

Level 7 Creative Industries Production Manager v1.0

Innovate Awarding Assessment Specification





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Innovate Awarding

Meet our Managing Director



Welcome to the Level 7 Creative Industries Production Manager 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



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 7 Creative Industries Production Manager 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 7 Creative Industries Production Manager 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 months on-programme, working towards the Level 7 Creative Industries Production Manager 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 three months, consisting of:

- Project Report, presentation and supplementary questioning
- Professional discussion underpinned by a portfolio of evidence

Assessment Journey

On Programme Learning

The minimum on programme duration for the Level 7 Creative Industries Production Manager is 12 months. During this time the apprentice will develop their knowledge, skills and behaviours, and compile a portfolio of evidence.

Planning Meeting

The planning meeting will take place remotely and will last around 45 minutes. The employer and an Innovate Awarding representative will be present.

Presentation and Questioning

The apprentice will have eight weeks from receiving the project title from the Innovate Awarding Assessor to prepare, complete and submit their presentation. The apprentice's 45 minute presentation will be followed by a further 30 minutes of questioning. It will most likely take place remotely.

Grading and Certification

The assessments will be graded as Distinction/Pass/Fail. The last step along the apprentice journey will be the receipt of the ESFA certificate.

Gateway

To reach Gateway the employer will need to be satisfied that the apprentice is consistently working at, or above, the occupational competence of the Level 7 Creative Industries Production Manager. At Gateway the apprentice must have achieved Level 2 English and Maths. At Gateway the apprentice will submit their portfolio of evidence for review. At Gateway the apprentice will submit their portfolio of evidence for review, and a project brief for a pre-Gateway live production project that they have been working on.

Project Report

The apprentice will complete a project report based on a pre-Gateway work-based project, which will be submitted six weeks after receiving the project title from the Innovate Awarding Assessor.

Professional Discussion underpinned by a Portfolio of Evidence

The Professional Discussion will take place with an Innovate Awarding Assessor and will last for 80 minutes. They will ask a number of questions after reviewing the apprentice's portfolio of evidence. It will most likely take place remotely.

The Apprentice

A production manager is the person who takes responsibility for all the organisational aspects of production schedule and/or budget.

A production manager can work across all genres in film, television, commercials, VFX, post-production, animation and live performance art production.

They may work in a production office, on set/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 and performance venues.

The production manager role varies according to the part of the production process that they work, and which area or genre they choose to specialise in. The production manager's role in production is to support the realisation of the creative team's vision; the producer, the director, writer, set designer, costume supervisor, theatre technicians, sound recordist, VFX supervisor, animation supervisor and/or camera crew.

The production manager has responsibility for the practicalities of running a production; including the preparation of production schedules or script breakdowns, to ensure that enough time is allocated for all aspects

of the production process, and to manage the productions resources including personnel. In post-production and VFX, they provide the link between production company and the supplier to deliver people and resources to complete the project. If they specialise in Production Accounting, they will be responsible for the financial management of a production.

Production managers need to be sensitive to the creative process, have negotiation skills, and to be able to identify and offer solutions to problems as they occur. 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 element of the apprenticeship and then they will choose to specialise in one of four key creative production areas which are listed below:

Option 1 Production Accounting - The Production Manager working in Production Accounting is part of a team of Production Accountants and Assistant Production Accountants who, although being part of the wider finance community, are embedded within production departments working closely with the Production Management teams. They are responsible for managing the financial control of a slate of productions and/or providing financial support on a more dedicated basis to a more complex production.

Option 2 Film, TV and Short Form Production - Overseeing all operational and logistical elements of the production, the Production Manager working in Film or TV or Short Form productions, leads the production team and in some cases may manage Junior Production Managers and 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.

Option 3 Option 3 VFX, Post-Production and Animation - The 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 Production Manager leads or schedules the production team on a day-to-day basis and may manage junior line producers, bookings assistants and production co-ordinators. In some facilities the Production Manager may take on budgetary and client facing responsibilities.

