

Specification

Level 3 Production Assistant (Screen and Audio) v1.3

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Welcome to Innovate Awarding

Welcome to the Level 3 Production Assistant (Screen and Audio) v1.3 Apprenticeship. 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 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.

About Innovate Awarding

We are an EPAO 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, certificating 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.

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

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

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 3 Production Assistant (Screen and Audio) v1.3 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 9 months on-programme, working towards the Level 3 Production Assistant (Screen and Audio) v1.3 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 typically three months, consisting of:

- Scenario test with presentation and questioning
- Professional discussion, underpinned by a portfolio of evidence

The Apprentice

Production Assistants work in a wide range of organisations, primarily but not exclusively based in the creative industries and cultural sector. They may work in Film, Theatre, TV, Radio, Podcast or for online content producers. Employers range in size from small independent production companies to large multi-national organisations.

The broad purpose of the occupation is to provide support and assistance to editorial or technical colleagues to ensure the smooth delivery of content for productions. Production Assistants are involved in the end to end process of a production. They work to a brief and collaborate with a wide range of stakeholders to plan productions and contribute to the research and development of production ideas. They will typically connect with clients, cast, crew members and suppliers.

They may also provide support to colleagues in technical areas such as camera, lighting and sound, and offering up solutions to production problems.

Office based, working on set or within a studio, Production Assistants will research and identify resources, logistics and equipment; they have to consider production requirements and take into account project constraints such as budgets.

In their daily work, a Production Assistant will interact with a larger production team. They need to be adaptable and able to learn quickly on the job; building their knowledge and skills of screen, set and audio activities as they move across different aspects of the production. They typically report to a Production Co-ordinator, Production Manager, Assistant Producer or Producer, depending on the size of the production.

Depending on the production company or the context of their employing organisation a Production Assistant in Screen or Audio may initiate and complete production tasks or be part of the production team; regardless they will be expected to take responsibility for the quality of their own work.

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.

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

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 3 Production Assistant (Screen and Audio) v1.3 Apprenticeship Standard, and the provider and employer have reviewed the apprentice's knowledge, skills and behaviours to confirm they satisfied the provider and employer that they are competent and ready to enter their EPA.

Employers are ultimately responsible for deciding when their apprentice is competent as a Production Assistant 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 3 Production Assistant (Screen and Audio) v1.3

Assessment Plan. Although this is important, it is about the provider, 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 the EPA, so they can claim that competency.

To pass through Gateway, typically the apprentice will have been training for a minimum of 8 months. They must also have:

- Achieved Level 2 English and Maths, if applicable
- Satisfied their employer that they are consistently working at, or above, the occupational competence of the Level 3 Production Assistant (Screen and Audio) v1.3
- Compiled, and be ready to submit, a portfolio of 10 discrete pieces of evidence towards the professional discussion
- A signed declaration
- Declared any reasonable adjustments and special considerations

Readiness for Gateway includes confirming that the apprentice's portfolio meets the requirements of the knowledge, skills and behaviours set out within the Level 3 Production Assistant (Screen and Audio) v1.3 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.

Readiness for Gateway requires confirmation from the employer, provider and apprentice, that the apprentice has met all the mandatory requirements.

Assessment Booking

The planning meeting will be booked on epaPRO once the apprentice has been allocated to an Innovate Awarding Assessor, and the Gateway documents have been reviewed and approved. The planning meeting will take place between the apprentice and an Innovate Awarding representative (in most cases this will be the allocated Innovate Awarding Assessor). Unless specified in the Assessment Plan, there is no requirement for the employer to attend, however some employers may wish to be present for this meeting

The purpose of the meeting is to 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 end-point assessment (EPA) period, as well as providing information on certification and appeals.

The Level 3 Production Assistant (Screen and Audio) v1.3 45-minute planning meeting will book assessment timeslots for the:

- Scenario test, presentation and questioning
- Professional discussion underpinned by a portfolio of evidence

After the planning meeting, the apprentice will receive an email confirming everything discussed in the meeting and a calendar invitation for all booked assessments. The apprentice will then prepare for their end point assessment.

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.

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.

