

# Level 7 Creative Industries Production Manager V1.0

## End-Point Assessment Specification



## Who is this specification for?

This specification has been created for anyone involved in training and supporting apprentices on this standard and should be read in conjunction with AIM's policies and procedures found on [www.aimgroup.org.uk/eparesources](http://www.aimgroup.org.uk/eparesources)

## Disclaimer

The information contained in this specification was correct at the time of publication. Whilst we endeavour to keep the content up to date, we would recommend that you also refer to <https://skillsengland.education.gov.uk/apprenticeships/st0525-v1-0> for up to date information on the EPA standard and the assessment plan.

To report any errors, please contact: [assessment@aimgroup.org.uk](mailto:assessment@aimgroup.org.uk)

Version history				
Version number	Version code	Date	Changes made with page number(s)	Checked by
3	CIPM/Spec/060/V3/080426/LC	April 26	V1.0 added to title page ESFA change to DFE – page 3 Minimum timeframe updated – page 5 Assessment method 1 title corrected – page 7 3000 word limit added to assessment method 1 – page 8 Links for EPA clinics deleted – pages 7 & 8	HL 21/05/2026

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# 1. An Introduction to AIM Assessment

## Who is AIM Assessment?

AIM Assessment is part of the AIM Qualifications and Assessment Group, a leading Awarding Organisation (AO) and Access Validating Agency (AVA) offering award-winning qualifications and Access to HE Diplomas for over thirty years.

AIM Qualifications and Assessment Group is an independent, Ofqual recognised, end-point assessment organisation (EPAO) responsible for an apprentice's final assessment to ensure they can do the job for which they've trained.

AIM is regulated by Ofqual, CCEA, Qualifications Wales and the Quality Assurance Agency for Higher Education (QAA) to ensure we maintain quality standards in our delivery and provision.

## Role

As an end-point assessment organisation (EPAO) we assess apprentices' knowledge, skills and behaviours learnt throughout their apprenticeship.

The assessment is taken after the training has been completed, and when the apprentice's employer and training provider are satisfied that the apprentice is ready. If the end-point assessment (EPA) is successful, an apprenticeship certificate is issued by the Department for Education (DFE). We work closely with employers and providers from the start of the apprenticeship to support apprentices and their employer/training provider on their journey towards a successful EPA.

## 2. Why choose AIM for your EPA?

### AIM's exceptional end-point assessments are characterised by ten guiding principles.

By embodying these principles, we not only validate an apprentice's readiness for the industry but also enhance the overall quality and credibility of apprenticeships.

1. Assessments are undertaken by assessors with the **relevant skills, experience** and specific **industry knowledge**.
2. Assessments should produce **consistent results**, no matter who conducts or takes it, ensuring reliability in the evaluation process.
3. Assessments should **accurately measure** what it's intended to assess in order to guarantee that the assessment truly reflects the apprentice's capabilities.
4. The assessment process should be **fair and impartial**, avoiding bias or discrimination against any apprentice.
5. Assessments should be **accessible to all** apprentices, accommodating diverse backgrounds, abilities, and learning styles.
6. Assessments should have **clearly defined criteria and expectations** to ensure apprentices understand what they're being assessed on.
7. All parties (apprentice, employer and training provider) should know how the apprentice will be assessed; the process should be **transparent** to instil confidence in its fairness.
8. Assessment tasks and questions should mirror **real work scenarios** to help apprentices showcase their practical skills, knowledge and behaviours.
9. The assessor should provide **constructive feedback** to help apprentices understand their strengths and areas for improvement.
10. There should be **a close partnership** between the EPAO, and the training provider/employer to ensure the assessment meets everyone's needs.