Option 4 Live Performance Art Production - The Production Manager working in Live Performance Art 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 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 7 Creative Industries Production Manager 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 Creative Industries Production Manager 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 7 Creative Industries Production Manager 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 12 to 24 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 7 Creative Industries Production Manager
- Compiled, and be ready to submit, a portfolio of a minimum of 10 discrete pieces of evidence towards the professional discussion
- Completed and be ready to submit a project brief
- A signed declaration
- Declared any reasonable adjustments and special considerations

Readiness for Gateway includes confirming that the apprentice's portfolio of evidence meets the requirements of the knowledge, skills and behaviours set out within the Level 7 Creative Industries Production Manager 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 first week of Gateway, we will provide the title of the project report.

The production project should be one that meet the needs of the employer's business, is relevant to the apprentice's role and one which will allow them to demonstrate the relevant knowledge, skills and behaviours assigned to this assessment method.

The apprentice should submit a project brief (maximum 500 words) to us at Gateway and before they begin working on it. This is to ensure that the project has the potential for the apprentices to meet all the criteria at the highest level. The project brief should scope out the work-based project and include a summary of the stages covered by the project and an overview of the tasks as well as the specific responsibilities and duties assigned and undertaken by the apprentice.

The Innovate Awarding Assessor will review the project brief and assign a title for the apprentice's project report.

✧ 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.

The Innovate Awarding Assessor will 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 7 Creative Industries Production Manager 45 minute planning meeting will book assessment timeslots for the:

- Project report, 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

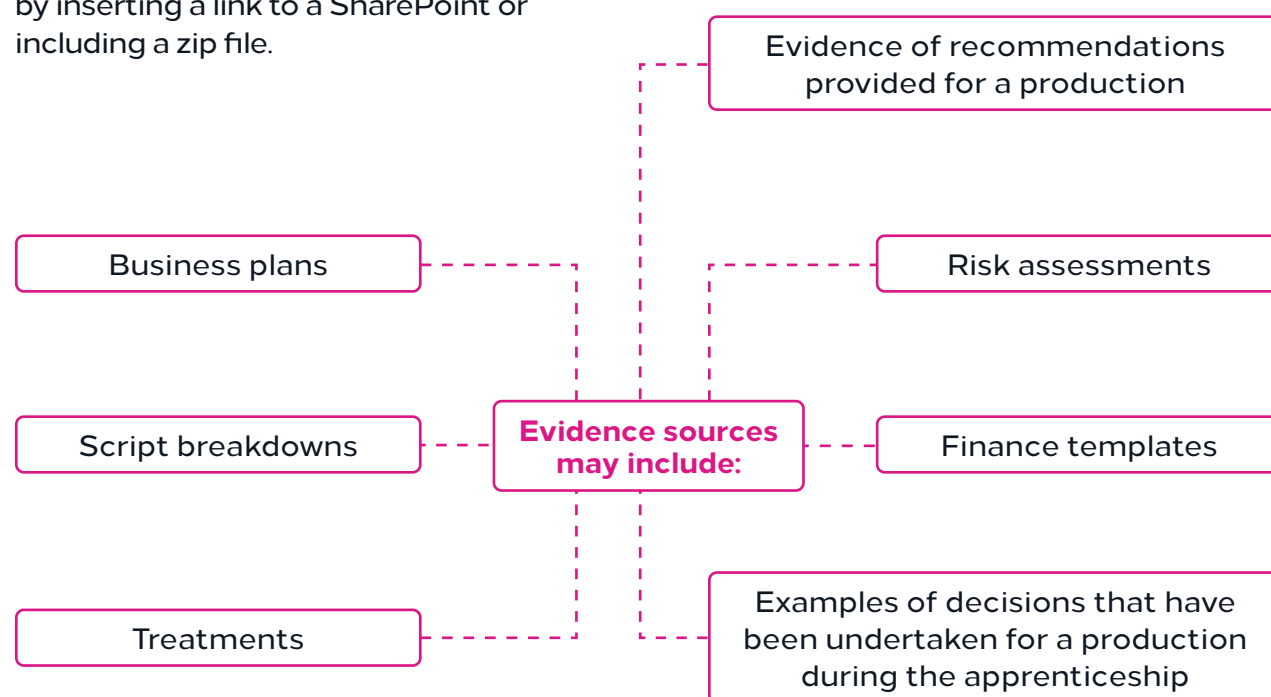
Employers will ensure their apprentice has compiled a portfolio during the on-programme period of the apprenticeship, which will be submitted at Gateway. It underpins the professional discussion but will not be assessed by us.