The portfolio of evidence must be uploaded 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 10 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

Evidence sources may include:

- Audio/video clips (maximum total duration 15 minutes); the apprentice must be in view and identifiable
- Production pitches/briefs created/showreels
- Reference materials and research undertaken
- Work products
- Colleague feedback/statements
- Work instructions

- Workplace documentation/records, for example workplace policies/procedure/records

This is not a definite list: other evidence sources can be included

End-Point Assessment

Assessment Method 1: Scenario test with presentation and questioning

The purpose of the scenario test is to enable the apprentice to show how they react to a production brief, interpret information, test their creative thinking, resourcing and planning skills as well as their skills in presenting a persuasive pitch of their findings and proposals for a screen, online or audio production.

The apprentice will receive an unseen scenario brief after they have passed through Gateway; one that meets the type of production they have worked on i.e. film, TV, radio, podcast or online content.

This assessment method includes two components:

- Scenario test
- Presentation followed by questioning

Assessment Method 1 Component 1: Scenario Test

Apprentices will be given a production brief designed to test their creative thinking, resourcing and planning skills.

The scenario will relate to the field in which they have been working e.g. screen or audio.

The apprentice will be given 2.5 hours to:

- Interpret a production brief and branding requirements
- Identify the audience/end user requirements for the production
- Scope, evaluate and develop production ideas for a screen, online or audio production as appropriate and establish concepts for the production
- Prepare a storyboard and outline script of ideas
- Develop a proposed episode or programme structure for a production in line with customer requirements/parameters specified in line with the brief provided
- Identify resource requirements (including cast, crew and equipment) and legislative and regulatory requirements
- Consider logistics and budget constraints that are adaptable to operational change

- Consider sustainability when defining resource requirements
- Complete a call sheet or schedule
- Prepare a presentation of the findings. This should include the proposed episode or programme structure for production

After 60 minutes into the scenario test, the apprentice will be provided with further information that represents an operational or creative change. The purpose is to enable the apprentice to demonstrate their ability to adapt their plans at short notice. Examples of changes might typically include one of the following:

- A change to the client brief/specification requirements a change in production budget
- The date of filming/recording being changed
- Some of the crew or resources not being available

Assessment Method 1 Component 2: Presentation and questioning

Following the scenario test, the apprentice will be required to present their response to the Innovate Awarding Assessor, pitching their ideas for an episode or programme structure for a screen, online or audio production. They should be sure to include a summary detailing how the proposal satisfies the production brief. The way in which the content of the presentation is delivered is not prescriptive but should include the use of written materials and a visual aid.

The purpose of the questioning is to explore aspects of the presentation given by the apprentice and will assess the apprentice's depth of understanding, skills and behaviours. The Innovate Awarding Assessor will ask at least five questions.

The presentation and questioning will last for 30 minutes (+10%); a 10-minute presentation with a further 20 minutes of questioning.

The presentation and questions will most likely take place online but may be face to face if more appropriate.

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 of evidence. 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 of the apprentice's underpinned knowledge and understanding.

The topics for discussion will cover:

- Industry awareness
- Obtaining and storing assets
- Planning
- Collaboration
- Production documentation
- Technical assistance
- Editing
- Evaluation
- Continuing Professional Development

The Innovate Awarding Assessor will ask at least nine main questions, and the professional discussion will last for 60 minutes (+10%) to allow the apprentice to finish a response. It will most likely take place remotely unless it is more appropriate for it to take place face to face.

Grading

Performance in the EPA determines the apprenticeship grade of:

- Distinction
- Merit
- Pass
- Fail

The Innovate Awarding Assessor will grade the scenario test with presentation and questioning and the professional discussion underpinned by a portfolio of evidence.

Innovate Awarding 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 merit, the apprentice must achieve a pass in one assessment method and a distinction in the other.

To achieve an overall pass, the apprentice must achieve at least a pass in all the 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.

