

# End-point assessment plan for Creative Industries Production Manager apprenticeship standard

Apprenticeship standard number	Apprenticeship standard level	Integrated end-point assessment
ST0525	7	No

## Contents

Introduction and overview .....	2
EPA summary table .....	3
Length of end-point assessment period .....	3
Order of assessment methods .....	3
Gateway .....	4
Assessment methods.....	5
Grading.....	12
Re-sits and re-takes.....	21
Roles and responsibilities .....	22
Internal Quality Assurance (IQA).....	24
Affordability.....	24
Professional body recognition .....	24
Mapping of knowledge, skills and behaviours (KSBs) .....	25

## Introduction and overview

This document sets out the requirements for end-point assessment (EPA) for the Creative Industries Production Manager apprenticeship standard. It is for end-point assessment organisations (EPAOs) who need to know how EPA for this apprenticeship must operate. It will also be of interest to Creative Industries Production Manager apprentices, their employers and training providers.

Full time apprentices will typically spend 18 months on-programme (before the gateway) working towards the occupational standard, with a minimum of 20% off-the-job training. All apprentices must spend a minimum of 12 months on-programme.

This is a core and options apprenticeship Standard; all learners undertake the core element of the apprenticeship and then they will choose a specialisation from one of the four options:

- Production Accounting
- Film, TV and Short Form Production,
- Post, VFX and Animation
- Live Arts Performance.

The EPA period should only start, and the EPA be arranged, once the employer is satisfied that the apprentice is deemed to be consistently working at or above the level set out in the occupational standard, all of the pre-requisite gateway requirements for EPA have been met and can be evidenced to an EPAO.

For level 3 apprenticeships and above apprentices without English and mathematics at level 2 must achieve level 2 prior to taking their EPA.

The EPA must be completed within an EPA period lasting typically 3 months, after the EPA gateway.

The EPA consists of two discrete assessment methods.

The individual assessment methods will have the following grades:

**Assessment method 1:** Project report with presentation and supplementary questioning

- Fail
- Pass
- Distinction

**Assessment method 2:** Professional Discussion underpinned by a portfolio of evidence

- Fail
- Pass
- Distinction

**Performance in both assessment methods of the EPA will determine the overall apprenticeship standard grade of:**

- Fail
- Pass
- Distinction

## EPA summary table

<b>On-programme</b> (typically 24 months)	<p>Training to develop the occupation standard's knowledge, skills and behaviours (KSBs).</p> <p>Compiling a portfolio of evidence.</p>
<b>End-point assessment gateway</b>	<ul style="list-style-type: none"> <li>• Employer is satisfied the apprentice is consistently working at, or above, the level of the occupational standard.</li> <li>• English and mathematics Level 2</li> </ul> <p>Apprentices must complete:</p> <ul style="list-style-type: none"> <li>• A project brief based on a pre-gateway work-based project</li> <li>• A portfolio of evidence to provide a basis for the Professional Discussion</li> </ul>
<b>End-point assessment</b> (which will typically take 3 months)	<p>Assessment method 1: Project, Report with presentation and supplementary questioning</p> <p>With the following grades:</p> <ul style="list-style-type: none"> <li>• Fail</li> <li>• Pass</li> <li>• Distinction</li> </ul> <p>Assessment method 2: Professional Discussion underpinned by a portfolio of evidence</p> <p>With the following grades:</p> <ul style="list-style-type: none"> <li>• Fail</li> <li>• Pass</li> <li>• Distinction</li> </ul> <p>The overall grading for the EPA is:</p> <ul style="list-style-type: none"> <li>• Fail</li> <li>• Pass</li> <li>• Distinction</li> </ul>

## Length of end-point assessment period

The EPA will be completed within an EPA period lasting typically of three months, after the EPA gateway.

## Order of assessment methods

The assessment methods can be delivered in either order.

## Gateway

The EPA period should only start once the employer is satisfied that the apprentice is consistently working at or above the level set out in the occupational standard, that is to say they are deemed to have achieved occupational competence. In making this decision, the employer may take advice from the apprentice's training provider(s), but the decision must ultimately be made solely by the employer.

In addition to the employer's confirmation that the apprentice is working at or above the level in the occupational standard, the apprentice must have completed the following gateway requirements prior to beginning EPA:

- English and mathematics at level 2
- For those with an education, health and care plan or a legacy statement the apprenticeships English and mathematics minimum requirement is Entry Level 3 and British Sign Language qualification are an alternative to English qualifications for whom this is their primary language.