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 a minimum of 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



End-Point Assessment

✧ Assessment Methods

Assessment Method 1

Project report with presentation and supplementary questioning

The project report must be based on a pre-Gateway real work-based production project carried out in the employers workplace as part of the apprentice's day to day activities.

The project report 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 workflows – 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.

Typical project titles could include:

- Improving efficiency and/or costs on creative industries productions
- Impact of Brexit on regulatory compliance and delivery of creative industries productions

Assessment Method 1 Component 1: Project and project report

The apprentice should submit a written report with a word count of 3,000 words (+/- 10%) exclusive of appendices. It should follow the following format:

- Introduction and background
- Outline of the issue or opportunity and the business problem to be solved
- The scope of the project (including key performance indicators)
- Methods used & justification
- Results
- Discussion & conclusions/ recommendations
- Summary of findings
- Implications
- Caveats and limitations

Appendices may include production documentation such as:

- Cost reports
- Production schedules
- Clearance forms
- Budget projections
- CAD drawings

The **project report** must be submitted **six weeks** after the apprentice has received the project title from the Innovate Awarding Assessor.

The employer should allow the apprentice two days per week to work on their project report during the EPA period, together with ensuring they have the necessary resources to prepare their project report.

Whilst completing the project and project report, the apprentice should be subject to normal line management controls. They may work as part of a team which could include technical internal or external support; however the project report must be the apprentice's own work and reflective of their own role and contribution.

The project report should be mapped to the KSBs for this assessment, and it should be accompanied by a statement from the employer, confirming that the project report is the apprentice's own work and authenticating their contributions to the production project on which their report is based.

Assessment Method 1 Component 2: Presentation with supplementary questioning

The apprentice's presentation should be based on their project report and cover:

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

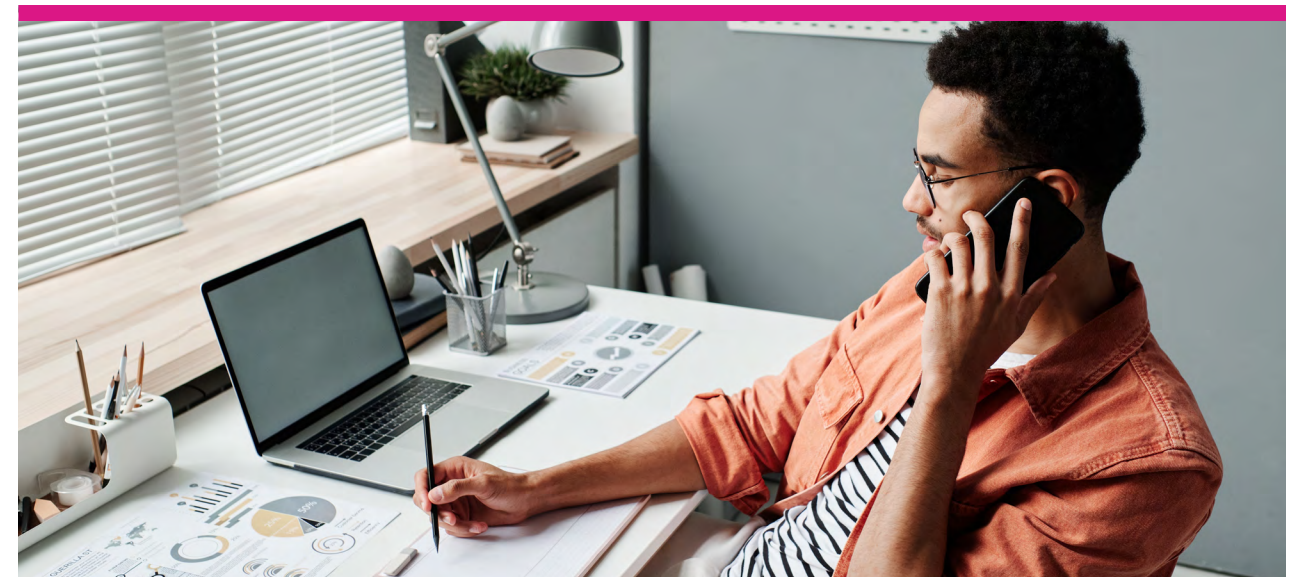
The **presentation** must be submitted **eight weeks** after the apprentice has received the project title from the Innovate Awarding Assessor.