### 3. Standard summary

<b>Standard name</b>	AIM Qualifications Level 7 Creative Industries Production Manager End-Point Assessment
<b>ST code</b>	ST0525 Version: 1.0
<b>Role profile of the apprenticeship</b>	<p>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 be 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.</p> <p>The purpose of the apprenticeship (qualification) including end-point assessment, is to ensure that the apprentice has learnt the knowledge, skills and behaviours needed to undertake the role of a creative industries production manager.</p>
<b>Duration</b>	Typically 18 months training and typically three months EPA
<b>Apprenticeship process</b>	The apprentice will typically spend 21 months on their apprenticeship. Apprentices working 30+ hours per week will spend a minimum of 20% (ie at least six hours per week) of their time off-the-job, learning with a training provider, college, or with their employer. After their training period the apprentice will begin their end-point assessment (EPA) to check they have the knowledge, skills and behaviours (KSBs) required for this role. This assessment should be completed within four months of Gateway and will be conducted by AIM’s specialist end-point assessors.
<b>Gateway*/ other requirements</b>	<p>Apprentices must have satisfied the following before Gateway*:</p> <ul style="list-style-type: none"> <li>▪ Spent at least 12 months on their apprenticeship programme (only applies to apprentices registered before 01.08.25)</li> <li>▪ Spent at least 8 months on their apprenticeship programme (only applies to apprentices registered on or after 01.08.25)</li> <li>▪ Employer confirmation that the apprentice is ready to take EPA</li> <li>▪ Achieved maths and English qualifications at Level 2 - this only applies to apprentices aged 16-18 at the start of their apprenticeship training. For apprentices aged 19+ at the start of their apprenticeship training, achieving L2 English and maths is not mandatory.</li> <li>▪ Submitted a project brief</li> <li>▪ Submitted a portfolio of evidence and mapping grid.</li> </ul> <p>*Gateway is the point at which apprentices enter the end-point assessment period.</p>

<b>Assessment methods</b>	<ul style="list-style-type: none"> <li>▪ <b>Assessment method one:</b> Project report with presentation and supplementary questioning</li> <li>▪ <b>Assessment method two:</b> Professional discussion underpinned by a portfolio of evidence</li> </ul>																					
<b>Overall grading</b>	<p>Grading that is achievable for this standard:</p> <table border="1" data-bbox="491 309 1458 658"> <thead> <tr> <th data-bbox="491 309 868 405">Assessment method one: Project report, presentation and questioning</th> <th data-bbox="868 309 1318 405">Assessment method two: Professional discussion underpinned by a portfolio of evidence</th> <th data-bbox="1318 309 1458 405">Overall grading</th> </tr> </thead> <tbody> <tr> <td data-bbox="491 405 868 450">Fail</td> <td data-bbox="868 405 1318 450">Any grade</td> <td data-bbox="1318 405 1458 450">Fail</td> </tr> <tr> <td data-bbox="491 450 868 495">Any grade</td> <td data-bbox="868 450 1318 495">Fail</td> <td data-bbox="1318 450 1458 495">Fail</td> </tr> <tr> <td data-bbox="491 495 868 539">Pass</td> <td data-bbox="868 495 1318 539">Pass</td> <td data-bbox="1318 495 1458 539">Pass</td> </tr> <tr> <td data-bbox="491 539 868 584">Pass</td> <td data-bbox="868 539 1318 584">Distinction</td> <td data-bbox="1318 539 1458 584">Pass</td> </tr> <tr> <td data-bbox="491 584 868 629">Distinction</td> <td data-bbox="868 584 1318 629">Pass</td> <td data-bbox="1318 584 1458 629">Pass</td> </tr> <tr> <td data-bbox="491 629 868 674">Distinction</td> <td data-bbox="868 629 1318 674">Distinction</td> <td data-bbox="1318 629 1458 674">Distinction</td> </tr> </tbody> </table>	Assessment method one: Project report, presentation and questioning	Assessment method two: Professional discussion underpinned by a portfolio of evidence	Overall grading	Fail	Any grade	Fail	Any grade	Fail	Fail	Pass	Pass	Pass	Pass	Distinction	Pass	Distinction	Pass	Pass	Distinction	Distinction	Distinction
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<b>Appeals</b>	<p>The AIM Results and Appeals Policy can be viewed on the AIM website here: <a href="#">AIM Policies and Procedures</a></p>																					
<b>Reasonable adjustments</b>	<p>AIM can make reasonable adjustments to the way that an apprentice is assessed during their EPA, according to individual circumstances. For example, they may require practical arrangements be put in place to support them in an in-person assessment due to a diagnosed condition. For further information on applying for reasonable adjustments please visit: <a href="#">AIM Policies and Procedures</a></p>																					
<b>Results</b>	<p>AIM anticipates the release of results within 15 working days of the apprentice's final assessment.</p>																					
<b>Preparation and support</b>	<p>For the assessments, AIM will provide guidance and preparation documents. AIM also runs online clinics to support the employer and apprentice.</p>																					

## 4. Assessment methods

### Assessment method one: Project, report with presentation and supplementary questioning

Summary of the assessment:

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.