For Project report with presentation and supplementary questioning:

- A project brief a maximum of 500 words, will be submitted to the EPAO at the gateway, thereby allowing the EPAO to provide the report title. Following the gateway, the EPAO will provide the title of the project report within 1 week of receiving the project brief.
- The project brief must scope out the work-based project and should include a summary of the stages covered by the work-based project and an overview of the tasks as well as the specific responsibilities and duties assigned and undertaken by the apprentice.

For Professional Discussion:

- A Portfolio of evidence to underpin the professional discussion.
- The format and structure of the portfolio needs to be agreed between the employer, the apprentice and the EPAO (e.g. hard copy or on-line).
- However, the content must be sufficient to evidence the apprentice can apply the knowledge, skills and behaviours required as mapped to assessment method 2 (AM2) – the professional discussion. There must be at least one piece of evidence relating to each knowledge, skill and behaviour mapped to AM2.
- One piece of evidence can be referenced against more than one knowledge, skill or behavioural requirement.
- It is expected that there will typically be a minimum of 10 pieces of evidence.
- The portfolio should contain written accounts of activities that have been completed and referenced against the knowledge, skills and behaviours, supported by appropriate evidence, including but not limited to examples of: business plans, script breakdowns, treatments, risk assessments, finance templates, evidence of recommendations provided for a production and examples of decisions that have been undertaken for a production during the apprenticeship. This is not a definitive list; other evidence sources are possible.
- Any employer or peer contributions should focus only direct observation of evidence (for example witness statements) rather than opinions.
- Reflective accounts and self-assessments should not be included as evidence.
- The apprentice's Manager/Mentor will typically support the development of the portfolio in accordance with company policy and procedures, although the end-point assessment organisation will provide further guidance on the content.
- The portfolio of evidence must be submitted at the gateway

- the evidence provided must be valid and attributable to the apprentice; the portfolio of evidence must contain a statement from the employer and apprentice confirming this

The portfolio is not directly assessed. It underpins the Professional Discussion assessment method and therefore should not be assessed by the EPAO. EPAOs should review the portfolio in preparation for the Professional Discussion, but are not required to provide feedback after this review of the portfolio.

## Assessment methods

### Assessment method 1: Project report with presentation and supplementary questioning

#### Assessment method 1 component 1: Project and project report

##### Overview

Apprentices must produce a project report based on a pre gateway work-based project during the EPA period, which will be the basis of a presentation to the independent assessor with supplementary questioning immediately after the presentation.

The project report is compiled after the apprentice has gone through the Gateway process.

A project brief will be submitted to the EPAO at the gateway, thereby allowing the EPAO to provide the report title. Following the gateway, the EPAO will provide the title of the report within 1 week of receiving the project brief.

The project brief must scope out the work-based project and should include a summary of the stages covered by the work-based project and an overview of the tasks as well as responsibilities undertaken by the apprentice.

The rationale for this assessment method is:

This assessment method has been selected as individuals in this occupation will be deployed on productions which are project based and this enables apprentices to demonstrate a range of Knowledge, Skills and Behaviours in this occupation where the work cycle is too long to be observed. The project report allows for a broad set of KSBs to be evidenced. It can produce something which is of genuine business benefit to the employer; this means it is also cost effective.

##### Delivery

Apprentices will complete a project report based on a pre-Gateway work-based project which will be the basis of a project report and presentation with supplementary questioning immediately after the presentation. The apprentice will have 6 weeks, following the confirmation of the project title by the EPAO, to complete their project report and submit this to the EPAO.

The employer will ensure the apprentice has sufficient time and the necessary resources, within this period, to prepare the project report. The employer should allow the apprentice 2 days per week to work on their project report during the EPA period. Whilst completing the project and project report, the apprentice should be subject to the supervision arrangements outlined below:

- Normal line management controls. The apprentice may work as part of a team which could include technical internal or external support however the project report will be the apprentice's own work and will be reflective of their own role and contribution.

The project report should be in the form of a paper based or electronic report.

The project report should be relevant to the employer's needs and the option specialism taken by the apprentice.

The project report must be based on a pre-gateway real work-based project carried out in the employer's 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 can reduce costs, scheduling days, resources and increase margins?
- Streamlining post-production work-flows – how can this be carried out effectively and in conjunction with new technology on the market.
- Preparing to take a live performance arts production on tour in the UK or overseas. Establishing venue requirements and technical specifications, location surveys, resources, logistics and production costings.

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

All work relating to the project report must be completed during the EPA period.

The output of the project report will be a written report with a word count of 3,000 words, exclusive of the appendices.

A tolerance of plus or minus 10% is allowed at the discretion of the apprentice. Appendices, references, diagrams etc. will not be included in this total.