The apprentice will deliver their presentation to the Innovate Awarding Assessor most likely via online video conferencing.

The supplementary questioning will allow the Innovate Awarding Assessor to ask specific questions about the project report and presentation content.

The presentation with a minimum of six supplementary questions (four questions for the core knowledge, skills and behaviours, two questions for the knowledge and skills in the option specialism taken) and will last for 75 minutes. The typical length of the presentation will be 45 minutes and typical length of the questioning will be 30 minutes (+10%) to allow the apprentice to answer their last question.

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 that will focus on coverage of prior learning and activity, problem solving. 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.

The professional discussion is designed to draw out the best of the apprentice’s competence and excellence and cover the KSBs assigned to this assessment method. It will last for 80 minutes with the Innovate Awarding Assessor having the discretion to increase the time by up to 10% to allow the apprentice to complete their last answer.

The Innovate Awarding Assessor will ask a minimum of 10 lead questions drawn from across our question bank with others generating from their review of the apprentice’s portfolio. Five questions will reflect the core

knowledge, skills and behaviours required of a creative industries production manager and the other five will relate specifically to the option specialism taken.

The professional discussion will most likely take place online.

Apprentices should take a copy of their portfolio with them to the professional discussion so that they can refer to and illustrate their answers with evidence.

The Innovate Awarding Assessor will make the grading decision of pass, distinction or fail based on the professional discussion – the apprentice’s portfolio of evidence is not marked.

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 project report with presentation and supplementary 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, apprentices must achieve distinction in both assessment methods.

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 methods, 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.

Project Report with 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 7 Creative Industries Production Manager Occupational Standard and the latest version of the Assessment Plan can be accessed by following this link:

<https://www.instituteforapprenticeships.org/apprenticeship-standards/creative-industries-production-manager-v1-0>

Level 7 Creative Industries Production Manager ST0525
Version 1.0
Sector: Creative and Design
EQA Organisation: 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 produce a new project report and presentation for Assessment Method 1. The apprentice will be allowed six weeks to complete and submit the project report to Innovate Awarding and eight weeks to complete and submit the presentation. In the event of a resit/retake the apprentice but can use the same portfolio of evidence.

The timescales for a resit/retake is agreed between the employer and Innovate Awarding. A resit is typically taken within 10 weeks of the EPA outcome notification. The timescale for a retake is dependent on how much re-training is required and is typically taken within three months of the EPA outcome notification. All assessment methods must be re-sat or re-taken within a three month period, otherwise the entire EPA will need to be resat/retaken.

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 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>

Annex 3

Support Materials

✧ Assessment Method 1 Grading Descriptors

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
CORE		
K1 How to analyse and interpret a creative brief/idea into a production schedule and budget.	Analyse and interpret a creative brief. (K1)	Show they are willing to be innovative, take risks and manage complexity in uncertain situations.
K3 Organisational structures and the hierarchy of a production team, production departments and the reporting lines within the group.	Explain the organisational structures, hierarchy of the production team, production departments and the reporting lines that would be required for the production. (K3)	
K6 The legal, ethical and environmental policies and practices applicable to production management and resourcing, including recruitment and people management and sustainability such as carbon calculators.	Identify and apply the relevant legal, ethical and environmental policies and practices for the production; including those which apply to content (K6 K7)	
K7 The legal and regulatory requirements which apply to content production such as copyright, intellectual property rights, safeguarding.		
K9 The importance and legal requirements of, production insurance policies and completion financing.	Evaluate and report on the importance and legal requirements of, production insurance policies and completion financing. (K9)	

