



The ScreenSkills Apprenticeship Programme

Invitation to Tender for Training Providers

About ScreenSkills

ScreenSkills is the UK-wide strategic skills body that works with employers, individuals, trade associations, unions, learning and training providers, government and its public agencies and other key organisations to ensure that the UK's screen industries have continued access now, and in the future, to the skills and talent they require.

ScreenSkills supports skills and training for people and businesses to ensure the sector maintains their world class position. This is done by influencing and shaping policy, ensuring quality and by securing the vital investment for individuals to become the best in their field and for businesses to grow.

Context

The UK screen industries are a truly remarkable success story. They are growing at an unprecedented rate and contribute enormously to the UK economy – film and high-end television production spend was at a record £3.1 billion last year, making a total contribution of £14.4 billion and providing around 211,000 jobs. Much of this is thanks to the Government's introduction of tax reliefs for the creation of high-end television programmes in 2014. Since then, investment has more than doubled, with annual spend now worth £1.6 billion. This growth has created employment across the entire country, from Game of Thrones in Northern Ireland, to Sex Education in Wales, Outlander in Scotland, Peaky Blinders in Birmingham, Cold Feet in Manchester, Victoria in Yorkshire and County Durham, and Poldark in the West Country, and produced TV exports that promote UK culture around the world. In film and video games there is a similar story. The prestige and soft power contribution this brings is incalculable.

The UK now has a significant opportunity to build on this. Globally, investment in screen content is growing, and the UK is rightly seen as one of the world's leading creative hubs with world-class facilities and talent.

However, the unprecedented growth over the last five years and the fast-changing nature of these industries means that there is a clear strain on the creative skills base. This is likely to be exacerbated by Brexit and the accompanying reduction in access to European talent (in visual effects for example, nearly 40% of the workforce in the UK is from Europe). We also have an ageing and un-diverse workforce. Quite simply, the UK screen sector needs to train more crew and develop more creative talent at every level and grade in order to meet demand, remain competitive and relevant, and continue growing.

We are working hard to support further and higher education training so that provision produces the set-ready people industry needs by bringing screen industry and educational institutions together to develop more suitable and vocational courses, but it takes time. The ScreenSkills Apprenticeship Programme is a critical part of addressing the identified skills challenges.

The Apprenticeship Levy

It is challenging for film and television productions to access the levy because of the nature of employment with its largely freelance workforce and where contracts are mostly on a project-by-project short-term basis.

Inflexibilities in the apprenticeship rules mean that:

1. We are at risk of failing to use in the region £15 million of the estimated £20 million apprenticeship levy money that screen industry companies contribute each year.
2. Even at steady state, once the apprenticeship reforms are fully embedded, without reforms, we expect there to be only about a quarter the number of screen industry apprentices there could be if the rules were more flexible.
3. Unless we address these issues, the screen industries will continue to experience skills shortages and we will miss the opportunity to diversify the workforce and contribute to increasing social mobility.

Why we have these problems

The main problem is that there is a legal minimum 12-month employment contract for apprentices. For many employers in the screen industries, that isn't realistic because of the nature of the work and contractual arrangements – project-based work (even feature films aren't normally in constant production for 12 months) and a high proportion of freelancers workforce (e.g. 50% in film and TV production).

The ScreenSkills Apprenticeship Programme

As a result of lobbying by ScreenSkills, DCMS has agreed to fund the programme as a pilot which will test a delivery model similar to Apprentice Training Agencies. ScreenSkills will be the Agency and the apprentices will be our employees, on fixed-term contracts. The DCMS funding is being matched by industry. We will:

- Arrange industry placements – typically two per apprentice over the course of the programme, but this will need to flex depending on the needs of the productions in question
- Arrange for them to attend a training provider – approximately 20% of their time on the programme
- Arrange for them to take the end-point assessment

The apprentices will be paid the London living wage over the whole course of the programme (by ScreenSkills), with host companies paying us for the time that they use the apprentices on their productions. ScreenSkills has already arranged for the industry partners to transfer the required amount of Apprenticeship Levy funds to us to cover the cost of the training.

There will be an open invitation for apprentice applications, but the programme is for England only.