The format of the project report should be:

- 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 & limitations

Appendices - Production documentation such as:

- cost reports,
- production schedules,
- clearance forms,
- budget projections
- CAD drawings should be included as appropriate in the appendices.
- Mapping of the project report to the KSB's mapped to this method
- Verification by the apprentice and the apprentice's employer that the project report is a true reflection of the apprentice's involvement, and the project report is their own work.

The project report will be conducted as set out here:

The apprentice will need to consider the availability of company and external resources required to complete the project report. They must also ensure they are fully aware of the KSBs the project report is intended to assess as that is what the grading of the project report will be based on.

When the project report is submitted to the EPAO, the employer and the apprentice should verify the submitted work is that of the apprentice, authenticating the apprentice's contributions to the project the report is based on.

Apprentices must submit their project report to the EPAO 6 weeks after the EPAO has provided the project title and at least one week before the presentation.

All work relating to the project report must be completed during the EPA period.

## Marking

The independent assessor will review the project report in advance of the presentation as determined by the EPAO, and without extending the EPA unnecessarily. Similarly, all quality control processes will also be conducted in a timely manner, as determined by the EPAO. The independent assessor must mark the project report and presentation with supplementary questioning holistically.

## Supporting material

EPAOs will produce the following material to support this component of assessment method one:

- Marking materials
- Feedback template to provide feedback to the apprentice

## Assessment method 1 component 2: Presentation with supplementary questioning

### Overview

Apprentices will prepare and deliver a presentation that appropriately covers the KSBs assigned to this method of assessment.

The presentation will be based on the project report and will 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 will be completed and submitted after the gateway and will be presented to an independent assessor, either face-to-face or via online video conferencing. If using an online platform, EPAOs must ensure appropriate measures are in place to prevent misrepresentation.

The apprentice will have 8 weeks from receiving the project title from the EPAO to prepare, complete and submit the presentation to the EPAO.

The rationale for this assessment method is:

The presentation is part of the overall project report with presentation and supplementary questioning assessment method.

The rationale for the use of the presentation element is that it replicates the work undertaken by competent individuals in the profession; where clearly communicating complex issues to non-technical and technical audiences is required.

The supplementary questioning allows the independent assessor to ask specific questions about the project report and presentation content.

## Delivery

The presentation with supplementary questions will last for 75 minutes (typical length of the presentation will be 45 minutes and typical length of the questioning will be 30 minutes). The independent assessor has the discretion to increase the time of the presentation by up to 10% to allow the apprentice to answer their last question.

To deliver the presentation, the apprentice will have access to:

- flip chart
- work products
- notes
- interactive boards
- PowerPoint
- videos
- computer

The presentation will be conducted as follows:

- The presentation will take place on a one-to-one basis between the independent assessor and the apprentice.
- Video conferencing can be used to conduct the presentation, but the EPAO must have processes in place to verify the identity of the apprentice and ensure the apprentice is not being aided in any way e.g. use of a 360 degree camera to allow the independent assessor to look around the room during the presentation
- The way in which the content of the presentation is delivered is not prescriptive.
- The apprentice must outline details of visual aids to be used and specify any equipment required.
- The EPAO should provide the apprentice with at least 2 weeks' notice of the presentation
- The independent assessor will review the project report in advance of the presentation and



- combine questions from the EPAO's question bank and those generated by themselves.
- A minimum of 6 questions will be asked at the end of the presentation, follow-up questions are allowed and don't form part of the question number count.
- The questions will be allocated as follows: 4 questions for the core knowledge, skills and behaviours, 2 questions for the knowledge and skills in the option specialism taken.
- The independent assessor will make the grading decision based on both of the components in the assessment method.

## Venue

EPAOs must ensure that the presentation and questioning elements are conducted in a suitable controlled environment in any of the following:

- employer's premises
- other suitable venue selected by the EPAO (for example a training provider)

The venue should be a quiet room, free from distraction and external influence.

## Supporting material

EPAOs will produce the following materials to ensure that this assessment method is marked consistently and accurately:

- outline of the assessment method's requirements
- assessment method specification
- marking materials
- question bank

A structured assessment method specification and question bank must be developed by EPAOs. The 'question bank' must be of sufficient size to prevent predictability and the EPAO must be reviewed regularly (at least once a year) to ensure that it, and its content, are fit for purpose.

The specifications, including questions relating to the underpinning KSBs, must be varied yet allow assessment of the relevant KSBs. Although independent assessors will need to tailor questions according to the project report and presentation and may also use self-generated questions.