Scenario Test with Presentation and Questioning	Professional Discussion underpinned by a Portfolio of Evidence	Overall Grading
Distinction	Distinction	Distinction
Distinction	Pass	Merit
Pass	Distinction	Merit
Pass	Pass	Pass
Any Grade	Fail	Fail
Fail	Any Grade	Fail

Grading Descriptors

Assessment Method 1: Scenario test - presentation and questioning

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
<p>K1 The effect organisational structures, regulations, commissioning processes and funding has on new productions and production activities.</p>	<p>Interprets a production brief taking into account:</p> <ul style="list-style-type: none"> branding requirements the audience/end-user requirements 	<p>Evaluates how potential issues with the brief and production requirements could have an impact on the final product and how these can be mitigated. (S1)</p>
<p>K9 How to incorporate the relevant branding into the production such as use of brand identity templates and logos for screen, online and audio production.</p>	<ul style="list-style-type: none"> organisational structures and commissioning processes funding and regulations 	
<p>S1 Interpret a production brief and identify the audience/end user requirements for the production.</p>	<p>(K1, K9, S1)</p>	
<p>K4 The methods used to segment and understand audience engagement.</p>	<p>Uses methods, tools and techniques to segment audience engagement, research, scope and evaluate ideas and concepts for a production. (K4, S2)</p>	<p>Takes into account future-proofing when evaluating ideas and concepts for a production. (K4, S2)</p>
<p>S2 Scope and evaluate ideas and problem solving concepts for a production.</p>		
<p>S3 Develop creative ideas and proposals for screen, online or audio productions.</p>	<p>Develops and creates ideas, producing documents such as a storyboard, treatment or outline script of ideas for the proposed screen, online or audio production. (S3, S4)</p>	<p>Identifies opportunities to promote or expand the production outputs through additional elements such as social media packages. (S3, S4)</p>
<p>S4 Create a brief for a production, including documents such as a storyboard or treatment or outline script of ideas.</p>		
<p>K3 The methods, tools and techniques used to scope and evaluate ideas and problem solving concepts for a production.</p>	<p>Prepares a call sheet/schedule taking into account the planning process from pre-to post-production, legislation and organisational</p>	<p>N/A</p>

<p>K13 The legislation and organisational policies including health and safety, contingency planning and licensing as they apply to crew and contributors.</p>	<p>policies including health and safety, contingency planning and licensing. (K3, K13, S14)</p>	
<p>S14 Complete a call sheet/schedule prior to a shoot.</p>		
<p>K7 The end-to-end production workflow and planning process, the key stages including post production, and own role within this.</p>	<p>Maps the end-to-end production workflow and planning process and their own role in the process and adapts to operational and creative changes whilst maintaining standards. Informs relevant stakeholders of the changes made. (K7, S6, B3)</p>	
<p>S6 Work in line with agreed workflows, adapting to operational and creative changes as they occur and inform relevant stakeholders.</p>		
<p>B3 Takes ownership of work, with a strong work ethic and commitment to achieving high standards.</p>		
<p>K11 Principles of budget allocation and methods used to monitor costs for a production and the potential impact.</p>	<p>Scopes and interprets resources, set and studio location requirements and budget allocation following processes aligned with the production plan. Anticipates potential supply problems and considers methods of monitoring usage. (K11, K21, S15)</p>	N/A
<p>K21 Processes to follow when scoping out and interpreting resource requirements from production documentation.</p>		
<p>S15 Scope resource requirements; identify and prevent potential supply problems.</p>		
<p>K24 Sustainability and the typical activities which contribute to their 'professional carbon footprint' and steps to reduce this.</p>		

S17 Identify opportunities to deliver sustainable solutions in line with industry standard recommendations.	the production's carbon footprint. (K24, S17)	
K5 The different styles of writing and tone of voice that is appropriate to the platform and the audience.	Presents a persuasive pitch clearly and concisely, for the proposed production. Presentation and style of writing meet grammar, punctuation and spelling guidelines, and is appropriate to the audience and platform. (K5, K6, S5)	Identifies and presents opportunities for the production content to be re-purposed adding value to other areas of the business. (K5, K6, S5)
K6 The use of grammar, punctuation and spelling to facilitate clear and concise communication.		
S5 Present persuasive pitches, ideas and proposals for screen, online or audio productions.		

Assessment Method 2: Professional Discussion

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
K2 The differences between genre and how this affects the type and scale of production.	Explains the differences between genres and how this affects the type and scale of production. Explains how the production environment affects own role and the wider production. (K2, K29)	N/A
K29 The effect of the production environment on own role and the wider production.		
K12 How organisational priorities, commercial pressures, project deadlines and working practices impact on production schedules.		
K15 Typical production hierarchies, the roles and responsibilities within production teams and the etiquette to follow.		