Following the presentation, the end point assessor will ask questions to explore aspects of the presentation given by the apprentice and will assess the apprentice's depth of understanding, skills and behaviours.

Components	Component one: Project and project report Component two: Presentation with questions
Timings/duration	Project report: 3000 words (+/- 10%) submitted within six weeks from the beginning of the EPA period Presentation with supplementary questions: 75 minutes (+ 10%) (Presentation = typically 45 minutes, questions = typically 30 minutes)
Submission requirements	Project report and mapping grid submitted six weeks from the beginning of the EPA period
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including sample questions, which are available upon contracting with AIM. AIM also runs apprentice clinics to support the employer and apprentice.

### Assessment method two: Professional discussion underpinned by a portfolio of evidence

Summary of the assessment:

A structured discussion with an assessor, supported by a portfolio of evidence.

Components	Component one: Professional discussion
Timings/duration	Portfolio of evidence completed on-programme and submitted at Gateway Professional discussion: 80 minutes (+ 10%)
Submission requirements	Typically a minimum of 10 pieces of portfolio evidence Portfolio is submitted at Gateway along with a portfolio mapping grid
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including example opening questions, which are available upon contracting with AIM. AIM also runs apprentice clinics to support the employer and apprentice.

## 5. Grading criteria/KSBs

During their end-point assessment (EPA), apprentices are assessed against the grading criteria which is underpinned by the knowledge, skills and behaviours (KSBs) which have been attained during the on-programme period. These have been listed below and are sourced from the <https://skillsengland.education.gov.uk/apprenticeships/st0525-v1-0> EPA assessment plan for this standard [accessed: 08/04/2026].

### Grading criteria

Assessment method one: Project report with presentation and supplementary questioning		
Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate all the distinction grading criteria
Core K6 K7 K9 K10 S1 S9 S14 B4	Analyse and interpret a creative brief. K1	Show they are willing to be innovative, take risks and manage complexity in uncertain situations.
	Communicate complex information, using appropriate media, both verbally and in writing. S9	
	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	
	Explain the organisational structures, hierarchy of the production team, production departments and the reporting lines that would be required for the production. K3	
	Identify and apply the relevant legal, ethical and environmental policies and practices for the production; including those which apply to content. K6 K7	
	Evaluate and report on the importance and legal requirements of, production insurance policies and completion financing. K9	
	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	
	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	

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

Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate all the distinction grading criteria
Option 1 K12 K13 K15 S16 S17	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.
	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	
	Critically assess and manage UK and foreign film and TV tax incentives and reliefs effectively for the production. S16	
	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	
	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	
Option 2 K17 K19 K22 S21 S25	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	Provide a back-up plan for the production to mitigate risks and slippages in time and list timesaving options to reduce timescales.
	Describe the principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects applicable to the production. K19	
	Evaluate and apply the international production requirements such as language versioning and delivery standard conversions. K22	
	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	
Option 3 K23 K25 K26 S27	Analyse requirements for resource allocations relating to post-production and determine project critical decisions for the production. S27	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.
	Provide a clear set of production documentation detailing expected resource	

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

Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate all the distinction grading criteria
	<p>requirements, and outline timescales, including the specialist technology and software needed for post-production workflows. K26</p> <p>Produce a project plan that delivers client objectives whilst setting internal targets for the production. K23</p> <p>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</p>	
<p>Option 4 K29 K30 K33 S33S34 S36 S38</p>	<p>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</p> <p>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</p> <p>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 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 two: Professional discussion

Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate a minimum of 3 distinction grading criteria
<p>Core</p> <p>K2 K4 K5 K8 S2 S3 S4 S5 S6 S7 S8 S10 S11 S12 S13 B1 B2 B3</p>	<p>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</p>	<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>
	<p>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</p>	
	<p>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</p>	
	<p>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</p>	
	<p>Describe own organisation’s vision culture and values, the impact on reputation and brand. K2</p>	
	<p>Describe how they have proactively developed and maintained their own professional competence and managed their own continuing professional development (CPD). S11</p>	
	<p>Describe how they maintain professional conduct, uphold ethics and enhance the credibility and reputation of production management in the creative industries. B1</p>	
	<p>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</p>	
	<p>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</p>	
	<p>Provide examples of running the production schedule, how measures were put in place for potential issues and contingencies allowed for. S6</p>	
<p>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</p>		