K10 The ways in which a complex organisational project may be analysed.	Identify the ways in which a complex organisational project may be analysed, evaluating the key issues and processes relating to the management of creative projects and how to ensure continuous improvement. (K10 S14)	
S14 Analyse and evaluate the key issues and processes relating to the management of creative projects to ensure continuous improvement.		
S1 Determine the resourcing requirements for a production and apply the correct procedures and processes to procure and contract the resources (such as staff, Logistics, equipment, catering).	Demonstrate how they determined the resourcing requirements for the production and applied the correct procedures and processes to procure and contract the resources (such as staff, Logistics, equipment, catering), including producing the supporting information and documentation for the production such as the production schedule. (S1)	
S9 Effectively present and communicate complex information both verbally and in writing to varied audiences; is able to apply influencing and persuading skills to personal interactions.	Communicate complex information, using appropriate media, both verbally and in writing. (S9)	
B4 Creativity: Creative thinking - 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.	Describe how they used their creative thinking skills to conceptualise the creative ideas and vision for the production and how potential problems and solutions are identified. (B4)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 1: PRODUCTION ACCOUNTING		
K12 The core elements of personal and business taxation and accounting principles, including application of VAT, Payroll Taxes and UK Tax Relief for Film and TV.	Analyse and apply the core elements of personal and business taxation and accounting principles, including application of VAT, Payroll Taxes and UK Tax Relief for Film and TV. (K12)	Explain the rationale for the financial records they have generated in the course of executing a complex accounting task involving at least one foreign country e.g. the accounting documentation contributing to the acquisition of a foreign film and TV tax incentive.
K13 The legal requirements when working in different countries, when to work with local experts and how to manage foreign currencies.	Critically evaluate the legal requirements when working in different countries, when to work with local experts and how to manage foreign currencies on a production. (K13)	
K15 The role of production finance within a media organisation and the financial conventions in production; how to analyse cost drivers and the reasons for accurate cost control and forecasting.	Critically assess the role of production finance within a media organisation and the financial conventions applicable to the production, providing analyses of cost drivers and the reasons for accurate cost control and forecasting on a production. (K15)	
S16 Manage UK and foreign film and TV tax incentives and reliefs effectively.	Critically assess and manage UK and foreign film and TV tax incentives and reliefs effectively for the production. (S16)	
S17 Manage expectations, balancing creative aspirations with financial and resource constraints; able to provide costings based on various scenarios after analysing a script.	Describe how to manage expectations, balancing creative aspirations with financial and resource constraints and provide costings, based on various scenarios in line with their analysis of a script. (S17)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 2: FILM, TV AND SHORT FORM PRODUCTION		
K17 The end-to-end production workflow from pre-production through to distribution, and how the stages of production and departments interact.	Describe how to analyse and plan the production workflow from pre-production to distribution, explaining how agreement would be negotiated on the timelines and responsibilities with each department. (K17 S21)	Provide a back-up plan for the production to mitigate risks and slippages in time and list time-saving options to reduce timescales.
S21 Plan the production workflow and agree the timelines and responsibilities with each department.		
K19 The principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects.	Describe the principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects applicable to the production. (K19)	
K22 International production requirements such as language versioning and delivery standard conversions.	Evaluate and apply the international production requirements such as language versioning and delivery standard conversions. (K22)	
S25 Identify, plan and source production and post-production resources such as editing, sound and visual effects in a cost-effective and time-effective manner relative to the nature of the project.	Consider and report on the resource requirements and outline timescales for the production workflow including post-production, taking into account costs, sourcing and timelines. (S25)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 3: VFX, POST-PRODUCTION AND ANIMATION		
K23 How to produce and maintain and troubleshoot a project plan that delivers client objectives whilst setting internal targets.	Produce a project plan that delivers client objectives whilst setting internal targets for the production. (K23)	Describe the competing pressures of other projects or resource needs in the organisation and how to adjust internal and external resource, in order to continue to meet client needs and deadlines.
K25 How to utilise, create and develop project management tools, databases and software such as Shotgun, Filemaker, MS Project, Excel or scheduling systems etc.	Describe how to effectively utilise, create and develop project management tools, databases and software such as Shotgun, Filemaker, MS Project, Excel or scheduling systems. (K25)	
K26 The specialist technology and software used for post-production workflows.	Provide a clear set of production documentation detailing expected resource requirements, and outline timescales, including the specialist technology and software needed for post-production workflows. (K26)	
S27 Make informed and project critical decisions on resource allocations relating to post-production.	Analyse requirements for resource allocations relating to post-production and determine project critical decisions for the production. (S27)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 4: LIVE PERFORMANCE ART PRODUCTION		
K29 The theatre production process from inception to staging including model showing, costings and rehearsal planning, through to technical rehearsals and previews.	Describe the theatre production process from inception to staging including developing show models/model boxes, technical drawings, costings and production schedules, through to technical rehearsals and previews for the production. (K29 S33)	Understand the implications of the survey for the production and foresee any issues/ challenges; using innovation to resolve these requirements in ways which are sympathetic to the design.
S33 Analyse and interpret scale models and technical drawings, along with an ability to draw basic technical drawings both by hand and in CAD programmes.		
K30 The technical roles and departments within the industry such as Lighting, Sound, Video, and Stage Management.	Correctly describe the technical roles and departments and resources required for the production including Lighting, Sound, Video and Stage Management and how they would liaise with venue technical departments and contractors to implement their plans. (K30 S36)	
S36 Liaise with departments and specialist contractors regarding designs.		
K33 How to carry out technical surveys of venues to ensure these are suitable for the production.	Describe when they have carried out a technical survey of a venue to ensure it is suitable for the production, producing a clear set of production documentation detailing resource requirements, outline timescales and seating and technical briefs. (K33 S38)	
S38 Manage touring productions including preparing seating and technical briefs and liaising with venue technical departments.		