<p>K8 The regulatory and legal requirements when using media assets, such as copyright, intellectual property rights, non-disclosure agreements and licensing.</p>	<p>Describes how they source, identify, manage, store and archive media assets to ensure preservation and conservation.</p>	<p>N/A</p>
<p>K10 How to source and identify media assets.</p>	<p>Creates and transcribes accurate records of material produced in line with workflows, organisational policies, and legal and regulatory requirements.</p>	
<p>K18 How to securely store and access captured materials and media assets for future use in line with GDPR and organisational policies.</p>	<p>(K8, K10, K18, K20, K31, S13)</p>	
<p>K20 Methods used to transcribe documents/footage accurately and in line with production requirements.</p>		
<p>K31 The importance of archiving, preserving and conserving media assets.</p>		
<p>S13 Manage and store media assets, creating accurate records of material produced in line with workflows and organisational policies.</p>		
<p>K14 The processes to follow when authorising the use of resources, and methods of monitoring usage in line with the production plan.</p>	<p>Explains how they follow procedures and interpret a call sheet/schedule to identify and assist with sourcing resources for a production, including locations, catering, accommodation, transport, equipment, crew, budget and existing media assets. (K14,</p>	<p>Identifies potential problems with the requirements of the call sheet/schedule that could affect the production and acts to prevent them arising.</p>
<p>K17 How to interpret a call sheet/schedule prior to a shoot.</p>	<p>K17, K23, S16)</p>	<p>(K17, K23, S16)</p>
<p>K23 The organisational procedures to follow when sourcing and obtaining locations, catering, accommodation, transport and technical equipment for productions.</p>	<p>K17, K23, S16)</p>	

<p>S16 Identify and assist with sourcing resources for a production, including locations, catering, accommodation, transport, equipment, crew, budget and existing media assets.</p>		
<p>S7 Support the end-to-end process of production by monitoring budgets, resources and progress and adhering to legislation, regulations, organisational processes and procedures.</p>	<p>Describes how they identify and minimise hazards and risks in the workplace whilst supporting the end-to-end process of production by monitoring budgets, resources and progress and adhering to legislation, regulations, organisational processes and procedures.</p>	
<p>S8 Identify and minimise hazards and risks in the workplace such as Covid compliance.</p>		
<p>K16 The communication and reporting processes to follow when acting as point of contact on a production.</p>	<p>Describes how they assist and communicate with cast and crew members and provide progress reports to the production lead when acting as a point of contact on a production. (K16, S9, S11)</p>	<p>Evaluates the positive impacts of communication and collaboration when interacting with other departments on a production. (K16, S9, S11)</p>
<p>S9 Assist cast and crew members and act as a point of contact with the production office and other departments.</p>		
<p>S11 Provide progress reports to your production coordinator or producer.</p>		
<p>S10 Develop and maintain positive working relationships when in production, establishing and using professional networks.</p>	<p>Explains how they embrace, equality, diversity and inclusion when collaborating with stakeholders and develop and maintain positive working relationships and networks. (S10, B2, B5)</p>	
<p>B2 Acts collaboratively to build and maintain positive relationships with colleagues, customers and suppliers.</p>		
<p>B5 Acts in an ethical manner, embracing, equality, diversity and inclusion in the workplace.</p>		

K19 Own responsibilities for creation, maintenance and storage of production documentation.	Describes how they take responsibility for creating, using, maintaining and storing production documentation throughout the end-to-end production workflow. (K19, S12)	N/A
S12 Create, use and store production documentation throughout the end-to-end production workflow.		
K27 The particular characteristics of omni directional, directional, cardioid microphones, and accessories and the impact on recording.	Explains how they select microphones for given conditions, environments and their particular characteristics. Describes how they monitor the sound levels and bit rate, identifying any issues during the recording/ capturing process. (K27, S18, S20)	N/A
S18 Select microphones taking into account conditions and environments.		
S20 Monitor the sound levels and bit rate, identifying any issues during the capturing process.		
K25 How camera setup, function and application vary according to genre and budget.	Describes how they select and set up camera equipment to meet the needs of the technical specification and how these vary according to genre and budget. (K25, S19, S21)	
S19 Select and set up camera equipment as required.		
S21 Work to a visual technical specification such as resolution, frame rate, pixellation.		
K22 Considerations when establishing optimal set or studio locations for the equipment.	Explains how they capture media content during and post-recording using equipment and software safely and in optimal position in a studio and on location. (K22, K26, S22)	
K26 Principles to consider when operating media content capture equipment in a studio and on location.		
S22 Operate current industry standard equipment and software safely during and post recording.		

