Specification

Level 6 Production Manager v2.0

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Welcome to Innovate Awarding

Welcome to the Level 6 Production Manager v2.0. Our Innovate Awarding Specifications are designed to ensure the employer, provider 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 Assessment Organisation.

We are an Ofqual approved Assessment Organisation (AO), experienced in operating within a regulated market. Driven by the employers we work in partnership with, we deliver qualifications and apprenticeships 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 their assessment with us.

About Innovate Awarding

We are an AO with a collaborative approach to doing business. We work with providers to deliver fit for purpose assessments for a wide range of apprenticeship Standards, certificating thousands of apprentices, continuing to learn and improve with each experience.

We have experienced and responsive teams to ensure the assessment experience is smooth and efficient, working closely with our provider partners.

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

https://innovateawarding.org

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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. Behaviours will be verified by employers.

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 6 Production Manager v2.0 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 18 months on-programme, working towards the Level 6 Production Manager v2.0 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 assessments.

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Summary of Assessment

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

Standard name	Production Manager v2.0
Level	Level 6
Sector	Creative and Design
Typical duration	18 months
Minimum time on programme	8 months
Assessment methods	• Project • Professional Discussion underpinned by a Portfolio of Evidence
Grading	Distinction/Pass/Fail

The Apprentice

A production manager is the person who takes responsibility for all the organisational aspects of production schedule and budget. They can work across all genres in film, television, commercials, VFX, post-production, animation, audio and live performance and live event production. They may work in a production office, in a venue, on site, on set or stage, in a studio or on location in the UK or internationally. A production manager may be employed by television or film production companies, VFX or post-production facilities, or theatres, arts organisations and live events organisations. The role varies according to the type of production process they are working on.

Their role in production is to support the realisation of the creative team's vision. They have responsibility for the practicalities of running a production; including the preparation of production documentation, managing the productions resources and compliance with legislation and industry standards.

Production managers need to be fluent in the complexities of the creative process, apply negotiation skills, and to be able to identify and offer solutions to problems as they occur.

Depending on the type of production, the creative team, management structures and reporting line can evolve or differ due to the transient and often freelance

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nature of the workforce. This role may involve out of hours or irregular working or travel.

This is a core and options apprenticeship standard; all learners will undertake the core duties of the apprenticeship and then will specialise in one of three creative production areas depending on the organisation they are in which are listed below:

Option 1: Junior production manager - screen and audio

The junior production manager working in screen or audio productions, oversees all operational and logistical elements of the production. They lead the production team and, in some cases, may manage production co-ordinators and junior production co-ordinators. They plan out the production workflow process from pre-production to delivery of the final content which could be a film, television programme or commercial, radio, podcasts, audio visualisation.

Option 2: Junior post-production manager

The junior post production manager works closely with the producer and supervisors on a project to create, implement and run the schedule, tracking and managing the workflow through departments and ensuring that the project meets both internal and external deadlines. The junior production manager leads or schedules the post production team on a day-to-day basis and may manage junior line producers, bookings assistants and production co-ordinators. In some facilities the junior production manager may take on budgetary and client facing responsibilities. In post-production and VFX, they provide the link between production company and the supplier to deliver people and resources to complete the project.

Option 3: Assistant production manager - live performance

The assistant production manager working in live performance art or live events production, supports the technical director to ensure the most effective use of resources and systems to realise all the technical elements of designs for productions, within the agreed budget, time and technical parameters. This may include live performance art productions held in theatres, national and international touring venues and non-traditional venues.

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 apprentice is completing.

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It is an important aspect of apprenticeship training, as it gives the apprentice time to properly develop knowledge and skills from the programme.

Off-the-job training allows the apprentice 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

Assessment

The apprentice may choose to end the assessment method early. The apprentice must be confident they have demonstrated competence against the assessment requirements for the assessment method.

The Independent Assessor must ensure the apprentice is fully aware of all assessment requirements.

