



# **ScreenSkills Flexi-Job Apprenticeship Pilot: final report**

Author: Tim Weiss, Director of Vocational Skills

Published: September 2024



# ScreenSkills Flexi-job Apprenticeship Pilot: final report

## Contents

Foreword.....	3
1. Executive summary.....	5
2. Background context .....	7
3. Summary findings .....	10
4. Further conclusions and recommendations.....	18
Appendix A: Apprentice survey results .....	21
Appendix B: Apprentice case study interviews .....	23
Appendix C: Apprentice results and progression into work.....	26
Appendix D: Production placements from pilot.....	27
Appendix E: Apprenticeships – a summary .....	29
Appendix F: Selective glossary of terminology .....	31



## Foreword

Apprenticeships provide an opportunity for people to build a career by combining paid on-the-job experience with training. For prospective candidates, it can provide an alternative entry level pathway rather than higher education, accessible to people irrespective of their background or level of education, or to those looking to change careers. For employers, there is the opportunity to reduce or mitigate skills gaps and shortages as well as meaningfully diversify the workforce.

However, the current framework for apprenticeships that is applied to all sectors and industries across England presents specific challenges for film and television. Therefore, between February 2022 and January this year, ScreenSkills, lead supporter Prime Video together with Banijay, Fremantle, Lime Pictures and Sky with Apex Content Ventures embarked on a two-year apprenticeship pilot. Co-funded by the Department for Education, the purpose was to test whether the flexi-job apprenticeship agency model, specifically designed for occupations using short-term contracts, could be effective and delivered at sufficient scale in the predominantly project-based screen industries.

Over these two years, we have supported 34 apprentices through their training, with Prime Video training more than half the total number of apprentices in the pilot. Of these, 29 have passed – 16 with distinctions – and by the end of the programme over three quarters had already secured further employment to progress their careers. Talking to the apprentices themselves, three quarters said they would recommend a screen industries apprenticeship; 90 per cent said the programme improved their communication skills and 85 per cent that it had made them better prepared for employment. Additionally, the apprentices commented that the training helped to build their confidence and their ability to work as part of a team.

Overall, I believe that this pilot has positively demonstrated that apprenticeships can be a valuable entry point for people looking for a career in the screen industries. Not only did the large majority of apprentices complete their training and subsequently secure further employment in the industry, but it also had an affirmative impact on them personally.

Clearly, any pilot programme will reveal areas for improvement. While we were able to support the apprentices' professional and personal development, we need to find ways to make apprenticeships (and the flexi-job agency model) better value for money, and improve the quality and relevance of the training provided.

Yet, apprenticeships do offer a way to diversify the workforce. In this pilot, the diversity of our apprentices was either equal to or exceeded the demographic norms of our industry. Also, it shouldn't be assumed that apprenticeships are exclusively for young adults or people seeking their first job. Just over two-thirds of the people who took part in this pilot were between 20 and 30 years of age, and almost 30 per cent transferred from full-time employment in other sectors.

The whole purpose of a pilot is to test whether something works, as well as identify what needs to be refined or, in some cases, changed. This pilot provided us with insight and experience so that in the future not only can we better support apprentices and employers, but also ensure that apprenticeships in the screen industries can be more sustainably delivered at a greater scale.



Having now completed two apprenticeship pilots, it remains evident that changes to apprenticeships could result in a more positive outcome for everyone involved. ScreenSkills still believes that there should be more flexibility in the apprenticeship levy and we welcome the Government's announcement of the new Growth and Skills Levy. It could support a wider range of work-based training programmes and meet the additional employer costs that were incurred during this pilot, for example, providing apprentices with cost of living bursaries. Additionally, it could also fund apprenticeship agencies to support apprentices and employers throughout their programmes and make apprenticeships more viable and effective through a variety of different delivery models.

The apprenticeship standards, that define the specific skills, knowledge and behaviour for the apprentice, could be refined to make them more relevant to the specific roles in our industry. Similarly, end point assessments could be made more accessible and simpler to understand.

Last November, the Skills Task Force Report, *A Sustainable Future for Skills*, said that apprenticeships offered a real opportunity for the sector, with the potential to deliver work-based training, broaden career choices and ultimately help to create a sustainable, diverse and inclusive workforce.

The UK screen industries is one of the most creative sectors in the world. Talent, ability and creativity should not be defined by educational or social background. This pilot demonstrates that apprenticeships could offer a significant opportunity for the sector. As well as helping to reduce the skills gaps and shortages, apprenticeships can bring different and exciting new and existing voices and perspectives into the industry and improve the diversity of our workforce.

