

Level 4 Media Production Co-ordinator v1.1

Innovate Awarding Assessment Specification



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Innovate Awarding

Meet our Managing Director



Welcome to the Level 4 Media Production Co-ordinator Apprenticeship. Our Innovate Awarding EPA Journeys are designed to ensure the employer, provider, assessor and apprentice have the appropriate support and guidance to allow successful completion of an apprenticeship, providing further confidence and assurance having chosen us as an End-Point Assessment Organisation.

We are an Ofqual approved End-Point Assessment Organisation (EPAO), experienced in operating within a regulated market. Driven by the employers we work in partnership with, we deliver End-Point Assessment (EPA) in the Health, Care, Education, Leadership, Management, Leisure, Customer Service, Creative, Hospitality, Retail, Transport and Logistics sectors.

Delivering an apprenticeship is an extremely rewarding role. We recognise the need for a clear specification, resources and support, so more valuable time can be spent delivering to an apprentice.

At Innovate Awarding we stand by our 'no surprises' approach to assessment, making an apprenticeship journey as simple as possible, ensuring the best chance of success for every apprentice who undertakes EPA with us.

Charlotte Bosworth



“

We recognise the need for a clear specification, resources and support.

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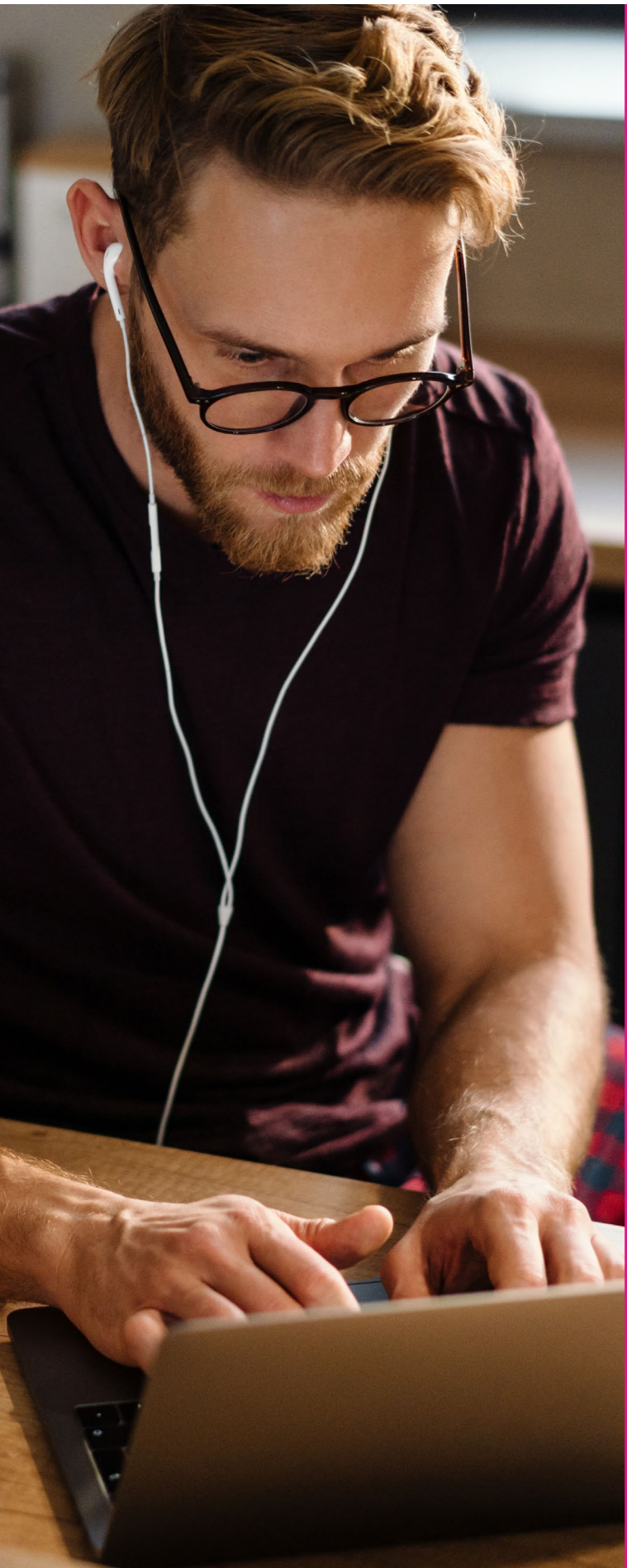
About Innovate Awarding

We are an EPAO approved by the Education and Skills Funding Agency (ESFA) with a collaborative approach to doing business. We work with providers to deliver fit for purpose EPA, providing assessments for a wide range of apprenticeship Standards, certifying thousands of apprentices, continuing to learn and improve with each experience.

We have experienced and responsive teams to ensure the EPA experience is smooth and efficient, working closely with our provider partners ensuring a 'no surprises' approach to EPA for all apprentices.

Please see our website for the range of Standards we are approved to deliver:

<https://innovateawarding.org/end-point-assessment/apprenticeship-standards/>



Our EPA Journeys

We have created four bespoke EPA Journeys tailored to the individual needs of the employer, provider, assessor and apprentice to enable a cross functional approach to EPA.

The Level 4 Media Production Co-ordinator EPA Journeys are available to download on epaPRO.

epaPRO

epaPRO is our EPA platform, streamlining the process including:

- Apprenticeship registration
- Assessment scheduling to results and certification
- Policy and guidance documents
- Reporting

The platform increases efficiency and reduces administration to support every step of EPA.

epaPRO:

<https://innovate.epapro.co.uk/login>

The Apprenticeship Standard and Assessment Plan

An Apprenticeship Standard details the knowledge, skills and behaviours (KSBs) required to be occupationally competent:

- **Knowledge** - the information, technical detail, and 'know-how' that someone needs to have and understand to successfully carry out the duties. Some knowledge will be occupation-specific, whereas some may be more generic.
- **Skills** - the practical application of knowledge needed to successfully undertake the duties. They are learnt through on and/or off-the-job training or experience.
- **Behaviours** - mindsets, attitudes or approaches needed for competence. Whilst these can be innate or instinctive, they can also be learnt. Behaviours tend to be very transferable. They may be more similar across occupations than knowledge and skills. For example, team worker, adaptable and professional.