## Assessment method 2: Professional Discussion

### Assessment method 2 component 1: Professional Discussion

#### Overview

This assessment will take the form of a professional discussion which must be appropriately structured to draw out the best of the apprentice's competence and excellence and cover the KSBs assigned to this assessment method. It will be a two-way conversation that will focus on coverage of prior learning and activity, problem solving. The EPAO should provide the apprentice with at least 2 weeks' notice of the professional discussion.

The rationale for this assessment method is:

This assessment method was selected as a valid way to draw out KSB's in particular behaviours, which would be less likely to occur in the project or presentation. It is part of this occupation to engage in detailed discussions and present findings and recommendations to other departments, customers and clients, so this assessment method mirrors the day-to-day work.

## Delivery

The independent assessors will conduct and assess the professional discussion.

The professional discussion must last for 80 minutes. The independent assessor has the discretion to increase the time of the professional discussion by up to 10% to allow the apprentice to complete their last answer.

During this method, the independent assessor must combine questions from the EPAO's question bank and those generated by themselves.

The professional discussion will be conducted as set out here:

This is a one-to-one, two way conversation with the independent assessor in an appropriate environment. Evidence must be captured using documentation provided by the EPAO. The independent assessor will ask a minimum of 10 open questions from the question bank to ensure consistency of approach and these are used to start the conversation. Follow up questions may then be used to draw out further evidence.

The questions will be allocated as follows: 5 questions for the core knowledge, skills and behaviours, 5 questions for the knowledge and skills in the option specialism taken.

Video conferencing can be used to conduct the professional discussion, but the EPAO must have processes in place to verify the identity of the apprentice and ensure the apprentice is not being aided in some way.

The independent assessor must use the assessment tools and procedures that are set by the EPAO to record the professional discussion.

## Venue

The professional discussion should take place in a quiet room, free from distractions and influence.

The professional discussion can take place in any of the following:

- employer's premises
- other suitable venue selected by the EPAO (for example a training provider)

## Other relevant information

The portfolio should be submitted to the EPAO at Gateway stage, and a copy should be retained by the apprentice and brought by them to the professional discussion. Apprentices can refer to and illustrate their answers with evidence from their portfolio of evidence, however the portfolio evidence is not directly assessed. The independent assessor will have a minimum of 5 working days to review the portfolio and prepare questions for the professional discussion.

Independent assessors must be developed and trained by the EPAO in the conduct of professional discussion and reaching consistent judgement.

EPAOs will produce the following material to support this assessment method:

- Outline of the assessment method's requirements
- Assessment method specification
- Marking materials
- A question bank

A structured assessment method specification and question bank must be developed by EPAOs. The 'question bank' must be of sufficient size to prevent predictability and the EPAO must be reviewed regularly (at least once a year) to ensure that it, and its content, are fit for purpose.

The specifications, including questions relating to the underpinning KSBs, must be varied yet allow assessment of the relevant KSBs.

EPAOs must ensure that apprentices have a different set of questions in the case of re-sits/re-takes.

The independent assessor will make all grading decisions.

## Reasonable adjustments

The EPAO must have in place clear and fair arrangements for making reasonable adjustments for this apprenticeship standard. This should include how an apprentice qualifies for reasonable adjustment and what reasonable adjustments will be made. The adjustments must maintain the validity, reliability and integrity of the assessment methods outlined in this assessment plan.

## Weighting of assessment methods

All assessment methods are weighted equally in their contribution to the overall EPA grade.

# Grading

## Assessment method 1: Project report with presentation and supplementary questioning

KSBs	Core or option	Fail	Pass In order to achieve a pass, all the pass descriptors mapped to this assessment method must be met.	Distinction In order to achieve a distinction, all the pass criteria, the core distinction criteria and their specialist option distinction criteria mapped to this method must be met.
K1 K3 K6 K7 K9 K10 S1 S9 S14 B4	Core	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>Analyse and interpret a creative brief. K1</li> <li>Communicate complex information, using appropriate media, both verbally and in writing. S9</li> <li>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</li> <li>Explain the organisational structures, hierarchy of the production team, production departments and the reporting lines that would be required for the production. K3</li> <li>Identify and apply the relevant legal, ethical and environmental policies and practices for the production; including those which apply to content K6 K7</li> </ul>	Show they are willing to be innovative, take risks and manage complexity in uncertain situations.

			<ul style="list-style-type: none"> <li>• Evaluate and report on the importance and legal requirements of, production insurance policies and completion financing. K9</li> <li>• 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. S14 K10</li> <li>• 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</li> </ul>	
K12 K13 K15 S16 S17	Option Specialism 1 Production Accounting	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• Critically assess and manage UK and foreign film and TV tax incentives and reliefs effectively for the production. S16</li> <li>• 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</li> <li>• 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</li> </ul>	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.