Now, the goal is for industry to work together with Government and other sectors to learn from the challenges as well as the positive outcomes of this and other pilots. Sharing our collective experience, we can refine and evolve the current apprenticeship model to improve the take up and affordability of apprenticeships for future candidates and employers alike.

Finally, I would like to thank our industry partners and DfE for the support and encouragement they have given to all the apprentices, as well as their wholehearted commitment to the pilot itself. Not only has it enabled talented individuals to launch careers in the screen industries, but their insight will help inform the changes necessary so that apprenticeships can play a role in creating a sustainable and inclusive sector workforce.

**Laura Mansfield, CEO, ScreenSkills  
September 2024**

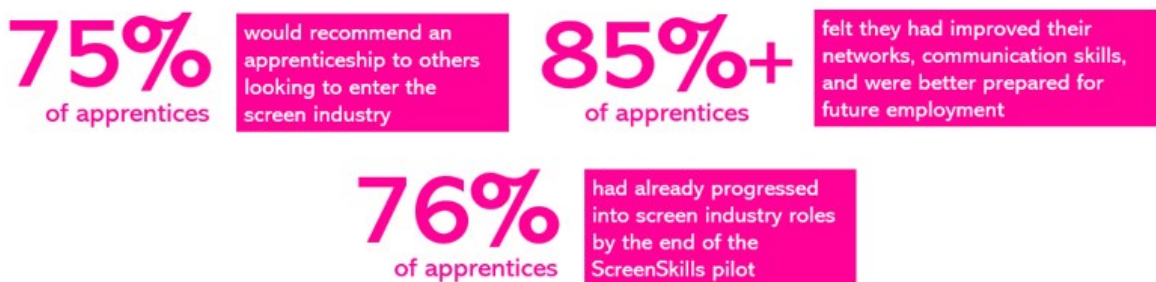
## 1. Executive summary

Between February 2022 and January 2024, ScreenSkills ran a Flexi-Job Apprenticeship Agency pilot programme with lead supporter Prime Video, Banijay, Fremantle, Lime Pictures, and Sky with APX Content Ventures, co-funded by the Department for Education. The purpose of the pilot was to test whether a limited agency-based apprenticeship model could be effective for the predominantly project-based film and TV production sector. This followed an initial apprenticeship pilot between 2021-22 (Pilot One), co-funded by Netflix and Warner Bros Discovery and the Department for Culture, Media and Sport.

(Further background on apprenticeships and the flexi-job apprenticeship pilot can be found in *Appendix E: Apprenticeships – a summary* and *Appendix F: Selective glossary*)

The focus and learnings from the pilot are specifically regarding the system in England.

ScreenSkills published the *ScreenSkills' Apprenticeship Pilots: Summary Findings* report in May 2023 with conclusions and recommendations from Pilot One and the first year of the second, flexi-job apprenticeship agency pilot (Pilot Two). This second report comprises further findings and conclusions from the final nine months of Pilot Two, echoing those from the first document.



(Pilot Two apprentice survey, January 2024)

ScreenSkills has identified the following additional findings:

- The outcomes from Pilot Two have been impressive, with largely excellent apprentice results, positive employer feedback and strong progression into work following the completion and achievement of the apprenticeship programme.
- The apprentices themselves consider they have developed in a variety of important personal skills, and three-quarters of them would recommend apprenticeships as a training route.
- This suggests that apprenticeships in film and TV production roles, using the current Flexi-Job Apprenticeship Agency (FJAA) model, can be an effective way for people to enter the screen industries.
- The FJAA agency can provide significant value in recruiting and supporting apprentices working across multiple companies and productions, identifying and sourcing placements, briefing employers on apprentice requirements during placements, preparing apprentices to complete their end-point assessment, and helping them identify and secure job opportunities.
- However, the FJAA model is currently a more expensive option for employers (beyond levy costs) and in many cases complex and time-intensive to administer, in particular in finding sufficient appropriate, continuous placements.

- The pilot shows that there is a need to improve the relevance of the standards and end-point assessment, as well as the quality of the training, to make apprenticeships (particularly in the FJAA model) better value for money compared with other training schemes, and to encourage wider take-up.

ScreenSkills believes in the future potential of apprenticeships and the opportunity to build on the learning from the flexi-apprenticeship pilots to improve how they operate for the film and TV production sector, and wider screen industries.