Apprenticeships are an invaluable tool for upskilling in areas that matter most to employers. They are a highly effective route to recruit and train future talent, address skills shortages and develop careers across core parts of the business.

The Level 4 Media Production Co-ordinator apprenticeship has been developed by employers working in the sector detailing the knowledge, skills and behaviours required to be occupationally competent and outlining the training and assessment journey for an apprentice.

The apprentice will typically spend 12 to 18 months on-programme, working towards the Level 4 Media Production Co-ordinator Standard, combining practical training in a job with study. The extent of the on-programme time should be decided for each apprentice based on their prior learning, skills and experience. If employers are using this Standard for an existing employee, it is important to be aware that the role must represent new learning. Providers should support employers with this.

It is vital the apprentice is prepared and fully ready before they commence their EPA period, which is detailed in the Assessment Plan.

The EPA period will last six months, consisting of:

- Production project, presentation, and supplementary questioning
- Professional discussion underpinned by a portfolio of evidence

Assessment Journey



The Apprentice

A Production Co-ordinator may be employed by television, film or radio/audio production companies or VFX or post-production facilities.

They may work for a production, or a series of productions, seeing them through from pre-production through to post-production, or through a specific part of the process. They work across all genres in film, television, radio/audio or commercials; they may work in the production office, on set, in a studio or on location, on production or post-production activity.

In their daily work, a Production Co-ordinator will support the Production Manager or VFX Producer and the wider production or post-production teams. They have responsibilities for supporting the delivery of the operational elements of productions in film, TV, commercials, short form production, radio/audio, post-production, animation and VFX. This may include logistics, finance, personnel, equipment and/or content for productions, both on and off set, studio or on location. Specific roles and responsibilities may vary from production to production depending on the genre.

Production Co-ordinators will interact with clients and crew; on larger productions they may work in a team with production assistants working to them.

This is a core and options Apprenticeship Standard, to reflect the varied roles that come under the production co-ordinator occupation in the creative media industries. All apprentices will undertake the core element of the apprenticeship, and then they will choose to specialise in one of the two production options.

Option 1: Film, TV, Commercial, Short Form, Radio or Audio

The Production Co-ordinator working as a member of the Production team will provide operational support to the Production Manager. They will help the team deliver the needs of the production, including obtaining rights and legal clearances to production content, producing and maintaining production documentation, organising resources and logistics including transport, accommodation and equipment and scheduling productions. Production Co-ordinators will have a clear understanding of the production process and the changing needs and demands of the production team.

Option 2: Post-Production, VFX or Animation

The Production Coordinator or Junior Bookings Producer working in post-production, VFX/CG or Animation areas is responsible for assisting their team with the day-to-day running of a single project or multiple projects. They act as the first point of contact for the productions they are working with, dealing with specific post-production workflow queries, staffing and facility schedules, post-production deliverables and cost reports. This can include managing the reviewing of work and ensuring that appropriate notes and records are kept, liaising with clients over ingest of content, deliverables and client attended review sessions, scheduling and assisting with other logistical tasks as requested. They work with the Producer, Leads and Supervisors to track and manage the workflow through the departments meeting internal and external deadlines.



Off-the-Job Training

Off-the-job training is a statutory requirement for an English apprenticeship. It is training, which is received by the apprentice during the apprentice's normal working hours, for the purpose of achieving the knowledge, skills and behaviours of the approved apprenticeship the learner is completing.

It is an important aspect of apprenticeship training, as it gives the learner time to properly develop knowledge and skills from the programme. At the same time, it can develop a deeper understanding of the wider business, giving a learner insight into the supply chain or different departments.

Off-the-job training allows the learner to take full advantage of the programme, improving the return on investment in training costs for the employer. A developed and upskilled apprentice will lead to an increase in productivity, a clear benefit to the business.

Examples of off-the-job training include:

- Learning new skills at work through shadowing other members of the team, where this activity has been agreed and documented as part of the agreed training plan
- In-house training programmes relevant to the apprenticeship
- Coaching sessions
- Attendance at workshops, training days and webinars relevant to the apprenticeship
- Completion of online learning
- Self-study that includes reading or watching videos
- Training in new working practices or new equipment
- Role-playing or simulation exercises
- Industry visits/conferences relevant to apprenticeships
- Writing assessments, assignments and completing projects or activities
- Practical training or training in the workplace relevant to the apprenticeship

The minimum volume of off-the-job training is six hours per week, irrespective of the hours worked by the apprentice.

Gateway



Gateway is the entry point to EPA, and it is vital that all parties understand its importance. It is the point at which the apprentice has completed their learning, met the requirements of the Level 4 Media Production Co-ordinator Apprenticeship Standard, and the provider and employer will have reviewed the apprentice's knowledge, skills and behaviours to confirm they are satisfied that the apprentice is competent and ready to enter their EPA.

The employer is ultimately responsible for deciding when the apprentice is competent as a Media Production Co-ordinator and ready to enter EPA. This decision should be taken after conversation with the provider and apprentice. It is vital this decision is based on each individual apprentice's readiness and not because they have reached the end of the initially agreed training period.

✦ Pre-Gateway Checks

Knowing when an apprentice is Gateway-ready is much more than simply checking the apprentice has completed their learning and obtained all the mandatory requirements outlined in the Level 4 Media Production Co-ordinator Assessment Plan. Although this is important, it is about the provider, the apprentice and employer being convinced that the apprentice is at the level of competence set out in the Standard and that they are prepared for EPA, so they can claim competency.