## Assessment method two: Professional discussion

Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate a minimum of 3 distinction grading criteria
	<p>Describe how they maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions. S10</p> <p>Describe how they ensure production deadlines are met in line with delivery schedules and industry standards. S8</p> <p>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</p>	
<p>Option 1</p> <p>K11 K14 K16 S15 S18 S19 S20</p>	<p>Describe the principles of accounting and bookkeeping including double entry bookkeeping. K11</p> <p>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</p> <p>Explain the importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow. K16</p> <p>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</p> <p>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</p> <p>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</p>	<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>
<p>Option 2</p> <p>K18 K20 K21 S22 S23 S24 S26</p>	<p>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</p> <p>Explain the elements of channel/brand identity and how they are applied. K21</p> <p>Provide examples of planning and delivering content for a multiplatform project including international deliveries and how the key issues and</p>	<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</p>

## Assessment method two: Professional discussion

Core or option	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate a minimum of 3 distinction grading criteria
	<p>challenges of multiplatform/media asset management are addressed. K18 S22</p> <p>Provide examples of ensuring that all content is cleared for the relevant rights required, such as music and archive material. S23</p> <p>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</p> <p>Provide examples of produced content that meets industry technical requirements and production delivery. S26</p>	relative to their specialist occupation in the wider creative industries.
<p>Option 3</p> <p>K24 K27 S28 S29 S30 S31 S32</p>	<p>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</p> <p>Describe and evaluate the approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking. K27</p> <p>Provide examples of providing oversight of the production coordinator(s) and describe how to organise the logistics of the project. S28</p> <p>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</p> <p>Describe how work orders are tracked to completion and cost reports or invoices are prepared. S31</p> <p>Demonstrate oversight of the content produced, to ensure it meets industry technical requirements and post-production delivery standards such as format and quality. S32</p>	<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>
<p>Option 4</p> <p>K28 K31 K32 S35 S37</p>	<p>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</p> <p>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</p>	<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>

## Assessment method two: Professional discussion

<b>Core or option</b>	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate a minimum of 3 distinction grading criteria
	Describe the construction methods used to build scenery and the suitability of materials that can be used. K32	Provide evidence of applying the relevant production processes and principles relative to their specialist occupation in the wider creative industries.
	Explain the processes involved to analyse, scope, produce and distribute technical design information to departments and contractors. S35	
	Describe how they have managed the delivery of physical aspects of the production, from design through fit up to press night. S37	

## Knowledge, skills and behaviours (KSBs)

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

#### Knowledge - Core

K1 How to analyse and interpret a creative brief/idea into a production schedule and budget

K3 Organisational structures and the hierarchy of a production team, production departments and the reporting lines within the group

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

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

K10 The ways in which a complex organisational project may be analysed

#### Knowledge - Option Specialism 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

K13 The legal requirements when working in different countries, when to work with local experts and how to manage foreign currencies

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

#### Knowledge - Option Specialism 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

K19 The principles of acquisition, studio production, outside broadcasting, editing, processing and visual special effects

K22 International production requirements such as language versioning and delivery standard conversions

#### Knowledge - Option Specialism 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

K25 How to utilise, create and develop project management tools, databases and software such as Shotgun, Filemaker, MS Project, Excel or scheduling systems etc.

K26 The specialist technology and software used for post-production workflows

### **Knowledge - Option Specialism 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

K30 The technical roles and departments within the industry such as Lighting, Sound, Video, and Stage Management

K33 How to carry out technical surveys of venues to ensure these are suitable for the production

### **Skills - Core**

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)

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

S14 Analyse and evaluate the key issues and processes relating to the management of creative projects to ensure continuous improvement

### **Skills - Option Specialism 1 Production Accounting**

S16 Manage UK and foreign film and TV tax incentives and reliefs effectively

S17 Manage expectations, balancing creative aspirations with financial and resource constraints; able to provide costings based on various scenarios after analysing a script