ScreenSkills has developed and refined the core recommendations originally outlined in the May 2023 report to further improve the effectiveness and efficiency of apprenticeships, based on the experiences of the final nine months. These are:

- Reforming the current apprenticeship system and using the proposed new Growth and Skills Levy to accommodate a wider variety of work-based training options and more flexible use of the levy funds to cover related employer costs
- Allowing the proposed new levy to fund apprenticeship support agencies to make delivery more viable and effective for employers, by recruiting and supporting apprentices through placements, full apprenticeships, training and assessment.
- Encouraging more high-quality, industry-recognised training provision for apprenticeships, making it simpler for specialist trainers and employers to deliver them
- Ensuring apprenticeship standards are always tailored to actual occupations
- Ensuring apprenticeship standards and End Point Assessment (EPA) plans are practical to deliver on short-term projects, are accessibly worded and structured, and faster to develop and review
- Testing a modular flexi-apprenticeship model to enable gaps between placements with the support of an agency to identify suitable productions and prepare for assessment.

“You are guaranteed work within your chosen department and with respectable companies. You learn and you make connections. You are supported throughout the way without it feeling overwhelming. You are put into situations which you could have never imagined you’d be in. Mainly, you are prepped for the industry in whichever capacity that may be. There are very few downsides!”

Darya Tretjak, Apprentice Production Coordinator  
February 2024

## 2. Background context

In early 2022, ScreenSkills successfully secured grant funding from the Department for Education (DfE)'s 'Flexi-job Apprenticeship Fund' to administer a Flexi-job Apprenticeship Agency (FJAA) pilot programme<sup>1</sup>. This was the second pilot apprenticeship programme run by ScreenSkills to explore whether apprenticeships in England could be feasible for screen occupations that are largely freelance or have project-based working patterns and followed a first pilot between 2021-22. Further details on the background to apprenticeship policy and on both pilots can be found in [ScreenSkills' Apprenticeship Pilots: Summary Findings \(May 2023\)](#), which includes conclusions and recommendations drawn from Pilot One and the first year of Pilot Two.

This second report covers the experiences of ScreenSkills, partner employers and apprentices during the final nine months of the FJAA pilot between April 2023 and January 2024, and reflects on the impact of the pilot, its successful results and progression outcomes for the apprentices. These are intended to complement the key findings from *ScreenSkills' Apprenticeship Pilots: Summary Findings (May 2023)*.

For this second pilot, ScreenSkills worked in collaboration with five employers: lead supporter Prime Video, Banijay, Fremantle, Lime Pictures, and Sky with APX Content Ventures. In total, 37 apprentices were recruited who then started in two cohorts in May and September 2022 across the following roles:

- Production Assistant (PA)
- Production Coordinator (PC)
- Post-Production Technical Operator (PPTO)
- Assistant Production Accountant (APA)

The PA, PC and PPTO apprentices used apprenticeship standards to define their curriculum that have been specifically created for these screen industry roles. The APA apprentices however used a generic assistant accountant standard created for accountants in any industry, with training contextualised for the screen sector, as the Institute for Apprenticeships and Technical Education (IfATE) previously did not authorise the development of a bespoke standard.

The table below shows the number of apprentices originally recruited by the partners in the pilot. As lead supporter, Prime Video backed over half of the cohort of apprentices (and identified and funded some placements on shows not produced or commissioned by Prime Video). The majority of apprentices were based in and around London, due to the location of specific industry partners for the pilot and their productions.

	PA	PC	APA	PPTO	Total
Prime Video	6	4	5	6	<b>21</b>
Sky (with APX Content Ventures)	2	4	2	0	<b>8</b>
Banijay	0	2	2	0	<b>4</b>
Lime Pictures	2	0	0	0	<b>2</b>
Fremantle	0	1	1	0	<b>2</b>
<b>Total</b>	<b>10</b>	<b>11</b>	<b>10</b>	<b>6</b>	<b>37</b>

<sup>1</sup> See *Appendix C: Apprenticeships – a summary* for a fuller explanation of Flexi-Job Apprenticeship Agencies.



The demographic make-up of the apprentices was more diverse than the typical statistics available for the sector as a whole<sup>2</sup>, with higher-than-average proportions who are female, from ethnic minority backgrounds, with declared disabilities and who identify as LGBTQ+.