To pass through Gateway, typically the apprentice must have been training for a minimum of 12 months. They must also have:

- Achieved Level 2 English and Maths
- Satisfied their employer that they are consistently working at, or above, the occupational competence of the Level 4 Media Production Co-ordinator
- Compiled and be ready to submit a portfolio of 15 discrete pieces of evidence towards the professional discussion
- A Project Proposal ready to submit for approval
- A signed declaration
- Declared any reasonable adjustments and special consideration

Readiness for Gateway includes confirming that the apprentice's portfolio of evidence meets the requirements of the knowledge, skills

and behaviours set out within either Option 1 Film, TV, Commercial, Short Form, Radio or Audio, or Option 2 Post-Production, VFX or Animation, for the Level 4 Media Production Co-ordinator Standard. This will be confirmed at Gateway and documented on epaPRO. This notifies us that the apprentice is ready for their assessment and the EPA planning meeting will be organised.

✦ What happens during Gateway?

During the two weeks of Gateway, we will agree the project title, scope and subject to confirm its suitability prior to the production project commencing. To ensure all production genres are covered in the timescale given, this could cover any phase(s) post Gateway, including the pre-production, production or post-production phase of a production. Any phase of production must have a plan, do and review approach and all the KSBs listed must be achieved.

The Project Proposal (see Annex 3) must scope out the production project ensuring that the apprentice's work meets the needs of the business, is relevant to their role and allows the relevant KSBs to be demonstrated for the EPA. It is anticipated that the apprentice will typically spend 84 hours on the project. They will be subject to normal line management controls with the employer ensuring that they have sufficient time and the necessary resources, within the 12 week period, to plan and undertake the project.

✦ Assessment Booking

Applications for any reasonable adjustments and/or special considerations should be submitted prior to Gateway, to allow time to review the request before the planning meeting.

Providers can book a planning meeting on epaPRO once Gateway documents have been reviewed and approved by us.

The purpose of the meeting is to allocate an Innovate Awarding Assessor, discuss assessment dates, confirm assessment timings, assessment requirements and assessment preparation. During the meeting we will discuss what happens if assessments are cancelled/rescheduled and how this could impact the EPA period, as well as providing information on certification and appeals.

The Level 4 Media Production Co-ordinator (Option 1 Film, TV, Commercial, Short Form, Radio or Audio, and Option 2 Post-Production, VFX or Animation) 45 minute planning meeting will book assessment timeslots for the:

- Production project, presentation and supplementary questioning
- Professional discussion underpinned by a portfolio of evidence

The provider will incur a charge for non-attendance of a planning meeting.

After the planning meeting, the apprentice will receive an email confirming everything discussed in the meeting and a calendar invite for all booked assessments. The apprentice will then prepare for EPA.



✦ Portfolio of Evidence Guidance

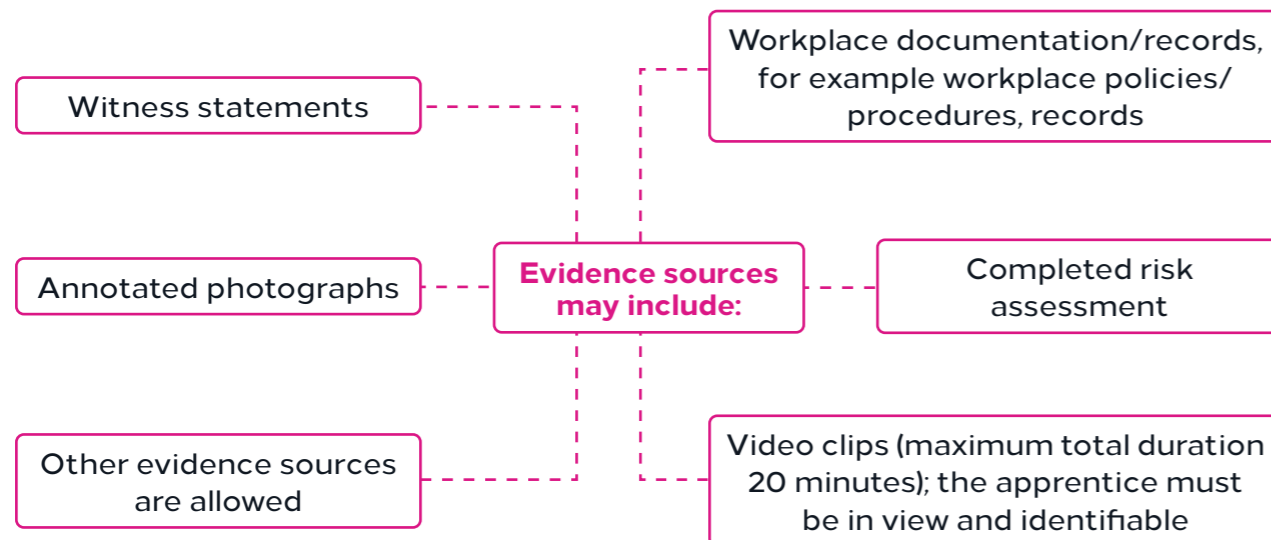
Employers will ensure their apprentice has compiled a portfolio of evidence during the on-programme period of the apprenticeship, which will be submitted at Gateway. It underpins the professional discussion but will not be assessed by us.

We will review the portfolio of evidence in preparation for the professional discussion prior to Gateway. Feedback is not required, although generally if Gateway is rejected due to the portfolio of evidence being inadequate, a courtesy email will be sent with an explanation, including the rejection reason on epaPRO.

Portfolio of evidence content and format are typically Word documents, presentations, video or audio recordings. The provider will upload the portfolio of evidence to epaPRO at Gateway, either by inserting a link to a SharePoint or including a zip file.

Portfolio of evidence requirements:

- Apprentices must compile a portfolio of evidence during the on-programme period of the apprenticeship
- It must contain evidence related to the KSBs that will be assessed by the professional discussion
- The portfolio of evidence will contain 15 discrete pieces of evidence
- Evidence must be mapped against the KSBs
- Evidence may be used to demonstrate more than one KSB; a qualitative as opposed to a quantitative approach is suggested



End-Point Assessment

✦ Assessment Methods

Assessment Method 1

Production project, presentation and supplementary questioning

The production project and presentation has been selected as a method of assessment as it provides the opportunity to assess a wide range of knowledge, skills and behaviours. Media Production Co-ordinators are required to prepare production documentation and work with others to support the production process, maintaining records and documents as the production progresses so this replicates usual working practices. The summary section of the project will test the underpinning knowledge of production processes and the methodology used.