In total, there will be 20 apprentices, 10 of them will be on the [Assistant Accountant](#) apprenticeship standard (which will be amended to Production Accountant) and 10 of them will be on the [Broadcast Production Assistant](#) apprenticeship standard. Summaries of these standards are at Annex A.

In terms of diversity, we will aim for our normal internal targets:

- 50:50 male / female
- 20% BAME
- 8% disabled
- 10% LGBTQ+

The duration of the programme will be approximately 17 months from the point at which the apprentices commence their employment contract with ScreenSkills (most likely July 2020).

Success measures

In summary, 'success' will mean:

- The twenty participating apprentices have a positive experience
- We achieve at least the average completion and pass rates
- We generate evidence which shows:
 - The feasibility of delivering apprenticeships across multiple short-term projects with different employer hosts, to improve the supply of set-ready talent
 - Whether roll out of the programme would enable more apprenticeships to happen which otherwise would not be possible
 - The costs of the programme against a suitable benchmark
 - The sustainability of the programme approach
 - Any unexpected benefits

A more detailed breakdown of measurables is at Annex B.

Eligibility

We are looking for one registered training provider for each of the two apprenticeship standards – the provider must be formally on the RoATP (Register of Apprenticeship Training Providers). You may apply to be the formal training provider, but partner with another for the delivery of certain 'modules' if you wish, in which case, you will need to provide us with information about them too.

In addition, we are looking for providers which have a demonstrable track record of delivering the apprenticeship standard in question.

Deliverables

The successful training provider will need to deliver the following:

- Advice to ScreenSkills on recruitment strategies, including attracting applicants from under-represented groups
- Lead on developing and running two assessment centres (one for each standard)
- Delivering the apprenticeship training as required under the apprenticeship rules
- Support and advise ScreenSkills on meeting our responsibilities as the employer of the apprentices
- Support ScreenSkills and levy-paying companies to make the required levy transfers, as necessary
- Liaison with the end-point assessment organisation
- Attend the proposed Programme Steering group meetings for the duration of the pilot which will consist of the key stakeholders: ScreenSkills, industry-co-funders, companies offering placements and the end-point assessment organisation

In the case of the provider applying to deliver the Production Accountant standard, we will be looking for them to develop a course which contextualises the published Assistant Accountant standard into a course suitable to train Production Accountants. To support this contextualisation process we have identified tasks for a Production Accountant in the National Occupational Standards which can be incorporated into the Assistant Accountant standard, which we are happy to share upon request. Please contact Mark.Heholt@ScreenSkills.com for information.

Programme structure

We will be looking for training providers that can be flexible in the programme delivery, reflecting the changing production schedules and, therefore, placements.

Broadly speaking, we anticipate that the apprentices are likely to have two placements each with the 20% off-the-job learning being concentrated in blocks at the beginning (to get the apprentices set ready) and end of the programme (to help the apprentices prepare for the end-point assessment), although it is likely there will need to be a block part-way through the programme. However, we are open to advice from training providers on the shape of the programme and, as already stated, we will have to shape it and ensure flexibility in line with what placement opportunities are available in practice.

All the placements will be with Warner Bros. (out of their Leavesden Studios) and Netflix (out of their studios across England – to be confirmed once we know the location of the apprentices and which productions will be live). We will aim for each apprentice to do one placement with Warner Bros, and one with Netflix, although we will need to be flexible on that.

We will be inviting apprentice applications from across England, so you will need to demonstrate your ability to deliver training to apprentices who may be geographically spread.

Period of contract

Our aim is for the apprentices to be contracted and ready to start their programmes on Wednesday 1st July 2020 for the follow durations:

Broadcast Production Assistant (14 months) – July 2020 to August 2021

Assistant Production Accountant (17 months) – July 2020 to November 2021

Initially, the apprentices will be inducted as ScreenSkills employees and given training to ensure they are set ready, with the first industry placements likely to start around the end of July.

Risk

ScreenSkills is conscious of the potential risks to the provision of training to the apprentices and to the employer hosts should the service falter or fail for any reason. Examples of these risks can be grouped under the following headings:

- Delivery of training
- Reputation
- Financial
- Health and Safety / Environmental
- Staffing and Resources
- Regulatory or statutory obligations

ScreenSkills needs to be confident that the Tenderer has a strong understanding of the risks that may affect themselves or ScreenSkills and ensure that the Tenderer will take a pro-active approach to risk management throughout the Contract.