	ScreenSkills targets	Pilot Two
Ethnic minority backgrounds	20%	20%
LGBTQ+	10%	29%
Disabled	10%	17%
Female	50%	69%
Outside London <sup>3</sup>	50%	71%
Working-class background	n/a	26%

Apprentices had a limited prior experience of working in the screen industries, with the majority working full-time in other sectors (29%) or in full-time study (29%). Only two were employed in the screen industries part-time before starting their apprenticeship.

Employer partners funded apprentice wages and training costs (the latter through their apprenticeship levy payments). The DfE grant supported ScreenSkills’ programme costs in running the flexi-job agency for the first year of the programme until March 2023. Subsequently, Prime Video and Sky agreed to continue to fund the programme costs for ScreenSkills to employ the 27 apprentices that they hosted on their or their partners’ productions and to continue to administer the pilot (these cost areas are detailed further below). Banijay, Lime and Fremantle took over direct employment of their 7 apprentices for the remaining duration of the programme. In the first year of the programme, 3 apprentices left the programme.

All Spring Media was originally appointed as training provider for the production assistant, coordinator and accountant standards, following an earlier tendering process. They were also established as training provider for screen apprenticeships with other employers. Following an Ofsted inspection during summer 2022, the September cohort of production assistants were transferred to Bauer Academy instead. In November 2022, when All Spring Media were no longer able to continue as training provider, ScreenSkills identified replacement providers for the remaining 24 apprentices affected from both cohorts. The remaining production assistants were transferred to Bauer Academy, production coordinators to JGA Group, and assistant accountants to Train Together.

All of the apprenticeship standards bar one have been assessed by AIM Awards as the End-Point Assessment Organisation (EPAO), with the assistant account standard assessed by the Association of Accounting Technicians (AAT). The EPAO sets and administers the various assessment tests required for each standard, providing relevant support to apprentices and employers throughout the apprenticeship programme.

The total cost of Pilot Two was £1,906k, funded as follows:

<sup>2</sup> See, for example, Ofcom: *Equity, Diversity and Inclusion in Broadcasting 2022-23*, Figure 1; Diamond: *The Sixth Cut 2021-22*, pp10-25; Creative Industries Policy and Evidence Centre: *UK Arts, Culture and Heritage Audiences and Workforce (2024)*, Figure 20; and *Screened Out: Tackling class inequality in the UK Screen Industries (2021)*, page 6.

<sup>3</sup> From any region outside the M25, as per the Ofcom out of London definition. 46% of Pilot 2 apprentices were based outside London and the south-east.



- £410k grant from DfE to cover ScreenSkills programme delivery and administration costs during 2022-23 (full year). In particular:
  - Project team of 1-2 apprentice managers across the year; project lead, finance manager, events manager and HR assistant (all part-time)
  - Central delivery costs for senior management support, back office functions, laptop provision, IT support, payroll and infrastructure
  - Travel expenses for apprentices to attend in-person training
  - Additional masterclass training events
  - Legal fees and evaluation costs
- £129k industry contributions to cover programme delivery and administration costs during April 2023-January 2024<sup>4</sup>. In particular:
  - Project team of 1 apprentice manager; finance manager, project manager, HR assistant (all p/t)
  - Central delivery costs for senior management support, back office functions, laptop provision, IT support, payroll and infrastructure
- £1,065k industry contributions to cover wages at London Living Wage rate (including on-the-job and off-the-job training and leave, plus one-off bursaries to reflect cost of living increases).<sup>5</sup>
- £287k of apprenticeship levy transfers from industry partners
- £15k ScreenSkills funding for additional recruitment and training costs.

“Apprenticeships should be a key pillar in upskilling the industry, providing opportunities and democratising opportunity within the industry. We were lucky enough to have apprentices in key skills areas, production accounting and production management. The training provided has enabled the apprentices to go to the next level and in some cases build entirely new careers with a professional qualification behind them that we hope will stand them in good stead for the rest of their careers. Apprenticeships need to be as flexible as possible to work in the creative industries and this would not have been possible without the support of ScreenSkills.”

Bella Lambourne, Director of Human Resources and Operations, Banijay  
February 2024

---

<sup>4</sup> This includes direct contributions to ScreenSkills programme delivery costs from Prime Video and Sky (with APX Content Ventures), as well as an estimate of internal and overhead costs for Banijay, Lime Pictures and Fremantle, once apprentices’ employment transferred to these partners

<sup>5</sup> This includes apprentices’ wages both when employed by ScreenSkills and when employment of some apprentices transferred to partner employers from April 2023.