K17 K19 K22 S21 S25	Option Specialism 2 Film, TV and Short Form Production	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• Describe the principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects applicable to the production. K19</li> <li>• Evaluate and apply the international production requirements such as language versioning and delivery standard conversions. K22</li> <li>• 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</li> </ul>	Provide a back-up plan for the production to mitigate risks and slippages in time and list time-saving options to reduce timescales.
K23 K25 K26 S27	Option Specialism 3 VFX, Post- Production and Animation	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• Analyse requirements for resource allocations relating to post-production and determine project critical decisions for the production. S27</li> <li>• 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</li> <li>• Produce a project plan that delivers client objectives whilst setting internal targets for the production. K23</li> <li>• 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</li> </ul>	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.

<p>K29 K30 K33</p> <p>S33S34 S36 S38</p>	<p>Option Specialism 4 Live Performance Art Production</p>	<p>Does not meet the pass criteria</p>	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• 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</li> </ul> <p>Apply specific Health &amp; Safety legislation for live events, including Construction (Design and Management) regulations (CDM) and the local authority requirements to secure the licensing of productions. S34</p>	<p>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.</p>
--	--	--	---	--

## Assessment method 2: Professional Discussion

KSBs	Core or Option	Fail	Pass In order to achieve a pass, all the pass descriptors mapped to this assessment method must be met.	Distinction To be graded as a Distinction, the apprentice must, in addition to the pass criteria, achieve a minimum of 3 distinction criteria including the one relating to their specialism:
K2 K4 K5 K8  S2 S3 S4 S5 S6 S7 S8 S10 S11 S12  S13  B1 B2 B3	Core	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• Describe own organisation's vision culture and values, the impact on reputation and brand. K2</li> <li>• Describe how they have proactively developed and maintained their own professional competence and managed their own continuing professional development (CPD). S11</li> </ul>	<p>Provide examples of taking on additional responsibility and autonomy to achieve high performance outcomes</p> <p>OR</p> <p>Provide an example of how they have evaluated a problem within their organisation and the impact this has had within their organisation</p> <p>OR</p> <p>Describe how they would manage legal issues raised and the contingencies to be considered for a production</p>



			<ul style="list-style-type: none"> <li>• Describe how they maintain professional conduct, uphold ethics and enhance the credibility and reputation of production management in the creative industries. B1</li> <li>• 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</li> <li>• 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</li> <li>• Provide examples of running the production schedule, how measures were put in place for potential issues and contingencies allowed for. S6</li> <li>• 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</li> <li>• Describe how they maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions. S10</li> <li>• Describe how they ensure production deadlines are met in line with delivery schedules and industry standards. S8</li> <li>• 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</li> </ul>	
--	--	--	---	--

K11 K14 K16 S15 S18 S19 S20	Option Specialism 1 Production Accounting	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• Describe the principles of accounting and bookkeeping including double entry bookkeeping. K11</li> <li>• 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</li> <li>• Explain the importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow. K16</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> </ul>	<p>Provide an example of a complex production accounting challenge they have encountered and how they resolved this.</p> <p>OR</p> <p>Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.</p>
K18 K20 K21 S22 S23 S24 S26	Option Specialism 2 Film, TV and Short Form Production	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• Explain the elements of channel/brand identity and how they are applied. K21</li> <li>• Provide examples of planning and delivering content for a multiplatform project including</li> </ul>	<p>Critically analyse pinch points and back up/alternate options in the delivery of the production workflow.</p> <p>OR</p> <p>Provide evidence of applying the relevant production processes and principles relative to their</p>

			<p>international deliveries and how the key issues and challenges of multiplatform/media asset management are addressed. K18 S22 Provide examples of ensuring that all content is cleared for the relevant rights required, such as music and archive material. S23</p> <ul style="list-style-type: none"> <li>• 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</li> <li>• Provide examples of produced content that meets industry technical requirements and production delivery. S26</li> </ul>	<p>specialist occupation in the wider creative industries.</p>
K24 K27 S28 S29 S30 S31 S32	Option Specialism 3 VFX, Post- Production and Animation	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• Describe and evaluate the approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking. K27</li> <li>• Provide examples of providing oversight of the production coordinator(s) and describe how to organise the logistics of the project. S28</li> <li>• 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</li> <li>• Describe how work orders are tracked to completion and cost reports or invoices are prepared. S31</li> <li>• Demonstrate oversight of the content produced, to ensure it meets industry technical requirements and</li> </ul>	<p>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</p> <p>OR</p> <p>Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.</p>

			post-production delivery standards such as format and quality. S32	
K28 K31 K32 S35 S37	Option Specialism 4 Live Performance Art Production	Does not meet the pass criteria	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• Describe the construction methods used to build scenery and the suitability of materials that can be used. K32</li> <li>• Explain the processes involved to analyse, scope, produce and distribute technical design information to departments and contractors. S35</li> <li>• Describe how they have managed the delivery of physical aspects of the production, from design through fit up to press night. S37</li> </ul>	<p>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.</p> <p>OR</p> <p>Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.</p>

## Overall EPA grading

All EPA methods must be passed for the EPA to be passed overall.