Media Production Co-ordinators are required to present their suggestions for delivering productions in line with the production brief as well as conducting the ongoing monitoring of progress, resources and costs on productions, reporting this to members of their team, senior managers and clients. The presentation will, in addition to demonstrating their understanding of the production process, enable the apprentice to demonstrate their communication skills.



Assessment Method 1 Component 1: Production project

The apprentice will complete a production project, following production processes and providing information and documentation as appropriate to their role and genre of the production.

Production projects may cover different genres of production e.g. drama, sport, music, comedy, factual or children's.

The apprentice should interpret the production requirements given, identifying, sourcing and allocating resources and produce the following outputs for the production report:

- A summary of each stage of the phases and the key activities undertaken, including the lessons learnt. The summary has a maximum word limit in total of 3,000 words (+/- 10%), not including appendices, production documentation, references, diagrams etc

Production documentation should be submitted with the project as appendices, and should include:

- A plan for the production considering the format and workflow
- The approach for resourcing the production
- The communication approach for the production team
- A production schedule
- A list of key requirements including equipment needed for the production
- Identification of any legal or regulatory requirements which may apply
- Monitoring/reporting documentation for the phase(s)

The production project must map, in an appendix, how it evidences the relevant KSBs for this assessment method.

Whilst in practice the apprentice may be working with other members of the production team, when the production project is submitted (12 weeks,) both the employer and the apprentice should verify that the submitted work is their own.

Assessment Method 1 Component 2: Presentation with supplementary questioning

The apprentice is required to present their summary report to the Innovate Awarding Assessor most likely via online video conferencing.

The apprentice's presentation should last for 20 minutes, provide an overall summary of their project and include:

- A summary of the approach taken in the production phase(s)
- How resources were managed and competing priorities considered
- How risks were mitigated during the project
- A summary of the lessons learnt

Following the apprentice's presentation, the Innovate Awarding Assessor will ask questions for a further 40 minutes. The Innovate Awarding Assessor has the discretion to increase the time of both the presentation and the questioning by up to 10% to allow the apprentice to complete their last point.

The purpose of the questioning is to explore aspects of the production

project, including how it was carried out and assess the apprentice's depth of understanding, skills and behaviours. The Innovate Awarding Assessor will ask a minimum of six questions.

The way in which the content of the presentation is delivered is not prescriptive, but the apprentice will need to have access to:

- PowerPoint
- Videos
- Interactive demonstrations
- Notes
- Computer
- Work products

The Innovate Awarding Assessor will assess holistically, and make the grading decision of pass, distinction or fail based on the production report, presentation and questioning.

The apprentice is not required to submit their presentation in advance.

Please see Annex 3 for Assessment Method Grading Descriptors.



Assessment Method 2

Professional discussion, underpinned by a portfolio

In the professional discussion, the Innovate Awarding Assessor and apprentice will engage in a formal two-way conversation in which the apprentice can refer to and illustrate their answers with evidence from their portfolio. They will have already submitted this at Gateway so the Innovate Awarding Assessor will already have an understanding of the context in which they have been working.

Although the Innovate Awarding Assessor will not mark the portfolio of evidence, they will have used it to formulate some of the professional discussion questions. The purpose of these is to authenticate evidence, experience and competence and to check the apprentice’s underpinned knowledge and understanding.

The professional discussion will last for two hours with the Innovate Awarding Assessor having the discretion to

increase the time of by up to 10% to allow the apprentice to complete their last answer. The Innovate Awarding Assessor will ask at least 10 questions with follow up questions where clarification is required. Some will be standard competency based questions drawn from the KSBs aligned to this assessment method and others will be drawn from the apprentice’s portfolio of evidence. The questions will cover the apprentice’s achievements, the standard of their work and their approach.

The apprentice should bring a copy of their portfolio with them to the professional discussion so they can use it to bring to life their knowledge, skills and behaviours.

Please see Annex 3 for Assessment Method Grading Descriptors.



Grading

Performance in the EPA determines the apprenticeship grade of:

- Distinction
- Pass
- Fail

The Innovate Awarding Assessor will grade the production project, presentation and supplementary questioning and the professional discussion underpinned by a portfolio of evidence.

The Innovate Awarding Assessor will combine the individual assessment method grades to determine the overall EPA grade.

To achieve an overall distinction, the apprentice must achieve distinction in both assessment methods.

To achieve an overall pass, the apprentice must achieve at least a pass in both assessment methods.

If the apprentice fails one or more assessment method, they will be awarded an overall fail.

Grades from individual assessment methods must be combined in the following way to determine the grade of the EPA overall.

Production Project, Presentation and supplementary Questioning	Professional Discussion underpinned by a Portfolio of Evidence	Overall Grading
Distinction	Distinction	Distinction
Distinction	Pass	Pass
Pass	Distinction	Pass
Pass	Pass	Pass
Any grade	Fail	Fail
Fail	Any grade	Fail

Annex 1

✦ Assessment Plan and Occupational Standard

The Level 4 Media Production Co-ordinator Occupational Standard and the latest version of the Assessment Plan can be accessed by following this link:

<https://www.instituteforapprenticeships.org/apprenticeship-standards/media-production-co-ordinator-v1-1>

Level 4 Media Production Co-ordinator ST0792
Version 1.1
Sector: Creative and Design
EQA Provider: Ofqual



Annex 2

Additional Information

✦ Results and Certifications

All final assessment component results are published on epaPRO within **seven working days** of the assessment taking place.

We will submit a certificate claim with the ESFA within 15 working days after the final result has been uploaded to epaPRO. The ESFA will send the certificate directly to the employer.

For replacement certificates a request must be emailed to epa@innovateawarding.org. Within two days of receiving the email, a replacement certificate will be requested from the ESFA.

