence, and entertain).

The work requires developing new techniques and approaches in translating subject matter ideas and information into unique audiovisual products.

FACTOR 5, SCOPE AND EFFECT

Level 5-3 -- 150 Points

The purpose of the work is to plan or execute conventional audiovisual products that depict or present clearly defined subject matter information or events. These products are conventional in that similarly formatted programs have been done in the past using common techniques and the same general manner of presentation.

The work products affect the adequacy of the organization's local training, education, scientific documentation, or public information activities.

Level 5-4 -- 225 Points

The purpose of the work is to plan or execute audiovisual productions characterized by breadth or depth of subject matter coverage and involving many individual audio and/or visual components. The work typically involves a number of unusual production problems in planning ways to convey abstract themes or moods or to depict complex activities, or in directing live broadcasts.

The work affects a wide range of agency activities (such as training and education efforts aimed at employees throughout a major organization and its subordinate field units), comparable activities in other agencies, or major activities of commercial audiovisual production companies.

Level 5-5 -- 325 Points

The purpose of the work is to plan the audiovisual coverage of critical news stories or important public information or educational features. The work is complicated by such factors as rapidly changing events, controversial subject matter, or shifting or ambivalent public attitudes towards the topic.

The work affects the well-being of substantial numbers of people either on a national or international scale by informing them of world events or providing information vital to public health or safety.

FACTOR 6, PERSONAL CONTACTS AND FACTOR 7, PURPOSE OF CONTACTS

Match the highest level of purpose of contacts which is a regular and recurring requirement of the position with the highest level of personal contacts which is associated with the purpose of contacts identified. Credit the appropriate point value for this match using the chart below.

Persons Contacted

1. Employees in the immediate office and in related support offices.
2. Employees in the same agency but outside the audiovisual production organization. These employees may work in different functions or program areas or at other organizational levels within the agency.
3. Individuals or groups from outside the agency on matters for which there is no routine working relationship already established.

Purpose of Contacts

- a. To obtain or request information needed to produce audio-visual products.
- b. To plan, coordinate, or advise on work efforts or to resolve technical problems by influencing individuals or groups who are working toward mutual goals and are basically cooperative.

CONTACTS	PURPOSE	
	a	b
1	30	60
2	45	75
3	80	110

FACTOR 8, PHYSICAL DEMANDS

Level 8-1 -- 5 Points

The work is primarily sedentary, although there is some walking, travel, and carrying of lightweight equipment and materials.

Level 8-2 -- 20 Points

The work requires some physical exertion such as long periods of standing, recurring bending or stretching, or recurring lifting of moderately heavy equipment.

FACTOR 9, WORK ENVIRONMENT

Level 9-1 -- 5 Points

The work is typically performed in adequately lighted and climate controlled offices and studios and requires no special safety precautions.

Level 9-2 -- 20 Points

The work requires moderate risks or discomforts such as working near moving machinery, and may require special safety precautions and the use of protective clothing or gear.