S34 Apply specific Health & Safety legislation including Construction (Design and Management) regulations (CDM) and the local authority requirements to secure the licensing of productions.

Apply specific Health & Safety legislation for live events, including Construction (Design and Management) regulations (CDM) and the local authority requirements to secure the licensing of productions. **(S34)**

Annex 3

Support Materials

✧ Assessment Method 2 Grading Descriptors

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
CORE		
K2 Organisational vision culture and values, the impact on reputation and brand.	Describe own organisation’s vision culture and values, the impact on reputation and brand. (K2)	Provide examples of taking on additional responsibility and autonomy to achieve high performance outcomes
K4 Organisational/team dynamics and how to build engagement, motivation and develop high performance, agile and collaborative cultures.	Provide examples of how to develop high performance teams, how they are motivated and the effect of team dynamics to develop agile and collaborative cultures. (K4)	OR Provide an example of how they have evaluated a problem within their organisation and the impact this has had within their organisation
K5 How to manage conflict within a production environment.	Describe how they establish and manage complex relationships across multiple colleagues, customers, suppliers and professional networks, including managing conflict at a strategic level within a production. (K5 S4)	OR Describe how they would manage legal issues raised and the contingencies to be considered for a production
S4 Establish and manage complex relationships with multiple colleagues, customers, suppliers and professional networks.		
K8 Financial governance and legal requirements, and production procurement strategies.	Provide examples of effective financial control and management of budgets on productions and how financial governance, legal requirements and responsibilities impact on own organisation. (K8 S5)	
S5 Provide effective financial control and management of budgets on productions, providing regular cost reports, timely and expert advice on budgetary control including potential overspends to the wider production management team.		