✦ Re-sits and Re-takes

Apprentices who fail one or more assessment method will be offered the opportunity to take a re-sit or a re-take. A re-sit does not require further learning, whereas a re-take does.

Apprentices should have a supportive action plan to prepare for the re-sit or a re-take. The employer will need to agree that either a re-sit or re-take is an appropriate course of action.

An apprentice who fails an assessment method, and therefore the EPA in the first instance, will be required to re-sit or re-take any failed assessment methods only. In the event of a resit/retake the apprentice must amend the project output in line with the Innovate Awarding Assessors feedback. The apprentice will be given three weeks to rework and submit the amended production project. In the event of a resit/retake the apprentice can use the same portfolio.

Any assessment method re-sit or re-take must be taken during the maximum EPA period, otherwise the entire EPA must be taken again, unless, in the opinion of us, exceptional circumstances apply outside the control of the employer or the apprentice.

Re-sits and re-takes are not offered to apprentices wishing to move from pass to distinction.

Where any assessment method has to be re-sat or re-taken, the apprentice will be awarded a maximum EPA grade of pass, unless the EPAO determines there are exceptional circumstances requiring a re-sit or re-take.

✦ Reasonable Adjustments, Special Considerations and Appeals

Information on reasonable adjustments, special considerations and the appeals process can be accessed by **using this link**:

<https://innovateawarding.org/end-point-assessment/apprentice-information>

Annex 3

Support Materials

✦ Assessment Method 1 Grading Descriptors

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
CORE		
K1 The context of their role within the production, the department they are working in, and the subsequent stages of the workflow process.	Describes how they have managed a production through the stages of the workflow process and how their actions achieved the vision and aims of the production. Explains how own role fits with the context of the production, the activities and key responsibilities for each stage of the workflow process and throughout the lifecycle of the production. (K1 K19 K25 K26) Creates and maintains production documentation, which includes communication points to update progress of the phase of production. Records key requirements through creating and maintaining production documentation including equipment, materials and resources. Identifies any legal or regulatory requirements which may apply. (K2 S1 S2) Considers the different production environments, formats, types and scales of production that affect the nature and quantity of resources required. Identifies and mitigates any risks to the production and escalates issues if necessary. (K4 S10)	Evaluates the impact of own work on subsequent stages of the workflow process and the importance of collaboration and interaction with other departments. (K1 K19 K25 K26) Evaluates and suggests additional cost reduction, efficiencies. (K5 K12) Evaluates how potential technical issues with the production specification and brief have been identified and mitigated. (K28 S24 K4 S10)
K2 How, where and when to record and communicate information regarding the progress of the production.		
K4 The different environments, formats and types and scales of production that affect the nature and quantity of resources required.		
K5 Where to locate and how to use, appropriate and reliable financial information and advice.		
K6 What is required by other departments, facilities and/or clients for the production.		
K7 The specifications for the crew, the facilities and the technical services required for the production.		
K8 How to access potential suppliers and crew members, and secure contracts and rates.		

K9 Organisational policies, legal and financial requirements which apply to obtaining re-sources.	Describes an outline production budget/ area of a production budget using appropriate financial information. Considers the duration, cost and value of production activities and the impact they have, on remaining on schedule and on budget. (K5 K12) Identifies the technical needs of a particular production, and how to accommodate the requirements and specifications of the crew and creative team, facilities, clients and other production departments during pre-production, production or post-production. Identifies the appropriate file formats and resolutions used in the production process. (K6 K7 K28 K34 S24) Explains how they assisted with sourcing or booking crew, contributors, production equipment, materials, talent or suppliers to meet, legal, financial and production requirements. Explains how to ensure that resources are used effectively and in line with organisational requirements. (K8 K9 S6 S7)
K11 How to accurately code all production expenditure and record ongoing production costs against budget projections to monitor and report back on the production budget.	
K12 The duration, cost and value of production activities and the impact they have, on remaining on schedule and on budget.	
K19 The importance of the production co-ordinator role, responsibilities within the team and impact of own actions in achieving the vision and aims of the production.	
K25 The production process from pre to post, and key aspects of each stage within end-to-end production workflows; the different types of activities which occur in the stages of production, and the production co-ordinator's responsibility for these.	
K26 The life cycle of a film, television, short form, commercial, radio/audio, VFX or animation production including the organisational framework.	
K28 The needs of a particular production and the technical processes required to deliver those.	

<p>K34 The common file formats and resolutions used in the production process.</p>	<p>Produces a resourcing and progress report for allocated area, providing up to date information on activities, coding expenditure accurately and monitoring the impact on the production schedule and budget, drawing on information from relevant departments whilst also considering production requirements. (K11 S3 S5 B3)</p>	
<p>S1 Operate within and adhere to agreed organisational policies, standards and procedures, adapting to operational changes as they occur for a production.</p>		
<p>S2 Be responsible for creating and maintaining production documentation and records such as: schedules, scripts, call sheets, technical requisitions, camera sheets, client feed-back, review notes cast, and/or crew lists.</p>		
<p>S3 Compile resourcing and progress reports, drawing on information from all relevant departments in line with production requirements.</p>		
<p>S5 Provide production personnel with up-to-date information on production activities.</p>		
<p>S6 Source and monitor the use of production materials, equipment and supplies ensuring these are used effectively.</p>		
<p>S7 Assist with, sourcing or booking crew, contributors, talent or suppliers to meet production requirements crew and suppliers to meet production requirements.</p>		

<p>S10 Identify and mitigate any risks to the production, escalating issues if necessary.</p>		
<p>S24 Accommodate the technical needs of the creative team, including pre-production, production or post-production.</p>		
<p>B3 Productivity - Organises work effectively and achieves required results within deadlines. Demonstrates the drive and energy to get things done in pressurised situations and escalates appropriately when necessary.</p>		

Annex 3

Support Materials

- ✧ Assessment Method 2 Grading Descriptors (Option 1 Film, TV, Commercial, Short Form, Radio or Audio)