We are also aware that there are potential risks to the training providers and we will welcome your thoughts on how all the stakeholders can work together to mitigate those risks.

Confidentiality and Copyright

All information contained in this Invitation to Tender and any further information supplied by ScreenSkills during any subsequent correspondence, discussion or negotiations shall be deemed confidential information, unless that information is already publicly known.

Suppliers must obtain the written consent of ScreenSkills before disclosing to third parties or any Supplier group company any information relating to this Invitation to Tender.

Tenderers must treat the tender documents and all details contained therein, as private and confidential. If for any reason you have received this document in error, ScreenSkills request that you destroy the document immediately.

During the Tendering period, ScreenSkills will not disclose to any person genuinely commercially sensitive or confidential information communicated as such to them by any Tenderer. Tenderers should therefore ensure any material they consider to be commercially sensitive or confidential is clearly marked to be confidential.

Tenderers are required to keep confidential to themselves and their professional advisers all information provided to them. If in doubt as to whether information is confidential (or whether it may be disclosed), Tenderers should seek clarification from ScreenSkills.

Copyright in this ITT and any documentation issued with it belongs to ScreenSkills. Tenderers should either return this ITT and supporting documentation at the end of the procurement (if ScreenSkills so directs) or destroy it.

Conditions of Tender

ScreenSkills does not bind itself to accept the lowest Tender or any Tender and will not be responsible for, or pay any expenses incurred by the Tenderer in the preparation of this tender.

ScreenSkills reserves the right to change the procedure for the procurement or to terminate discussions and the delivery of information for the whole or any part of the procurement process at any time before the Contract Documents are signed. ScreenSkills also reserve the right to re-run the process at any stage before contract documents are signed and for no reason without any right of Tenderers to claim costs.

At our discretion, ScreenSkills may either waive or insist on strict compliance with any requirement set out in this ITT.

Copies of all relevant accreditation / assurance documentation and insurance details must be supplied to ScreenSkills before the proposed start date of the Contract. Failure to provide this documentation, assurance or details may result in either delay to the start of the Term or loss of award if the length of time to provide such documents is deemed by ScreenSkills to be excessive.

Budget

In line with the approved funding bands, the budget for each cohort of ten apprentices is as follows:

- For 10 Production Accountant apprentices, £80,000
- For 10 Broadcast Production Assistant apprentices, £90,000

All services provided must come within these budgets.

Timescale for the Tender

Below an indicative timescale from tender issue to inception meeting.

Stage	Date
Invitation to Tender issued	Thursday 23 rd January 2020
Deadline for submission of questions (by email to Mark.Heholt@ScreenSkills.com)	Thursday 30 th January 2020
Deadline for submission of Tenders	Noon, Monday 3 rd February 2020
Completion of evaluation and short-listed bidders invited to interview	Friday 7 th February 2020
First interviews at ScreenSkills	Tuesday 11 th February 2020
Second interview at training provider premises	Tuesday 18 th or Thursday 20 th February 2020
Preferred bidder(s) identified and notified	Friday 28 th February 2020
Contract start – inception meeting	Monday 2 nd March 2020

The above is an indicative timetable and, whilst ScreenSkills does not intend to depart from the timetable, it reserves the right to do so at any stage.

Format of response

Please complete the [application form](#) by noon on Monday 3rd February. It is important to note that there is no 'save and continue' functionality within the application form which means it will need to be completed in one go. Please take a look at the form first and then ensure you have all the information ready before you start to complete it as follows (breakdown of quality requirement in percentages):

Understanding of the project, the scope of requirements and services to be provided (20%)

- A clear scope with aims and objectives for the programme

Diversity and Inclusion (20%)

- Recruitment strategies for ensuring applicants from under-represented groups are reached
- Diversity and inclusion targets
- How you will support and retain a diverse and inclusive cohort

Track record of delivering apprenticeships (30%)

- A demonstrable track record of delivering apprenticeships on the standard you are applying for
- Your processes to support the retention of apprentices, such as pastoral care and support
- Completion rates on the standard you are applying for
- Pass rates on the standard you are applying for
- Ability to deliver training to apprentices who may be geographically spread across England

Project Team (10%)

- Please provide details of key personnel to be assigned to deliver the programme, including past, relevant experience, and their role in delivering this programme, including stated percentage time.