S2 Manage within the production team and acting as first point of contact, liaise with the creative team as required; delegate tasks, set goals and accountabilities, provide clear guidance and monitor progress on productions.	Provide examples of successfully managing the production team and acting as first point of contact with the creative team. Clear guidance is given, tasks delegated, and goals and accountabilities set and monitored on productions. (S2)	
S3 Work collaboratively to build rapport and trust with the production crew to ensure the production is on schedule and on budget.	Provide an example of working collaboratively where they have had to build rapport and trust with the production crew to ensure the production is on schedule and on budget. (S3)	
S6 Effectively manage the day to day running of the production schedule, putting measures in place for potential issues and allowing for contingencies.	Provide examples of running the production schedule, how measures were put in place for potential issues and contingencies allowed for. (S6)	
S7 Ensure Health and Safety legislation and organisational guidelines are adhered to on productions such as documented risk assessments, safety and security policies.	Provide examples of adhering to agreed organisational policies, standards and procedures, including the application of industry health, safety and environmental working practices, regulations and organisational guidelines. (S7 S12)	
S12 Operate within and adhere to agreed organisational policies, standards and procedures.		
S8 Ensure production deadlines are met in line with production requirements such as delivery schedules, and industry standards.	Describe how they ensure production deadlines are met in line with delivery schedules and industry standards. (S8)	
S10 Maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions.	Describe how they maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions. (S10)	

S11 Proactively develop and maintain own professional competence and manage own continuing professional development (CPD).	Describe how they have proactively developed and maintained their own professional competence and managed their own continuing professional development (CPD). (S11)	
S13 Provide progress reports to senior management regarding the production, flagging any issues as and when they arise and presenting potential solutions.	Provide examples of progress reports they have given to senior management regarding the production, flagging any issues as and when they arise and presenting potential solutions. (S13)	
B1 Professionalism: Integrity, honesty and reliability - Maintains professional conduct so as to enhance the credibility and reputation of creative industries production management. Uphold ethics and maintain respect when dealing with others.	Describe how they maintain professional conduct, uphold ethics and enhance the credibility and reputation of production management in the creative industries. (B1)	
B2 Professionalism: Adaptability and flexibility - Adapts positively to changing work priorities and patterns, ensuring key production deadlines continue to be met.	Provide an example of adapting positively to changing work priorities and patterns, ensuring key production deadlines continue to be met. Describe how they have had to use tenacity and proactivity in the way they go about their role, dealing positively with setbacks when they occur on a production. (B2 B3)	
B3 Professionalism: Resilience and proactivity - Displays tenacity and proactivity in the way they go about their role, dealing positively with setbacks when they occur on a production.		

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 1: PRODUCTION ACCOUNTING		
K11 The principles of accounting and bookkeeping including double entry bookkeeping.	Describe the principles of accounting and bookkeeping including double entry bookkeeping. (K11)	Provide an example of a complex production accounting challenge they have encountered and how they resolved this. OR Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.
K14 How to accurately estimate the likely upcoming spend and the implications of changes to the budget, schedule and cash flow, and the effect on the estimated total cost of production.	Describe how to accurately estimate the likely upcoming spend and the implications of changes to the budget, schedule and cash flow, and the effect on the estimated total cost of production. (K14)	
K16 The importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow.	Explain the importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow. (K16)	
S15 Ensure that the accurate provision of accruals and commitments are made throughout the production lifecycle to support effective cost management of productions.	Provide an example of how they have ensured that the accurate provision of accruals and commitments are made throughout the production lifecycle to support effective cost management of productions. (S15)	
S18 Ensure the finance team accurately record and process the financial transactions and data at the appropriate level using the production’s standard tools and processes.	Describe how they ensure the finance team accurately record and process the financial transactions and data at the appropriate level using the production’s standard tools and processes. (S18)	

S19 Finalise all financial records relating to the production and fully prepare for an independent audit; is able to analyse and correct any accounting errors and complete all required reconciliations.	Provide an example of finalising all financial records relating to a production, including reconciliations and how they establish and maintain an audit trail and how to fully prepare for an independent audit. (S19 S20)	
S20 Establish and maintain an audit trail for all work undertaken, liaising with auditors as required.		

