

Proposal to develop an apprenticeship standard

L4: Media Production Co-Ordinator

Trailblazer name

Production Management

Trailblazer reference number

TB0294

Title of occupation

Media Production Co-Ordinator

UOS reference number

ST0792

Core and options

Yes

Level of occupation

Level 4

Route

Creative and Design

Typical duration of apprenticeship

15-18 months

Target date for approval

28 January 2019

Resubmission

Yes

Our proposal was approved; we would now like to add in additional options to the apprenticeship as we have been approached by colleagues in Radio and Audio Production Assistant Production Accountants since the first submission, and so like to add options in to cover these specialisms.

Laura Boswell

Channel Four Television Corporation

By email

Tuesday 24th April 2018

OCCUPATION PROPOSAL: MEDIA PRODUCTION CO-ORDINATOR

Dear Laura,

Thank you for submitting your occupation proposal.

I am pleased to confirm that both the Creative and Design Route Panel and the Board have reviewed and agreed the proposal, subject to the conditions below. This is a key achievement in the development of your apprenticeship standard and we thank you for your dedication to improving the quality of apprenticeships in England.

We will continue to work with you to ensure the next part of the process is as efficient as possible. We want to ensure the standard meets your needs as employers, while ensuring only the highest quality apprenticeships are approved for your sector. Please consider the conditions below as you develop your standard.

Feedback

1) Please ensure that this standard remains distinct from the Level 3 Broadcast Production standard.

2) During the development of the standard, please review the knowledge, skills and behaviours against the Institute's new occupational level descriptors to ensure it is drafted at Level 3.

3) Please set out the roles and responsibilities clearly in the occupational profile to show how it is distinct from the level Production Manager, rather than an assistant role.

4) Ensure that the knowledge, skills and behaviour statements are contextualised and specific to the sector to ensure the standard is distinct from general project management. For example 'coordinate production paperwork', 'scripts, compile progress reports'.

5) Please also ensure that both options are equal in their breadth and depth.

For all submissions of occupational standards from 11 April 2018, we have introduced new guidance and templates. These changes have been made, following trailblazer group feedback, to make the standard development process faster and better. Your relationship manager, Rumessa Javid, will be able to support you to understand and use the new guidance and templates successfully. Rumessa has knowledge of your sector, as well as an overview of the wider apprenticeship landscape, and we encourage you to work closely with her.

We will publish the current name of the standard on our website shortly. In the meantime, you can notify other members of your trailblazer group that your proposal has been agreed.

I would like to thank you and your fellow employers for your commitment to the apprenticeship reform process and wish you every success in developing your standard and assessment plan. Should you have any immediate queries, please contact Rumessa.

Yours sincerely,

Ana Osbourne

Deputy Director of Approvals

cc Nikki Christie Deputy Director of Assessment and Quality

Huw Moore Head of Approvals

Benita Notley Head of Standards Development

Sarbjit Bath Approvals Manager

Rumessa Javid Relationship Manager

Occupational profile

This occupation is found in...

the creative media industries, as part of a production team delivering a film, TV or animated series, commercials or in specialist post production departments.

Proposal to develop an apprenticeship standard L4: Media Production Co-Ordinator (continued)

A production co-ordinator may be employed by television, film or radio/audio production companies or VFX or post production facilities. They may work for a production, or a series of productions, seeing them through from pre-production through to post production, or through a specific part of the process

The broad purpose of the occupation is...

to co-ordinate productions using specialist production management skills, knowledge and experience. A production co-ordinator can work across all genres in film, television, radio/audio or commercials; they may work in the production office, on set, in a studio or on location, in the UK or internationally

In their daily work, an employee in this occupation interacts with...

and supports the Production Manager and wider production team. On larger productions they make work in a team with production assistants working to them

An employee in this occupation will be responsible for...

An employee in this occupation will be responsible for supporting and delivering the operational and practical elements of films, TV, commercials, short form productions, radio/audio productions, post production, animation and VFX. This may include logistics, finance, personnel, equipment and/or content for productions, both on and off set. This is a core and options Apprenticeship Standard, to reflect the varied roles that come under the production co-ordinator occupation in the creative media industries.

All learners will undertake the core element of the apprenticeship, and then they will choose to specialise in one of four key production areas: Film, TV and Short Form Production or Post, VFX and Animation or Radio/Audio Production or Production Accounting.

Option 1: Film, TV and Short Form Production ☐ The Production Co-ordinator working as a member of the Production team will provide operational support to the Production Manager, the Production Co-ordinator or the Production Secretary working in Film or TV or Short Form productions. They will help the team deliver the needs of the production from paperwork required (eg call sheets, Risk Assessments, compiling budgets, reconciling petty cash and advances, checking expenses) to organising transport, accommodation and booking crew and equipment. Production Co-ordinators will have a clear understanding of the production process and the changing needs and demands of the production team.

Option 2: Post, VFX and Animation - The Production Coordinator or Junior Bookings Producer is responsible for assisting their team with the day-to-day running of a project or projects. This can include managing the reviewing of work and ensuring that appropriate notes and records are kept, liaising with clients over ingest of content, deliverables and client attended sessions, scheduling and assisting with other logistical tasks as requested. They act as the contact point for the Post Production Department.