### **Skills - Option Specialism 2 Film, TV and Short Form Production**

S21 Plan the production workflow and agree the timelines and responsibilities with each department

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

### **Skills - Option Specialism 3 VFX, Post-Production and Animation**

S27 Make informed and project critical decisions on resource allocations relating to post-production

### **Skills - Option Specialism 4 Live Performance Art Production**

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

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

S36 Liaise with departments and specialist contractors regarding designs

S38 Manage touring productions including preparing seating and technical briefs and liaising with venue technical departments

## Behaviours

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

### Knowledge - Core

K2 Organisational vision culture and values, the impact on reputation and brand

K4 Organisational/team dynamics and how to build engagement, motivation and develop high performance, agile and collaborative cultures

K5 How to manage conflict within a production environment

K8 Financial governance and legal requirements, and production procurement strategies

### Knowledge - Option Specialism 1 Production Accounting

K11 The principles of accounting and bookkeeping including double entry bookkeeping

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

K16 The importance of editorial and scheduling decisions and the impact of these on financial planning and cashflow

### Knowledge - Option Specialism 2 Film, TV and Short Form Production

K18 The key issues and challenges relating to multiplatform and/or media asset management in production management

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

K21 The elements of channel/brand identity and how they are applied

### Knowledge - Option Specialism 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

K27 Approaches to vendor, client and internal colleague (including global sites) relationship management including negotiating, influencing and effective networking

### Knowledge - Option Specialism 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

K31 The equipment and techniques used within these roles and departments

K32 The construction methods used to build scenery and the suitability of materials that can be used

## Skills - Core

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

S3 Work collaboratively to build rapport and trust with the production crew to ensure the production is on schedule and on budget

S4 Establish and manage complex relationships with multiple colleagues, customers, suppliers and professional networks

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

S6 Effectively manage the day to day running of the production schedule, putting measures in place for potential issues and allowing for contingencies

S7 Ensure Health and Safety legislation and organisational guidelines are adhered to on productions such as documented risk assessments, safety and security policies

S8 Ensure production deadlines are met in line with production requirements such as delivery schedules, and industry standards

S10 Maintain a high degree of accuracy and attention to detail in line with regulatory requirements for productions

S11 Proactively develop and maintain own professional competence and manage own continuing professional development (CPD)

S12 Operate within and adhere to agreed organisational policies, standards and procedures

S13 Provide progress reports to senior management regarding the production, flagging any issues as and when they arise and presenting potential solutions

## Skills - Option Specialism 1 Production Accounting

S15 Ensure that the accurate provision of accruals and commitments are made throughout the production lifecycle to support effective cost management of productions

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

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

S20 Establish and maintain an audit trail for all work undertaken, liaising with auditors as required

## Skills - Option Specialism 2 Film, TV and Short Form Production

S22 Plan content for a multiplatform project including international deliveries

S23 Ensure that all content is cleared for the relevant rights required such as music and archive material

S24 Evaluate and monitor the key issues and risks relating to compliance, delivery standards, rights, finance, budgeting and editorial policy

S26 Ensure the content produced meets industry technical requirements and production delivery standards such as format and quality

## Skills - Option Specialism 3 VFX, Post-Production and Animation

S28 Manage the production coordinator(s) and ensure that the logistics of the project are well organised

S29 Communicate effectively with the technical team sharing information regarding any faults, 'work arounds' or upgrades

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

S32 Ensure the content produced meets industry technical requirements and post-production delivery standards such as format and quality

## Skills - Option Specialism 4 Live Performance Art Production

S35 Produce and distribute technical design information to departments and contractors

S37 Manage the delivery of physical aspects of the production, from design through fit up to press night

## Behaviours

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.

B2 Professionalism: Adaptability and flexibility - Adapts positively to changing work priorities and patterns, ensuring key production deadlines continue to be met.

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

## 6. Regulatory references (internal use)

### Ofqual General Conditions of recognition

Design and development of qualifications

Condition E3 Publication of a qualification specification

### Contact information

If you need help/assistance from the EPA team, please contact us using the details below.

**Tel:** +44 (0)1332 224654

**Enquiries:** [assessment@aimgroup.org.uk](mailto:assessment@aimgroup.org.uk)

More information can be found on: [www.aimgroup.org.uk/epa](http://www.aimgroup.org.uk/epa)