Apprentices must gain at least a pass in both assessment methods to achieve a pass overall.

Apprentices must gain a distinction in both assessment methods to gain a distinction overall.

Grades from individual assessment methods should be combined in the following way to determine the grade of the EPA as a whole:

Assessment method 1: Project report with presentation and supplementary questioning	Assessment method 2: Professional Discussion	Overall grading
Fail	Fail	Fail
Pass	Fail	Fail
Fail	Pass	Fail
Pass	Pass	Pass
Distinction	Pass	Pass
Pass	Distinction	Pass
Distinction	Distinction	Distinction

## 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.

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.

The timescales for a resit/retake is agreed between the employer and EPAO. 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 3 months of the EPA outcome notification. All assessment methods must be re-sat or re-taken within a 3 month period, otherwise the entire EPA will need to be resat/retaken.

The apprentice must produce a new project report and presentation for Assessment Method 1: Project report with presentation and supplementary questioning. Where assessment method 1 requires a re-sit or re-take, the apprentice will be allowed 6 weeks to complete and submit the project report to the EPAO and 8 weeks to complete and submit the presentation.

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

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

## Roles and responsibilities

Role	Responsibility
Apprentice	<ul style="list-style-type: none"> <li>participate in development opportunities to improve their knowledge skills and behaviours as outlined in the occupational standard</li> <li>meet all gateway requirements when advised by the employer</li> <li>understand the purpose and importance of EPA and undertake EPA</li> </ul>
Employer	<ul style="list-style-type: none"> <li>support the apprentice to achieve the KSBs outlined in the occupational standard to their best ability</li> <li>determines when the apprentice is working at or above the level outlined in the standard and is ready for EPA</li> <li>select the EPAO</li> <li>confirm all EPA gateway requirements have been met</li> <li>confirm arrangements with EPAO for the EPA (who, when, where) in a timely manner</li> <li>ensure apprentice is well prepared for the EPA</li> <li>should not be involved in the delivery of the EPA</li> </ul>
EPAO	<p>As a minimum EPAOs should:</p> <ul style="list-style-type: none"> <li>understand the occupational role</li> <li>appoint administrators/invigilators and markers to administer/invigilate and mark the EPA</li> <li>provide training and CPD to the independent assessors they employ to undertake the EPA</li> <li>provide adequate information, advice and guidance documentation to enable apprentices, employers and providers to prepare for the EPA</li> <li>deliver the end-point assessment outlined in this EPA plan in a timely manner</li> </ul>

	<ul style="list-style-type: none"> <li>• prepare and provide all required material and resources required for delivery of the EPA in-line with best practices</li> <li>• use appropriate assessment recording documentation to ensure a clear and auditable mechanism for providing assessment decision feedback to the apprentice</li> <li>• have no direct connection with the apprentice, their employer or training provider i.e. there must be no conflict of interest</li> <li>• maintain robust internal quality assurance (IQA) procedures and processes, and conducts these on a regular basis</li> <li>• conform to the requirements of the nominated external quality assurance body</li> <li>• organise standardisation events and activities in accordance with this plan's IQA section</li> <li>• organise and conduct moderation of independent assessors' marking in accordance with this plan</li> <li>• have, and operate, an appeals process</li> <li>• arrange for certification with the relevant training provider</li> </ul>
Independent assessor	<p>As a minimum an independent assessor should:</p> <ul style="list-style-type: none"> <li>• understand the occupational standard and end-point assessment plan</li> <li>• deliver the end-point assessment in-line with the EPA plan</li> <li>• comply to the IQA requirements of the EPAO</li> <li>• be independent of the apprentice, their employer and training provider(s) i.e. there must be no conflict of interest</li> <li>• satisfy the criteria outlined in this EPA plan</li> <li>• hold or be working towards an independent assessor qualification e.g. A1 and have had training from their EPAO in terms of good assessment practice, operating the assessment tools and grading</li> <li>• have the capability to assess the apprentice at this level</li> <li>• attend the required number of EPAOs standardisation and training events per year (as defined in the IQA section)</li> </ul>
Training provider	<p>As a minimum the training provider should:</p> <ul style="list-style-type: none"> <li>• work with the employer to ensure that the apprentice is given the opportunities to develop the KSBs outlined in the occupational standard and monitor their progress during the on-programme period</li> <li>• advise the employer, upon request, on the apprentice's readiness for EPA prior to the gateway</li> <li>• Plays no part in the EPA itself</li> </ul>