### 3. Summary findings

The further findings from Pilot Two during the final nine months of the Flexi-Job Apprenticeship Agency (FJAA) pilot programme are summarised below in seven key areas – achievement and progression; placements; apprenticeship standards and end-point assessment (EPA) plans; training; end-point assessment process; cost and efficiency; and pastoral care and employer support.

These findings are drawn from:

- Interviews with industry partners during October-November 2023 and a wash-up session in July 2024
- An apprentice survey run in December 2023 (see Appendix A) and four case study interviews from January 2024 (see Appendix B)
- ScreenSkills staff’s own experiences running the FJAA pilot

These are intended to complement the key findings from *ScreenSkills’ Apprenticeship Pilots: Summary Findings* (May 2023).

#### Achievement and progression

- Overall, the Pilot Two apprentices have gained excellent results and achievement statistics at the end of the programme, with an overall pass rate of 85%, significantly exceeding national averages<sup>6</sup>:

	Distinctions	Passes	Fails	Achievem’t rate
Production assistant	8	1	0	100%
Production coordinator	8	2	0	100%
Assistant accountant	0	4	5	44%
Post-production technical operator	0	6	0	100%
<b>Overall</b>	<b>16</b>	<b>13</b>	<b>5</b>	<b>85%</b>

- Results for the two production-related standards are excellent. This is particularly true for the production coordinators, some of the first apprentices to complete this programme, and who encountered challenges regarding their end-point assessment (see below). Additionally, the post-production technical operator standard is regarded as challenging, with distinctions reportedly rare, so these results are also positive.
- The 44% pass rate for assistant accountant apprentices in Pilot Two represents a reasonable improvement, given the challenges with the assistant accountant standard (see below), and the fact that none of the accountant apprentices from Pilot One passed their EPA. However it is still much lower than the other standards, and continues to demonstrate the impact of the Institute for Apprenticeships and Technical Education (IfATE) requiring that generic standards have to be used for non-standard roles. This is now being addressed with IfATE’s assistance, with a proposal approved for a dedicated assistant production accountant standard.
- By the end of the programme, 76% of all Pilot Two apprentices had successfully secured contracts for further employment within the screen industries, many before actually

<sup>6</sup> National apprenticeship achievement rates for 2022-23 academic year were 53.4% for all subjects, or 57.9% for arts subjects.

completing their apprenticeships (see Appendix C). 18% of apprentices were seeking employment, the large majority of whom had only very recently completed their apprenticeship 1-2 months earlier; the remaining 6% chose to return to university. This represents excellent progression into employment from the apprenticeship<sup>7</sup>, with apprentices being offered contracts with 19 different companies of a range of sizes, such as Mindhouse, Hat Trick, Studio Lambert, ITN and Molinare. In some cases they continued to work with production companies they were placed with during the apprenticeship or directly with pilot partners at Banijay, Fremantle and Lime Pictures, reflecting the positive impressions made with employers. In particular, 100% of the post-production technical operator apprentices have gained employment in the sector. ScreenSkills' apprentice manager worked together closely with employer partners to identify available roles, and also prepared apprentices for interviews and helped them negotiate contract offers.

“I would recommend an apprenticeship as it gave me an insight into the screen industry through training and workshops with industry leaders, as well as my experiences on different production placements. An apprenticeship will build a good foundation for many others to start their careers with ... I'm excited for my future in production accounting and being able to work on different TV shows and films.”

Nekabari Temana, Apprentice Assistant Production Accountant  
February 2024

- Despite these successful results and progression statistics, planning for the EPA process highlighted the operational and financial risk of the flexi-job model for the FJAA agency itself. If apprentices fail their EPA, this requires contract extensions and resits over a period of several months, during which apprentices need to continue to be employed. The duration of the resit process makes it unlikely that apprentices could easily be employed on another production during this period, leaving wage costs to potentially be met by the FJAA instead. This risk needs to be carefully considered with partners as part of forward planning to mitigate for further employment costs during the resit period.