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
CORE		
<p>K3 The requirements and production documentation that may be needed when travelling for example, carnet.</p> <p>K10 The commercial goals, wider market, proposed audience and priorities of productions you work on and how these impact on budgets and schedules.</p> <p>K13 How to identify potential health and safety risks for a production, the company procedures for reporting hazards and risks to the appropriate personnel and feeding into the production team's plans to ensure the health and safety of others on a production.</p> <p>K14 The industry regulations, codes of practice, required licenses and/or legal requirements that may affect a production when working such as work permits, diversity monitoring, or carbon calculators.</p> <p>K20 How to use effective communication techniques to build rapport with a range of colleagues and suppliers, for example using positive questioning and active listening.</p>	<p>Explains how they managed and coordinated logistics and produced travel documentation when required and liaised with other departments. (K3 S8 S17)</p> <p>Explains how they have co-ordinated the scheduling of a production in line with organisational requirements and the commercial goals of the organisation. Describes how they considered the wider market, proposed audience and priorities of productions they worked on and how these impacted on budgets and schedules. (K10 S28)</p> <p>Describes how they completed a risk assessment in line with Health and Safety policies and practices. Identifies health and safety risks associated with own role within the production and report hazards and risks. (K13 S11)</p> <p>Explains how they have monitored and controlled compliance of the production in line with industry regulations, codes of practice, required licenses and/or legal requirements that may be required, such as work permits, diversity monitoring, or carbon calculators. (K14 S9)</p>	<p>Evaluates communication approaches used, identifying those that had the most impact leading to better outcomes and relationships. (K20 K24 S19)</p> <p>Justifies creative solutions to logistical issues and how these mitigate impact on the wider production. (S8 S17)</p> <p>Evaluates the impact of multi-tasking and working on simultaneous productions on self and colleagues. (S35 B2)</p>

<p>K21 How to create an environment of trust and mutual respect with production partners.</p> <p>K22 How to co-ordinate and run review sessions with the team, supervisors and/or clients as appropriate.</p> <p>K23 How to influence and motivate others to achieve results.</p> <p>K24 The importance of accurate, effective and timely communication within own team, and with other departments to ensure efficient progress of the production.</p> <p>K27 The importance of agreed workflows and how to adapt these to meet the needs of a production.</p> <p>K41 How and when to ask questions to improve your practice and performance.</p> <p>K42 How to use resources, such as online sites, to update knowledge and identify industry trends.</p> <p>S4 Liaise with other departments, acting as first point of contact on the production.</p> <p>S8 Manage logistics and/or travel, liaising with other departments when required.</p>	<p>Describes how they acted as the first point of contact with other departments and how they have used effective communication techniques to build rapport and to resolve problems on a production. Explains how tact and the use of facts assisted them to maintain rapport and create an environment of trust and mutual respect with production partners. (K20 K21 S4 S18 S19)</p> <p>Explains how they have co-ordinated and run open and inclusive review sessions and conducted discussions and negotiations in ways which promote good working relationships that are respectful of others and meet ethical requirements of their profession. (K22 S21 B4)</p> <p>Explains how they have analysed a project schedule, communicated priorities effectively and timely to the wider team and motivated them to achieve efficient delivery of the production. (K23 K24 S26)</p> <p>Explains the importance of having agreed workflows and being proactive and explore ideas to adapt to operational changes that occur to meet the needs of a production within deadlines. (K27 S22 B5)</p>	
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<p>S9 Monitor and control compliance for the production relating to legal, regulatory, organisational and industry codes of practice.</p>	<p>Explains how they have taken the initiative for own learning and development, identifying trends, learning and networking opportunities including online sites and resources. How and when they have asked questions to elicit feedback on performance in order to create and maintain a professional development record. (K41 K42 S37 S38 B6)</p>	
<p>S11 Comply with company Health and Safety policies and practices and complete risk assessments for tasks and work activities within and relevant to, own role.</p>		
<p>S17 Co-ordinate activities and logistics to support the production team.</p>	<p>Explains how they have coordinated simultaneous productions, allocated resources, delegated tasks and adapted positively to achieve changing priorities and work patterns to ensure deadlines are achieved. Describes how they have acted proactively and explored new ideas and non-standard ways of working to deliver the best results for the production. (S20 S35 B2)</p>	
<p>S18 Build rapport and collaborate effectively with partners on productions such as cast, crew, and contributors, including chaperones and tutors where appropriate.</p>		
<p>S19 Communicate factually and tactfully with colleagues and clients; resolving problems on productions when required.</p>		
<p>S20 Allocate resources and delegate tasks within the production to meet deadlines.</p>	<p>Explains how they have assisted with management of the set, studio or location and resolved or escalated faults/incidents/problems in line with agreed governance parameters. (S23 S36)</p>	
<p>S21 Conduct discussions and negotiations in ways which promote good working relationships for example, using positive questioning and active listening, adapting communication methods as required.</p>	<p>Describes how they have worked collaboratively with senior personnel to ensure the final product is delivered to industry standards and satisfies technical and legal requirements. (S25)</p>	

<p>S22 Work in line with agreed workflows, adapting to operational changes as they occur.</p>	<p>Explains how they have provided information to positively influence business and production decisions whilst continually striving to improve own working processes and those of the production. (B1)</p>		
<p>S23 Assist with management of the set, studio or location of the production</p>			
<p>S25 Work collaboratively with senior personnel to ensure the final product is delivered to industry standards including technical and legal requirements.</p>			
<p>S26 Assess the project schedule and interpret/relay the priorities to the team.</p>			
<p>S28 Co-ordinate the scheduling of the production in line with organisational requirements.</p>			
<p>S35 Multitask on simultaneous productions, often for different clients, deciding how to prioritise the work to ensure that all tasks are completed on schedule.</p>			
<p>S36 Take ownership to resolve and/or escalate faults/incidents/problems to the appropriate person, within agreed governance parameters.</p>			
<p>S37 Create and maintain a professional development record to document progress against key competencies and enable effective learning from the workplace.</p>			