The Independent Assessor cannot suggest or choose to end the assessment methods early, unless in an emergency.

The Independent Assessor is responsible for ensuring the apprentice understands the implications of ending an assessment early if they choose to do so. The Independent Assessor may suggest the assessment continues. They must document the apprentice's request to end the assessment early.

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Assessment Method 1: Project – Presentation and Questions

The Project could be Innovate Assessed or Centre Assessed.

The project requires the apprentice to compile a presentation about a real work-based production project that they have carried out in the employer's workplace as part of the apprentice's day to day activities. The project presentation may address any of the following issues:

- Establishing a production's financial and accounting processes to take into account post-Brexit regulatory and legal changes, including potential issues for co-productions.
- Establishing a development process and greenlight process for a production company, if none is in place. Including creating policies and production documentation.
- Writing a full analysis of the TV landscape and the challenges it is facing in the digital age. Including the move to streaming services and companies, relating this back to the broadcaster or Production Company, and the challenges on production budgets, resources and operational elements.
- Taking over production management of a long-running TV programme or a serial drama: how they might reduce costs, scheduling days, resources and increase margins.
- Streamlining post-production work flows – how can this be carried out effectively and in conjunction with new technology on the market.
- Preparing to take a live performance arts production on tour in the UK or overseas. Establishing venue requirements and technical specifications, location surveys, resources, logistics and production costings.

The presentation and questioning will cover all the core and relevant option Knowledge and Skills statements assigned to this assessment method and should cover the following:

- A high-level summary of the main aspects of the production project, including context/implications/recommendations
- Research undertaken
- Practical application of knowledge, skills and behaviours to complete the production project
- Business recommendations
- Any follow-on outcomes
- Actions and next steps

The presentation and questioning will last for 75 minutes, +10% to allow the apprentice to finish a response. The presentation will typically take 45 minutes, followed by 30 minutes of supplementary questioning.

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Assessment Method 2: Professional Discussion underpinned by a Portfolio of Evidence

The Professional Discussion will be Innovate Assessed.

The Portfolio of Evidence can be submitted towards the end of the apprenticeship. However, the apprentice should start collecting their evidence for their portfolio during the apprenticeship.

The Portfolio of Evidence must be uploaded to Proficient, by inserting a link.

Portfolio of evidence requirements:

- The apprentice must compile a portfolio of evidence during the on-programme period of the apprenticeship.
- It must contain evidence related to the Knowledge and Skills statements that will be assessed by the Professional Discussion.
- Use the Portfolio of Evidence Locator to map the evidence against the knowledge and skills
- Evidence may be used to demonstrate more than one Knowledge or Skills statement; a qualitative as opposed to a quantitative approach is suggested.

Evidence sources may include workplace documentation and records, for example:

- evidence of recommendations provided for a production
- business plans
- risk assessments
- script breakdowns
- finance templates
- treatments
- examples of decisions that have been undertaken for a production during the apprenticeship.

Professional Discussion

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 of Evidence.

The apprentice will have submitted the Portfolio of Evidence, before the assessment. The Innovate Awarding Assessor will have used this to formulate some of the Professional Discussion questions.

The questions will reflect the core knowledge and skills required of a production manager and will also relate specifically to the option specialism taken.

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The Professional Discussion will last for 80 minutes, +10% to allow the apprentice to finish a response. It will take place remotely.

Assessment Booking

Assessments should be taken at the appropriate time for the apprentice to be able to demonstrate their knowledge and skills fully.

Please refer to the assessment booking process for further details.

Passing the Apprenticeship

For an apprentice to pass their apprenticeship they will need to demonstrate that they can reliably and effectively meet all the requirements in the knowledge, skills and behaviours.

The Project will be graded as distinction, pass or fail.

The Professional Discussion underpinned by a Portfolio of Evidence will be graded as distinction, pass or fail.