## Internal Quality Assurance (IQA)

Internal quality assurance refers to the requirements that EPA organisations must have in place to ensure consistent (reliable) and accurate (valid) assessment decisions. EPA organisations for this EPA must:

- appoint independent assessors who have knowledge of the following occupational areas: Production Accounting, Film, TV and Short Form Production, VFX, Post-Production and Animation, Live Performance Art Production and have experience working as a Production Manager in at least one of the occupational specialisms; typical job roles undertaken would include Production Manager, Production Accountant, Stage Manager, Line Producer, Post Production Supervisor, Post Producer or Bookings Manager.
- appoint independent assessors who have recent relevant experience of the occupation/sector at least the same level as the apprentice gained in the last two years or significant experience of the occupation/sector
- appoint independent assessors who are competent to deliver the end-point assessment
- provide training for independent assessors in terms of good assessment practice, operating the assessment tools and grading
- have robust quality assurance systems and procedures that support fair, reliable and consistent assessment across the organisation and over time
- operate induction training and standardisation events for independent assessors when they begin working for the EPAO on this standard and before they deliver an updated assessment method for the first time
- ensure independent assessors attend standardisation events on an ongoing basis and at least once per year

## Affordability

Affordability of the EPA will be aided by using at least some of the following practice:

- online assessment
- using an employer's premises
- assessing multiple apprentices simultaneously

## Professional body recognition

Professional body recognition is not relevant to this occupational apprenticeship.



# Mapping of knowledge, skills and behaviours (KSBs)

## Assessment method 1: Project report with presentation and supplementary questioning

<b>Core Knowledge</b>
<b>K1</b> How to analyse and interpret a creative brief/idea into a production schedule and budget
<b>K3</b> Organisational structures and the hierarchy of a production team, production departments and the reporting lines within the group
<b>K6</b> 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
<b>K7</b> The legal and regulatory requirements which apply to content production such as copyright, intellectual property rights, safeguarding
<b>K9</b> The importance and legal requirements of, production insurance policies and completion financing
<b>K10</b> The ways in which a complex organisational project may be analysed
<b>Option Specialism 1 Production Accounting Knowledge</b>
<b>K12</b> 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
<b>K13</b> The legal requirements when working in different countries, when to work with local experts and how to manage foreign currencies
<b>K15</b> 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
<b>Option Specialism 2 Film, TV and Short Form Production Knowledge</b>
<b>K17</b> The end-to-end production workflow from pre-production through to distribution, and how the stages of production and departments interact
<b>K19</b> The principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects
<b>K22</b> International production requirements such as language versioning and delivery standard conversions
<b>Option Specialism 3 VFX, Post-Production and Animation Knowledge</b>
<b>K23</b> How to produce and maintain and troubleshoot a project plan that delivers client objectives whilst setting internal targets
<b>K25</b> How to utilise, create and develop project management tools, databases and software such as Shotgun, Filemaker, MS Project, Excel or scheduling systems etc.

<b>K26</b> The specialist technology and software used for post-production workflows
<b>Option Specialism 4 Live Performance Art Production Knowledge</b>
<b>K29</b> The theatre production process from inception to staging including model showing, costings and rehearsal planning, through to technical rehearsals and previews
<b>K30</b> The technical roles and departments within the industry such as Lighting, Sound, Video, and Stage Management
<b>K33</b> How to carry out technical surveys of venues to ensure these are suitable for the production

<b>Core Skills</b>
<b>S1</b> 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)
<b>S9</b> 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
<b>S14</b> Analyse and evaluate the key issues and processes relating to the management of creative projects to ensure continuous improvement
<b>Option Specialism 1 Production Accounting Skills</b>
<b>S16</b> Manage UK and foreign film and TV tax incentives and reliefs effectively
<b>S17</b> Manage expectations, balancing creative aspirations with financial and resource constraints; able to provide costings based on various scenarios after analysing a script
<b>Option Specialism 2 Film, TV and Short Form Production Skills</b>
<b>S21</b> Plan the production workflow and agree the timelines and responsibilities with each department
<b>S25</b> 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
<b>Option Specialism 3 VFX, Post-Production and Animation Skills</b>
<b>S27</b> Make informed and project critical decisions on resource allocations relating to post-production
<b>Option Specialism 4 Live Performance Art Production Skills</b>
<b>S33</b> Analyse and interpret scale models and technical drawings, along with an ability to draw basic technical drawings both by hand and in CAD programmes
<b>S34</b> Apply specific Health & Safety legislation including Construction (Design and Management) regulations (CDM) and the local authority requirements to secure the licensing of productions
<b>S36</b> Liaise with departments and specialist contractors regarding designs
<b>S38</b> Manage touring productions including preparing seating and technical briefs and liaising with venue technical departments
<b>Behaviours</b>