<p>S38 Seek out learning and networking opportunities that will be most beneficial to you.</p>		
<p>B1 Adding Value - Provides information that positively contributes to influencing business and production decisions whilst continually striving to improve own working processes and those of the production.</p>		
<p>B2 Resilience and Enthusiasm - Adapts positively to changing work priorities and patterns, ensuring deadlines continue to be met. Is proactive and explores new ideas and non-standard ways of working which will enhance and deliver the best results for the production.</p>		
<p>B4 Ethics and Integrity - Honest and principled in all of their actions and interactions. They will be respectful and inclusive of others and meet the ethical requirements of their profession.</p>		
<p>B5 Flexibility - Willing to both listen and learn and to accept changing priorities and working requirements and has the flexibility to maintain high standards in a changing production environment.</p>		

<p>B6 Personal Accountability - Takes the initiative and responsibility for own learning and development. Proactively takes responsibility for completing tasks and meeting expectations. Consistently prioritises in order to achieve timely outcomes for a production. Recognises when mistakes are made and taking personal responsibility to address them.</p>		
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Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
Option 1: Film, TV, Commercial, Short Form, Radio or Audio		
<p>K15 The key issues relating to the clearance of copyright materials.</p> <p>K16 The effect different types of copyright has on different types of material.</p> <p>K17 The needs of a production in using copyright material/content, and the processes required to obtain the necessary legal rights of this.</p> <p>K18 Where to obtain advice and information from specialist sources for materials that are subject to complex and unusual copyright regulations.</p> <p>K29 How and when to obtain creative content and ensure the production company owns the necessary legal rights.</p> <p>K35 How to schedule a production, and the factors that need to be considered when scheduling.</p>	<p>Explains where they have analysed the use of, and researched and established sources of copyright for the materials being used on a production considering the following:</p> <ul style="list-style-type: none"> The key issues relating to the clearance of copyright materials. The effect different types of copyright have on different types of material. The needs of a production in using copyright material/content, and the processes required to obtain the necessary legal rights of this. Wider impact on the budget. <p>(K15 K16 K17 S12 S13)</p> <p>Provides an example of where advice was sought from specialist sources for materials subject to complex and unusual copyright regulations, explaining how and when to obtain creative content, ensuring the production company owns the necessary legal rights. (K18 K29)</p> <p>Explains how to schedule a production and the key factors to take into account. (K35)</p>	<p>Justifies the need to give priority to obtaining permits and licenses for a production due to the wider business and cost implications of not receiving these in time. (K43)</p>

<p>K36 How to prepare scripts for use in scripted and non-scripted productions.</p> <p>K37 How technical operations work in studios, sets and/or on location.</p> <p>K38 How to increase production content distribution via multiple platforms.</p> <p>K43 Process for liaising with the appropriate government agencies as required, for example for work permits, licenses, child licenses or filming permits.</p> <p>S12 Research and establish sources of copyright for the materials being used on a production.</p> <p>S13 Analyse the proposed use, and wider impact on the budget, of using copyright materials for a production.</p> <p>S14 Lead liaison with copyright owners and license holders to obtain their terms and conditions.</p> <p>S15 Acquire clearances and permission for material as agreed with the producer and maintain accurate records.</p>	<p>Explains how to prepare scripts for use in scripted or non-scripted productions and the considerations of formatting, supervising or managing versioning. (K36 S30)</p> <p>Explains how technical operations work in studios, sets and/or on location. (K37)</p> <p>Explains how they prepared production promotional and support material and how they contributed to the increase in content distribution via multiple platforms. (K38 S29)</p> <p>Explains how to liaise with the appropriate government agencies to obtain, for example work permits, licenses. (K43)</p>	
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<p>S16 Store materials or content obtained, in accordance with organisational policies and procedures.</p>	<p>Describes how they have liaised with copyright owners and license holders, acquired clearances and permission for the use of material and accurately stored materials/content in accordance with organisational policies and procedures. (S14 S15 S16)</p> <p>Explains when they have proactively looked for ways to improve efficiency within the production environment. (S33)</p>	
<p>S29 Prepare production promotion, presentation and support material such as online, stills, press packages.</p>		
<p>S30 Prepare scripts for use in scripted and non-scripted productions; formatting, supervising or managing versioning.</p>		
<p>S33 Proactively look for ways to improve efficiency within the production environment.</p>		

Annex 3

Support Materials

- ✧ Assessment Method 2 Grading Descriptors (Option 2 Post-Production, VFX or Animation)

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
CORE		
<p>K3 The requirements and production documentation that may be needed when travelling for example, carnet.</p> <p>K10 The commercial goals, wider market, proposed audience and priorities of productions you work on and how these impact on budgets and schedules.</p> <p>K13 How to identify potential health and safety risks for a production, the company procedures for reporting hazards and risks to the appropriate personnel and feeding into the production team's plans to ensure the health and safety of others on a production.</p> <p>K14 The industry regulations, codes of practice, required licenses and/or legal requirements that may affect a production when working such as work permits, diversity monitoring, or carbon calculators.</p> <p>K20 How to use effective communication techniques to build rapport with a range of colleagues and suppliers, for example using positive questioning and active listening.</p>	<p>Explains how they managed and coordinated logistics and produced travel documentation when required and liaised with other departments. (K3 S8 S17)</p> <p>Explains how they have co-ordinated the scheduling of a production in line with organisational requirements and the commercial goals of the organisation. Describes how they considered the wider market, proposed audience and priorities of productions they worked on and how these impacted on budgets and schedules. (K10 S28)</p> <p>Describes how they completed a risk assessment in line with Health and Safety policies and practices. Identifies health and safety risks associated with own role within the production and report hazards and risks. (K13 S11)</p> <p>Explains how they have monitored and controlled compliance of the production in line with industry regulations, codes of practice, required licenses and/or legal requirements that may be required, such as work permits, diversity monitoring, or carbon calculators. (K14 S9)</p>	<p>Evaluates communication approaches used, identifying those that had the most impact leading to better outcomes and relationships. (K20 K24 S19)</p> <p>Justifies creative solutions to logistical issues and how these mitigate impact on the wider production. (S8 S17)</p> <p>Evaluates the impact of multi-tasking and working on simultaneous productions on self and colleagues. (S35 B2)</p>