The overall grade for this apprenticeship will be distinction, pass or fail.

The behaviours will be verified by the employer.

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

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Project	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

Knowledge

Knowledge	Assessment Method
K1: Methods to analyse and interpret a creative concept into a production schedule and budget.	Project
K2: Organisational vision, culture and values and the impact on the production manager's role.	Professional Discussion underpinned by a Portfolio of Evidence
K3: Structures of production teams and departments, and the interdependencies between these, both internal and external, such as reporting lines and information sharing.	Project
K4: Strategies to build engagement, improve motivation and develop a high performance, collaborative culture both internally and externally; including managing conflict within a production environment.	Professional Discussion underpinned by a Portfolio of Evidence
K5: The legal and ethical policies and practices for different types of employment contracts and the implications of these such as working time directives, pay rates, remote workers, union requirements.	Professional Discussion underpinned by a Portfolio of Evidence

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Knowledge	Assessment Method
K6: The legal and regulatory requirements which may apply to productions such as copyright, intellectual property rights, use of technology, safeguarding.	Project
K7: Financial governance and legal requirements, and production procurement strategies such as tendering processes.	Professional Discussion underpinned by a Portfolio of Evidence
K8: The risks and issues that may arise for production and the ways in which they may be mitigated or resolved.	Professional Discussion underpinned by a Portfolio of Evidence
K9: The importance of environmental sustainability and departmental processes for working on a production. For example, Albert Carbon Calculator for screen, Theatre Green Book Theatre or the Purple Guide.	Project
K10: The logistical requirements for working in different locations, such as when to work with local authorities, local experts, time zones.	Project
K11: End-to-end production workflow from pre-production through to distribution, and how the stages of production and departments interact.	Project
K12: Key issues and challenges relating to multiplatform and or media asset management in production management.	Professional Discussion underpinned by a Portfolio of Evidence
K13: The effects of production activities such as acquisition, studio production, outside broadcasting, location filming, editing, processing and visual special effects.	Project
K14: The role of production finance. How to produce greenlight documents and progress reports to include analysis of key cost drivers and the use of forecasting strategies.	Project
K15: The importance and legal requirements of, production insurance policies and completion financing.	Project

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Knowledge	Assessment Method
K16: The post production process for delivering to a variety of broadcasters, and how to produce post production schedules for a variety of series and genres.	Professional Discussion underpinned by a Portfolio of Evidence
K17: The elements of channel, brand or franchise identity and how they are applied.	Professional Discussion underpinned by a Portfolio of Evidence
K18: International production requirements such as language versioning and delivery standard conversions.	Project
K19: The moral and ethical issues and recommended best practice when incorporating technology such as AI within productions.	Project
K20: End-to-end production workflow from pre-production through to distribution, and how the stages of production and departments interact.	Project
K21: Methods to produce and maintain a project plan that delivers client objectives whilst setting internal targets.	Project
K22: The workflow of both live-action and CG based projects and the functions of relevant departments within that workflow.	Professional Discussion underpinned by a Portfolio of Evidence
K23: The capabilities and utilisation of project management tools, databases and software such as Shotgun, Filemaker, MS Project, Excel or scheduling systems etc.	Project
K24: Specialist technology and software used for post production workflows.	Project
K25: Approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking.	Professional Discussion underpinned by a Portfolio of Evidence