<p>K30 How to cut, edit and caption production content to meet output requirements.</p>	<p>Describes how they ingest, edit and optimise audio or visual material to meet output requirements and compress, save and export digital assets in the required format and timeline. (K30, K32, S23, S24)</p>	
<p>K32 Principles of online and broadcast resolution, ingesting, editing and exporting content and how to prepare a timeline.</p>		
<p>S23 Edit and optimise audio or visual material saving in the required format.</p>		
<p>S24 Compress digital assets.</p>		
<p>K28 Methods used to identify the editorial intent, required artistic effect and target audience for audio material.</p>	<p>Explains how they create a smooth transition through the selection of edit points and the required audio effects to meet the artistic effect and editorial intent. Explains how they review material to ensure appropriateness for the target audience and platform. (K28, S25, S26)</p>	
<p>S25 Select edit points to create a smooth transition in the material and achieve required audio effects using sound and acoustic effects as required.</p>		
<p>S26 Review edited material to ensure appropriateness for the target audience, house style and platform.</p>		
<p>K33 The audience data, and metrics selected and applied by own organisation, to evaluate the impact and success of a production against its objectives.</p>	<p>Describes how they obtain and use audience data to evaluate the impact and success of a production against its objectives. Explains how they identify potential improvements to the production and for future productions. (K33, S27, S28, B1)</p>	<p>Evaluates how to communicate lessons learnt to other areas of the organisation and the impact on other productions. (K33, S27, S28, B1)</p>
<p>S27 Gather audience data to evaluate the impact and success of a production against its objectives.</p>		
<p>S28 Use lessons learned to evaluate the success of the production and identify areas for improvement for future productions.</p>		

<p>B1 Seeks to continuously improve the production.</p>		
<p>K34 Approaches to maintaining up-to-date knowledge of existing and evolving technology, trends and platforms and managing and marketing own skills and services.</p>	<p>Explains how they undertake professional development to support own development needs and maintain up-to-date industry knowledge on trends, evolving technology and best practice.</p>	<p>Evaluates how they apply learning to ensure that production ideas are future-proofed and take advantage of technological advances. (K34, S29, B4)</p>
<p>S29 Use continuing professional development planning to support own current and future training and development needs.</p>	<p>Describes how they use this development to solve problems creatively. (K34, S29, B4)</p>	
<p>B4 Committed to keeping up to date with new technologies and industry best practice. Resourceful in finding creative solutions to solve problems.</p>		

Annex 1: Assessment Plan and Occupational Standard

The Level 3 Production Assistant (Screen and Audio) v1.3 Occupational Standard and the latest version of the Assessment Plan can be accessed by following this link:

[Production assistant - screen and audio / Skills England](#)

Level 3 Production Assistant (Screen and Audio) v1.3 ST0341

Version 1.3

Sector: Creative and design

EQA Organisation: Ofqual

Annex 2: Additional Information

Results and Certifications

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

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

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 apprentice's employer will need to agree that either a re-sit or re-take is an appropriate course of action.

The employer and Innovate Awarding should agree the timescale for a re-sit or re-take. A re-sit is typically taken within 2 months of the EPA outcome notification. The timescale for a re-take is dependent on how much re-training is required and is typically taken within 3 months of the EPA outcome notification.

Failed assessment methods must be re-sat or re-taken within a 6-month period from the EPA outcome notification, otherwise the entire EPA will need to be re-sat or re-taken in full.

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

Where any assessment method has to be re-sat or re-taken, the apprentice will be awarded a maximum EPA grade of pass, unless Innovate Awarding 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>

Support Materials

All the support materials for this apprenticeship can be found on epaPRO including the Assessment Key Verbs Document.

Use of Artificial Intelligence (AI) and referencing

Apprentice submissions such as reports, presentations, business projects and portfolios must be produced by themselves. Correctly cited quotes and the use of Artificial Intelligence (AI) 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.

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.

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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