<p>K21 How to create an environment of trust and mutual respect with production partners.</p> <p>K22 How to co-ordinate and run review sessions with the team, supervisors and/or clients as appropriate.</p> <p>K23 How to influence and motivate others to achieve results.</p> <p>K24 The importance of accurate, effective and timely communication within own team, and with other departments to ensure efficient progress of the production.</p> <p>K27 The importance of agreed workflows and how to adapt these to meet the needs of a production.</p> <p>K41 How and when to ask questions to improve your practice and performance.</p> <p>K42 How to use resources, such as online sites, to update knowledge and identify industry trends.</p> <p>S4 Liaise with other departments, acting as first point of contact on the production.</p> <p>S8 Manage logistics and/or travel, liaising with other departments when required.</p>	<p>Describes how they acted as the first point of contact with other departments and how they have used effective communication techniques to build rapport and to resolve problems on a production. Explains how tact and the use of facts assisted them to maintain rapport and create an environment of trust and mutual respect with production partners. (K20 K21 S4 S18 S19)</p> <p>Explains how they have co-ordinated and run open and inclusive review sessions and conducted discussions and negotiations in ways which promote good working relationships that are respectful of others and meet ethical requirements of their profession. (K22 S21 B4)</p> <p>Explains how they have analysed a project schedule, communicated priorities effectively and timely to the wider team and motivated them to achieve efficient delivery of the production. (K23 K24 S26)</p> <p>Explains the importance of having agreed workflows and being proactive and explore ideas to adapt to operational changes that occur to meet the needs of a production within deadlines. (K27 S22 B5)</p>	
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<p>S9 Monitor and control compliance for the production relating to legal, regulatory, organisational and industry codes of practice.</p>	<p>Explains how they have taken the initiative for own learning and development, identifying trends, learning and networking opportunities including online sites and resources. How and when they have asked questions to elicit feedback on performance in order to create and maintain a professional development record. (K41 K42 S37 S38 B6)</p>	
<p>S11 Comply with company Health and Safety policies and practices and complete risk assessments for tasks and work activities within and relevant to, own role.</p>		
<p>S17 Co-ordinate activities and logistics to support the production team.</p>	<p>Explains how they have coordinated simultaneous productions, allocated resources, delegated tasks and adapted positively to achieve changing priorities and work patterns to ensure deadlines are achieved. Describes how they have acted proactively and explored new ideas and non-standard ways of working to deliver the best results for the production. (S20 S35 B2)</p>	
<p>S18 Build rapport and collaborate effectively with partners on productions such as cast, crew, and contributors, including chaperones and tutors where appropriate.</p>		
<p>S19 Communicate factually and tactfully with colleagues and clients; resolving problems on productions when required.</p>	<p>Explains how they have assisted with management of the set, studio or location and resolved or escalated faults/incidents/problems in line with agreed governance parameters. (S23 S36)</p>	
<p>S20 Allocate resources and delegate tasks within the production to meet deadlines.</p>	<p>Describes how they have worked collaboratively with senior personnel to ensure the final product is delivered to industry standards and satisfies technical and legal requirements. (S25)</p>	
<p>S21 Conduct discussions and negotiations in ways which promote good working relationships for example, using positive questioning and active listening, adapting communication methods as required.</p>		

<p>S22 Work in line with agreed workflows, adapting to operational changes as they occur.</p>	<p>Explains how they have provided information to positively influence business and production decisions whilst continually striving to improve own working processes and those of the production. (B1)</p>	
<p>S23 Assist with management of the set, studio or location of the production</p>		
<p>S25 Work collaboratively with senior personnel to ensure the final product is delivered to industry standards including technical and legal requirements.</p>		
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Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
Option 2: Post-Production, VFX or Animation		
K30 The requirements of the post-production schedule and the post-production process.	Describes the requirements of the post-production schedule and process and how they have integrated the post-production schedules of parallel productions, balancing genre and facilities clashes to ensure priorities are met and the best business outcome is achieved. (K30 S34) Explains how they have utilised database and scheduling software/ tools to communicate information to the relevant teams/departments. (K31) Explains the editorial process and how to manage activities such as client turnover, ingest, client review, finishing or and/or deliverables. (K32) Describes the workflow of both live-action and computer-generated based projects and the functions of relevant departments within that workflow. (K33)	Identifies and articulates potential obstacles to delivery of the schedule and suggest how you might flex to mitigate wider business and cost implication to the business. (K33)
K31 How to utilise relevant database and scheduling software/tools to communicate information to the relevant teams or departments.		
K32 The editorial process and how to manage activities such as client turnover, ingest, client review, finishing or and/or deliverables.		
K33 The workflow of both live-action and computer-generated based projects and the functions of relevant departments within that workflow.		
K39 How best to use facilities in order to advise production teams on the most appropriate post-production route, taking into account availability of staff and facilities.		
K40 The purpose of post-production within the end-to-end production process.		

S27 Liaise with other Post-Production facilities, Animators and Broadcasters representing the organisation's interests and relationships, acting as the contact point for the Post-Production Department.	Describes how they liaised with other post-production facilities, Animators and Broadcasters acting as the contact point for the Post-Production Department throughout the end-to-end production process advising how best to use facilities and the most appropriate post-production route to take, taking into account availability of staff and facilities. (K39 K40 S27) Explains how they managed and negotiated the delivery of materials to clients/external companies, in line with agreed delivery dates and format requirements. Describes how they kept parties informed of progress and change. (S31 S32)
S31 Manage the delivery process of materials to clients or external companies, keeping parties informed of progress and change.	
S32 Negotiate delivery dates and format requirements with productions.	
S34 Integrate the schedules of parallel productions, balancing genre and facilities clashes to ensure priorities are met and the best business outcome is achieved.	

Level 4 Media Production Co-ordinator v1.1

Innovate Awarding Assessment Specification

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