**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.

## Assessment method 2: Professional Discussion

<b>Core Knowledge</b>
<b>K2</b> Organisational vision culture and values, the impact on reputation and brand
<b>K4</b> Organisational/team dynamics and how to build engagement, motivation and develop high performance, agile and collaborative cultures
<b>K5</b> How to manage conflict within a production environment
<b>K8</b> Financial governance and legal requirements, and production procurement strategies
<b>Option Specialism 1 Production Accounting Knowledge</b>
<b>K11</b> The principles of accounting and bookkeeping including double entry bookkeeping
<b>K14</b> 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
<b>K16</b> The importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow
<b>Option Specialism 2 Film, TV and Short Form Production Knowledge</b>
<b>K18</b> The key issues and challenges relating to multiplatform and/or media asset management in production management
<b>K20</b> 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
<b>K21</b> The elements of channel/brand identity and how they are applied
<b>Option Specialism 3 VFX, Post-Production and Animation Knowledge</b>
<b>K24</b> 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
<b>K27</b> Approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking
<b>Option Specialism 4 Live Performance Art Production Knowledge</b>
<b>K28</b> Different forms of live performance art and the individual challenges they pose, including plays, musicals, dance, opera and site-specific performance
<b>K31</b> The equipment and techniques used within these roles and departments
<b>K32</b> The construction methods used to build scenery and the suitability of materials that can be used
<b>Core Skills</b>

<b>S2</b> 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
<b>S3</b> Work collaboratively to build rapport and trust with the production crew to ensure the production is on schedule and on budget
<b>S4</b> Establish and manage complex relationships with multiple colleagues, customers, suppliers and professional networks
<b>S5</b> 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
<b>S6</b> Effectively manage the day to day running of the production schedule, putting measures in place for potential issues and allowing for contingencies
<b>S7</b> Ensure Health and Safety legislation and organisational guidelines are adhered to on productions such as documented risk assessments, safety and security policies
<b>S8</b> Ensure production deadlines are met in line with production requirements such as delivery schedules, and industry standards
<b>S10</b> Maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions
<b>S11</b> Proactively develop and maintain own professional competence and manage own continuing professional development (CPD)
<b>S12</b> Operate within and adhere to agreed organisational policies, standards and procedures
<b>S13</b> Provide progress reports to senior management regarding the production, flagging any issues as and when they arise and presenting potential solutions
<b>Option Specialism 1 Production Accounting Skills</b>
<b>S15</b> Ensure that the accurate provision of accruals and commitments are made throughout the production lifecycle to support effective cost management of productions
<b>S18</b> 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
<b>S19</b> 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
<b>S20</b> Establish and maintain an audit trail for all work undertaken, liaising with auditors as required
<b>Option Specialism 2 Film, TV and Short Form Production Skills</b>
<b>S22</b> Plan content for a multiplatform project including international deliveries
<b>S23</b> Ensure that all content is cleared for the relevant rights required such as music and archive material
<b>S24</b> Evaluate and monitor the key issues and risks relating to compliance, delivery standards, rights, finance, budgeting and editorial policy

<b>S26</b> Ensure the content produced meets industry technical requirements and production delivery standards such as format and quality
<b>Option Specialism 3 VFX, Post-Production and Animation Skills</b>
<b>S28</b> Manage the production coordinator(s) and ensure that the logistics of the project are well organised
<b>S29</b> Communicate effectively with the technical team sharing information regarding any faults, 'work arounds' or upgrades
<b>S30</b> 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
<b>S31</b> Actualise work orders to track completed work and prepare cost reports or invoices
<b>S32</b> Ensure the content produced meets industry technical requirements and post-production delivery standards such as format and quality
<b>Option Specialism 4 Live Performance Art Production Skills</b>
<b>S35</b> Produce and distribute technical design information to departments and contractors
<b>S37</b> Manage the delivery of physical aspects of the production, from design through fit up to press night
<b>Behaviours</b>
<b>B1</b> 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.
<b>B2</b> Professionalism: Adaptability and flexibility - Adapts positively to changing work priorities and patterns, ensuring key production deadlines continue to be met.
<b>B3</b> 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