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Knowledge	Assessment Method
K26: The importance of client management and the potential impact on reputation and brand.	Professional Discussion underpinned by a Portfolio of Evidence
K27: The individual challenges posed by different forms of live performance including plays, musicals, dance, opera, festivals, circus, performance art.	Professional Discussion underpinned by a Portfolio of Evidence
K28: The live arts production process from concept through to delivery of a production or event to an audience.	Project
K29: The contribution of the technical departments associated with the production and interactions between them during the production process such as lighting, sound, video, stage management, automation and staging.	Project
K30: The materials used to construct scenery or staging. The opportunities and challenges posed by them such as cost, durability, environmental impact, availability, specialist installers and regulations.	Professional Discussion underpinned by a Portfolio of Evidence
K31: The processes followed to undertake technical surveys of a venue or performance location, to ensure suitability for a production. Methods to communicate the findings.	Project
K32: The logistics involved with touring productions including preparing technical riders, carnets and manifests. Methods for liaising with venue staff.	Professional Discussion underpinned by a Portfolio of Evidence
K33: Organisations and industry bodies associated with live arts and the ways in which a junior production manager might interact with them.	Professional Discussion underpinned by a Portfolio of Evidence

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Skills

Skills	Assessment Method
S1: Manage the day-to-day running of the production activities ensuring deadlines are met, and putting measures in place for potential issues.	Professional Discussion underpinned by a Portfolio of Evidence
S2: Record, process and monitor financial transactions using organisational tools and procedures.	Professional Discussion underpinned by a Portfolio of Evidence
S3: Ensure Health and Safety legislation and guidelines are adhered to on productions such as documented risk assessments, safety and security policies.	Professional Discussion underpinned by a Portfolio of Evidence
S4: Adapt presentation and communication styles to suit varied audiences.	Professional Discussion underpinned by a Portfolio of Evidence
S5: Use techniques to influence and persuade others to achieve required outcomes for the production.	Professional Discussion underpinned by a Portfolio of Evidence
S6: Operate within agreed organisational policies, standards and procedures such as EDI, recruitment, procurement and GDPR.	Professional Discussion underpinned by a Portfolio of Evidence
S7: Provide reports or updates to stakeholders, flagging any issues with the production as and when they arise and presenting potential solutions.	Professional Discussion underpinned by a Portfolio of Evidence
S8: Review the production or portfolio of work on an iterative basis to ensure continuous improvement such as budget efficiency informed by cost reporting, design process, technology, timelines.	Project
S9: Use and promote sustainable practices in line with industry standard recommendations.	Project
S10: Consider the logistical requirements for a production using multiple or different locations such as working with local experts, local authority requirements and time zones implications.	Project

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Skills	Assessment Method
S11: Plan the production workflow. Agree timelines and responsibilities with each department.	Project
S12: Plan and schedule content for projects in areas such as scripted, unscripted or multiplatform programme production.	Project
S13: Ensure that all content is cleared for the relevant and required rights such as music and archive material.	Professional Discussion underpinned by a Portfolio of Evidence
S14: Monitor and evaluate key issues and risks relating to compliance, delivery standards, rights, finance, budgeting and editorial policy.	Professional Discussion underpinned by a Portfolio of Evidence
S15: Identify, plan and source production and post production resources such as camera equipment, editing, technical remote working, sound and visual effects in a cost-effective and time-effective manner relative to the nature of the project.	Project
S16: Ensure the programme deliverables are produced to meet technical standards such as format and quality for domestic or international delivery.	Project
S17: Plan the production workflow. Agree timelines and responsibilities with each department.	Project
S18: Make informed and project critical decisions on resource allocations relating to post production.	Project
S19: Manage the production coordinator(s) and ensure the logistics of the project are well organised.	Professional Discussion underpinned by a Portfolio of Evidence
S20: Communicate with the edit support team and edit assistants sharing information regarding any faults, 'work arounds' or upgrades.	Professional Discussion underpinned by a Portfolio of Evidence
S21: Liaise with technical support and assist in the resolution of any issues which arise within the technical areas to ensure that a high service level is maintained at all times.	Professional Discussion underpinned by a Portfolio of Evidence