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 2: FILM, TV AND SHORT FORM PRODUCTION		
K18 The key issues and challenges relating to multiplatform and/or media asset management in production management.	Provide examples of planning and delivering content for a multiplatform project including international deliveries and how the key issues and challenges of multiplatform/ media asset management are addressed. (K18 S22)	Critically analyse pinch points and back up/alternate options in the delivery of the production workflow. OR Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.
S22 Plan content for a multiplatform project including international deliveries.		
K20 The post-production process for delivering to a variety of broadcasters, using production and post-production methods such as live action, clip based and animation.	Accurately describe the post-production process and the logistics of delivering to a variety of broadcasters, using production and post-production methods such as live action, clip based and animation. (K20)	
K21 The elements of channel/brand identity and how they are applied.	Explain the elements of channel/brand identity and how they are applied. (K21)	
S23 Ensure that all content is cleared for the relevant rights required such as music and archive material.	Provide examples of ensuring that all content is cleared for the relevant rights required, such as music and archive material. (S23)	
S24 Evaluate and monitor the key issues and risks relating to compliance, delivery standards, rights, finance, budgeting and editorial policy.	Evaluate the key issues and risks to be monitored on a production in relation to: compliance, delivery standards, rights, finance, budgeting and editorial policy. (S24)	
S26 Ensure the content produced meets industry technical requirements and production delivery standards such as format and quality.	Provide examples of produced content that meets industry technical requirements and production delivery. (S26)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 3: VFX, POST-PRODUCTION AND ANIMATION		
K24 The workflow of both live-action and CG based projects and the functions of relevant departments within that workflow and how to best deploy that workflow for the needs of a particular project.	Correctly describe the functions of departments within a workflow for live-action and CG based projects and how to determine the deployment of the workflow to meet the needs of a particular project. (K24)	Describe how the possibilities of reshoots, additional work and/or reduced work capacity impact on the post-production process. Particularly when the work is split between teams globally and the impact this may have on international tax rebates. OR Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.
K27 Approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking.	Describe and evaluate the approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking. (K27)	
S28 Manage the production coordinator(s) and ensure that the logistics of the project are well organised.	Provide examples of providing oversight of the production coordinator(s) and describe how to organise the logistics of the project. (S28)	
S29 Communicate effectively with the technical team sharing information regarding any faults, ‘work arounds’ or upgrades.	Provide examples of liaison with Technical Support and the technical team to assist in the resolution of any issues and technical faults to ensure that a high service level is maintained at all times. (S29 S30)	
S30 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.		

S31 Actualise work orders to track completed work and prepare cost reports or invoices.	Describe how work orders are tracked to completion and cost reports or invoices are prepared. (S31)	
S32 Ensure the content produced meets industry technical requirements and post-production delivery standards such as format and quality.	Demonstrate oversight of the content produced, to ensure it meets industry technical requirements and post-production delivery standards such as format and quality. (S32)	

Assessed Criteria	Pass Grading Descriptor	Distinction Grading Descriptor
OPTION 4: LIVE PERFORMANCE ART PRODUCTION		
K28 Different forms of live performance art and the individual challenges they pose, including plays, musicals, dance, opera and site-specific performance.	Provide examples of appraising the needs and requirements of the different forms of live performance art and the individual challenges they pose, including plays, musicals, dance, opera and site-specific performance. (K28)	Provide an example of collaborating with the design team to adapt or re-develop a design to resolve issues or the specialist requirements of a particular performance or venue.
K31 The equipment and techniques used within these roles and departments.	Describe the processes used to assess the equipment and techniques used in a live performance, the roles and departments concerned and the associated risks and regulatory requirements. (K31)	OR Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.
K32 The construction methods used to build scenery and the suitability of materials that can be used.	Describe the construction methods used to build scenery and the suitability of materials that can be used. (K32)	
S35 Produce and distribute technical design information to departments and contractors.	Explain the processes involved to analyse, scope, produce and distribute technical design information to departments and contractors. (S35)	
S37 Manage the delivery of physical aspects of the production, from design through fit up to press night.	Describe how they have managed the delivery of physical aspects of the production, from design through fit up to press night. (S37)	

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

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

Level 7 Creative Industries Production Manager v1.0

Innovate Awarding Assessment Specification

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