Option 3 Radio/Audio Production ☐ The Production Co-ordinator working in Radio and Audio Content Creation work in both speech-based and music radio, offering practical support to Producers and Presenters. They carry out a wide range of key administrative tasks to ensure the smooth running of live and recorded radio programmes, and may also help with research, planning and production.

Option 4 Assistant Production Accountant ☐ The Production Co-ordinator working in Production Accounting is known as an Assistant Production Accountant; they are 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 team. They support the Production Accountant in maintaining records of all financial transactions and are often responsible for the preparation of accounts payable, petty cash, floats and payroll. It is vital that the Assistant Production Accountant understands the production process and how to deal with constant changing environment and amendments to schedules and production requirements

Transferability

The Institute expects that being competent in the duties you have listed in this proposal will mean that an individual will be able to undertake the occupation in all relevant types of employer. Please outline the steps you have taken to ensure that this will be the case.

This occupation is in the hierarchy of production management found in the creative media production industries. The occupation is the second level of production management. This apprenticeship could be a progression route for those completing the Broadcast Production Assistant or Junior Content Producer Level 3 apprenticeships; as it allows for specialisation of role and for moving across departments e.g from content creation or research to Post Production or Production Accounting, or from a TV Production Assistant role to a Radio/Audio Production Co-ordinator. It is envisaged, that apprentices who complete this apprenticeship, and continue to work with the production departments could then progress onto the Production Manager Level 7 Apprenticeship. Alternatively, they may come in as a Production Co-ordinator and remain as one post apprenticeship. By including a core and options approach, we have ensured that common transferable skills are included in the core, and that specialist options show the defined skills, knowledge and behaviours required. We have consulted on the draft Standard with wider industry, which led to colleagues in Radio/Audio to request an option for this specialism; Radio and Audio employers who have expressed an interest in this option are Global, BFBS and the BBC .

Stand-alone occupation

Please confirm that the proposed apprenticeship relates to a stand-alone occupation and explain how it will fit in with any associated apprenticeship standards.

We have reviewed the standards that have already been developed and those in development and are satisfied that there is no duplication with our bid. We have consulted with Creative Skillset, the BBC Academy and the proposed Post Production Technical Operator Standard working group to ensure that our bid is unique. Whilst aspects of our standard may appear to be covered in the Broadcast Production Assistant standard, the depth to which the few overlapping elements will be covered in the Media Production Co-ordinator will be much greater. In the BPA standard, there will be merely be an appreciation required of the practices involved rather than a specialist in-depth knowledge. Through the use of core and options within the Standard, apprentices will specialise in a particular aspect of Media Production Co-ordination such as TV production, Post Production, Radio/Audio Production or Production Accounting.

Proposal to develop an apprenticeship standard L4: Media Production Co-Ordinator (continued)

We've also consulted with colleagues in the theatre sector who have advised that there is not a parallel role in the live performance sector, so an option is not required, although they are happy to support this submission. We have no further plans for proposals at other levels at this time.

Duty	Criteria for measuring performance	OTJ training (days)
Create, populate and manage production documentation such as schedules, call sheets and daily reports	Production documentation is completed and maintained correctly and accurately, in line with production requirements	5
Identify, obtain and manage resources for a media production, such as crew and facilities in line with timescales and budget	Production resources managed in line with production timescales and budget	4
Contribute to the financial management of productions in line with production requirements	Productions delivered in line with production requirements for budgets	5
Comply with Health and Safety policies, processes and procedures applicable to productions, including completion of risk assessments	Adheres to Health & Safety Legislation and organisational policies and processes	2
Comply with legislation and industry standards applicable to media productions	Adheres to industry standards, legislation and organisational policies and processes as required by the production	4
Determine and obtain the clearances required for materials being used on productions	Clearances and rights are obtained in line with production requirements	6
Work effectively with colleagues or clients on productions	To be recognised as a productive and effective colleague, delivering excellent service to clients and colleagues on productions	5
Manage others on productions	Production resources managed in line with production timescales and budget	7
Manage production workflows throughout the stages of a production in line with requirements	Effectively manage production workflows throughout the stages of a production to meet production needs	5

Option 1: Film, TV, Commercial and Short Form Production

Duty	Criteria for measuring performance	OTJ training (days)
Co-ordinate productions for Film, TV, Commercial or Short Form in line with production requirements	Provide support to the production team on one or more productions, ensuring delivery on time and within budget	7

Option 2: Post Production, VFX and Animation

Duty	Criteria for measuring performance	OTJ training (days)
Co-ordinate post-production in line with production requirements for Post-Production, VFX or Animation	Provide support to the post production team on one or more productions, ensuring delivery on time and within budget	7

Option 3: Radio/Audio Production

Duty	Criteria for measuring performance	OTJ training (days)
Co-ordinate Radio/Audio productions in line with production requirements	Provide support to the production team on one or more productions, ensuring delivery on time and within budget	7

Option 4: Production Accounting

Duty	Criteria for measuring performance	OTJ training (days)
Provide accounting support to the production team on one or more productions, ensuring delivery on time and within budget	Assist with Production Accounting requirements on one or more productions in line with organisational requirements	7

Trailblazer group membership details

Chair

Debbie Somerville (BBC)

Facilitator

Nicole Suter (Creative Skillset)

Employer members

Name	Employer
------	----------

Other members

Name	Employer
------	----------