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Skills	Assessment Method
S22: Actualise work orders to track completed work and prepare cost reports or invoices.	Professional Discussion underpinned by a Portfolio of Evidence
S23: Ensure the content produced meets industry technical requirements and post production delivery standards such as format and quality.	Professional Discussion underpinned by a Portfolio of Evidence
S24: Proactively manage the reputation between the project and client by identifying scheduling or budget issues that could harm it, and implementing changes to protect the studio's brand.	Professional Discussion underpinned by a Portfolio of Evidence
S25: Analyse and interpret technical drawings and creative designs, for example, scale models, 3D visualisations and technical specifications.	Project
S26: Apply industry specific health and safety legislation including Construction Design and Management regulations (CDM) and the local authority requirements to secure the licensing of productions.	Project
S27: Liaise with technical, producing and creative departments as well as specialist contractors regarding the production requirements such as design, logistics, staffing and health and safety.	Project
S28: Produce and distribute technical design information to departments and contractors using digital design software such as AutoCAD.	Professional Discussion underpinned by a Portfolio of Evidence
S29: Schedule, hold and chair meetings throughout the production process such as white cards or initial designs, model box and design sharings, production meetings, CDM and 'toolbox' talks, notes sessions and or debriefs.	Project
S30: Produce, distribute, discuss, maintain and implement the production schedule ensuring all departments are included and all aspects of the production build, fit up and technical rehearsal processes are clearly represented.	Project

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Skills	Assessment Method
S31: Manage the delivery of physical aspects of the production from concept through to delivery to an audience.	Professional Discussion underpinned by a Portfolio of Evidence

Behaviours

Behaviours
B1: Adapts positively to challenging situations and changing work priorities and patterns, ensuring key production deadlines continue to be met.
B2: Acts inclusively when collaborating with colleagues, clients and customers. Shares best practice and maintains professional conduct.
B3: Promotes and upholds an environment of trust, respect and safeguarding for colleagues, clients and customers.
B4: Acts with integrity, giving due regard to legal, ethical and regulatory requirements.
B5: Conceptualises creative ideas and the creative vision for the production. Analyses problems, and uses initiative and innovation to provide creative solutions and opportunities for the production.
B6: Demonstrates a commitment to continuous professional development; maintaining their knowledge and skills in relation to industry developments that influence their work.
B7: Takes personal responsibility to ensure production outcomes are met in a sustainable way.

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Annex 1: Apprenticeship Details and Assessment Plan

The apprenticeship details and assessment plan can be accessed by following this link:

Production manager / Skills England

Level 6 Production Manager

ST1483

Version 2.0

Route: Creative and Digital

EQA Organisation: Ofqual

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Annex 2: Additional Information

Results and Certifications

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

We will submit a certificate claim with the DfE within 15 working days after the final result has been uploaded to Proficient. The DfE 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 DfE.

Re-sits

An apprentice who fails an assessment method, will be required to re-sit the failed assessment method only.

Apprentices should have a supportive action plan to prepare for the re-sit.

Grades will not be capped as a result of a resit.

Reasonable Adjustments, Special Considerations and Appeals

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

Policies Procedures

Support Materials

All the support materials for this apprenticeship can be found on Proficient.

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Use of Artificial Intelligence (AI) and Referencing

Apprentice submissions as part of their portfolio of evidence must be produced by themselves. Correctly cited quotes can be used to enhance and support the document, but the document itself must be the apprentice's own work and not generated by AI. If you are using AI to amend your own words, then these are no longer your own words and this becomes plagiarism.

Innovate Awarding expects all forms of plagiarism to be treated very seriously by staff at centres, and centres should have in place their own plagiarism policy and process for handling suspected cases of plagiarism.

English and Maths Qualifications

Apprentices must follow the English and Maths formal qualification requirements as set out in the Department for Education Apprenticeship funding rules.

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Annex 3: Version Record

Innovate Awarding continuously review all support material to ensure its accuracy. All amendments will be recorded in the Version Record.

Version Number	Effective From	Reason for Change	Location

Please ensure that you use the current version.

All enquiries relating to the version change of the document should be directed to epa@innovateawarding.org

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