Schedule of Work (10%)

- Please provide an indicative work plan, including a schedule of work with timeframes and milestones

Risks and mitigation (10%)

- Please provide an indication of the main risks and how you would approach them.

NOTE: if you plan to partner with any other provider for the delivery of the training, please state:

- Your reason for doing so
- The percentage of the delivery the partner will deliver
- What part of the delivery the partner will deliver (which 'modules')
- How you will manage the relationship

If you have any questions, please contact

Mark Heholt

Head of Policy, ScreenSkills

mark.heholt@screenskills.com

[Click here to apply](#)

Annex A: roles descriptions for each standard

Assistant Accountant

NOTE: this standard was not developed by screen employers, so it will need tweaking by the training provider to make it suitable for film and TV (so it becomes a **Production Accountant** training programme).

Description from the standard

An Assistant Accountant provides support to internal and external customers and will work predominately either as an Assistant Accountant within practice or alternatively within the finance function of an organisation.

Part of their role will involve assisting in the day to day financial activities such as data entry to month-end management accounts and/or year-end financial statements.

In addition, the Assistant Accountant may find themselves involved in regulatory financial requirements such as the completion of VAT returns or assisting in the preparation of tax computations.

Broadcast Production Assistant

This standard was developed by the following companies along with Creative Skillset (as we were then):

- BBC
- All Spring Media
- Bauer Media
- Belle Media
- Channel 4
- ITV
- Maverick Productions
- Radio Independents Group (RIG)
- Resource Productions
- Sharp Futures
- Sky

Description from the standard

A Broadcast Production Assistant (also referred to as Broadcast Assistant, TV Production Assistant, Production Secretary, Runner, Production Management Assistant) provides support and assistance to editorial or technical colleagues to ensure the smooth delivery of content for TV productions (programmes). These productions may cover different genres including factual, daytime, light entertainment, drama, comedy, documentary and current affairs.

Broadcast Production Assistants work as part of a Production Team and need to be adaptable and able to learn quickly on the job; building their understanding of the TV & Radio industry as they move across production teams. As part of their role, Broadcast Production Assistants may be involved in developing programme ideas, supporting the pitching of these new ideas and then work as part of a production team to develop and deliver these.

Broadcast Production Assistants may plan projects or events, manage guests, and obtain and manage resources, including finance. They may also need to assist production

colleagues in technical support and operational areas such as camera, lighting, sound and editing. For commercial and independent TV and Radio sectors, tasks could also include developing branding, promotions or commercials and working with marketeers.

Broadcast Production Assistants may progress into TV or Radio creative, production management or editing roles, such as Researcher, Production Co-ordinator Editorial Co-ordinator.

Annex B: detailed measurables

As a pilot, the programme will test key measurables, against four overall headings:

What measured	How measured
Outcomes for apprentices	<ul style="list-style-type: none"> - Number recruited against the target of 20 - Diversity characteristics of recruits - Percentage who complete the programme - Percentage who pass the end-point assessment (the test) - Percentage who go on to work in film and TV within three / six months of completion of the apprenticeship - Apprentice satisfaction rating on completion of the apprenticeship (after the end-point assessment has been taken and assessed) - Any unexpected benefits
Outcomes for industry	<ul style="list-style-type: none"> - Ease of the levy transfer process (for transferring companies and the Agency) - Ease of process for employers who offer placements - The feasibility of delivering apprenticeships across multiple short-term projects with different employer hosts, to improve the supply of set-ready talent - Satisfaction rating of the employers offering placements with their experience of the programme, including the process, effectiveness of the apprenticeship standard and quality of the apprentices and their work - Any unexpected benefits
On-going viability and sustainability of the model	<ul style="list-style-type: none"> - Assessment of whether the programme approach enables apprenticeships to happen which would not otherwise - Cost outcomes compared with the modelling - Comparison of the cost of the programme versus the benchmark of Trainee Finder - Assessment of ease / difficulty of making the required number of placements - Assessment of viability / sustainability of the model without continued government funding - Applicability to other creative industry sectors (or beyond) - Any unexpected benefits
Outcomes for training providers	<ul style="list-style-type: none"> - Financial viability / sustainability - Ease of engaging in the model and process - Any unexpected benefits