## Placements

- Apprentices from Pilot Two continued to comment on the positive skills and experience gained during their on-the-job learning on placements, with this one of the most satisfactory aspects of the apprenticeship for survey respondents. A number of apprentices commented on how they enjoyed working with and appreciated the support from their host employers. Productions likewise continued to be pleased with the work

---

<sup>7</sup> National progression statistics are not available for apprentices immediately after completing programme and within the relevant sector. In 2021, 94% of apprentices in arts subjects were in employment in any sector 15-25 months after completing programme (see [Apprenticeships Evaluation 2021 – Learners](#) (Department for Education, 2022))

and attitude of apprentices, with apprentices frequently being offered employment contracts following the completion of their programme. This illustrates how the FJAA pilot was able to successfully demonstrate the value of apprentices to SME employers previously unfamiliar with apprenticeships, and how the programme compares favourably to other trainee schemes or educational routes – especially the benefit of real-life work experience in a production office.

- Some apprentices have observed differences between placements in terms of genre, scale and structure, duration and employers' genuine understanding of the purpose of the apprenticeship and the knowledge, skills and behaviours required. This reflects different levels of prior experience of apprenticeships among production companies, as well as an occasional preference expressed by apprentices for placements on scripted productions, demonstrating some apprentices' viewing preferences.
- Despite comprehensive information about the apprenticeship standards and individual personal development plans being shared at the start of each placement, employers felt they needed to be briefed more clearly and fully on the requirements of the programme, and apprentices' progress to that point. Ideally this would be an in-person induction briefing session, walking the employer and supervisor through all the key paperwork and the apprentice's training and assessment needs to ensure these are fully understood and digested. This is however a challenge in the FJAA model during busy production periods, or when short-term placements become available at last minute.
- Pilot Two has demonstrated that it is possible to find sufficient placements for apprentices to satisfy their apprenticeship programme employment and learning requirements. This was easier to organise than during the first pilot with all placements for each apprentice sitting under one industry partner. However, the need to line up back-to-back placements available at the right time, at the right stage of the apprentices' professional development, in the right location and the right genre continues to make this an intensive and resource-heavy process that adds significant cost to the programme for employers. Placements were easier to organise in long-running programmes such as continuing drama (*Hollyoaks*) or current affairs shows (*Jeremy Vine on 5*). A fuller list of production placements is provided in Appendix D.

## Apprenticeship standards and EPA plans

- The pilot highlighted areas for future improvement in terms of apprenticeship standards and end-point assessment (EPA) plans, especially within a FJAA model. Apprenticeship standards are typically refined and improved over several iterations, and those for screen industry roles are still relatively new. However, employers reasonably enough expect these to be fully functional already, and inaccuracies or inflexibilities with the content or design of the standards caused additional challenges that were sometimes magnified within the FJAA context.
- The standards and EPA plans are very detailed and complex documents, which have to use specific language required to meet IfATE and EPAO approval processes, making them less accessible and inclusive. Some apprentices needed significant additional support from trainers and ScreenSkills to understand what the requirements of the

standard mean and how to complete them in practice. The FJAA model requires additional effort to coordinate this work for apprentices, given their multiple, short-term placements with busy SME production companies. It is important that apprentices and employers can fully understand the standards and EPA plans, and get comprehensive, clear support from training providers and EPAOs to guide them through the process.

- The Assistant Accountant standard, which is generic and contains a range of accounting content not relevant to the production accountant role, remained difficult to contextualise and apply meaningfully within film and TV production and relied on significant effort from the training provider and ScreenSkills to support learners to complete the programme. Despite more targeted recruitment approaches for accounting candidates in Pilot Two, it was still challenging to find sufficient applicants with good financial experience, meaning some candidates found the additional accounting content particularly difficult.
- The Production Coordinator (PC) standard needs revisions to improve its fit with the actual role of a trainee production coordinator (or production secretary) rather than being limited to more experienced coordinators with higher levels of responsibility, and those unlikely to be employed on short-term contracts. The existing standard covered too wide a range of knowledge and skills, and as a result proved to be impractical to use for both apprentices and employers who sometimes found it difficult to provide suitable on-the-job learning experiences. Based on this, the IfATE employer group reconvened in autumn 2023 to review the standard and EPA plan.
- The Production Assistant (PA) and Post-Production Technical Operator standards proved a better fit to the nature of work undertaken by the apprentices in PA and edit assistant roles. However, employers continued to report that the PA apprenticeship programme was longer than necessary and should be a maximum of a year (including end-point assessment period). The training required could be even shorter than this, but a year was recognised to provide a more sustained, attractive and accessible period of employment for new entrants.
- Beyond the standards themselves, Pilot Two demonstrated that EPA plans could also be improved. In April 2023, it became clear that the Production Coordinator EPA plan was not structured appropriately for apprentices working across a variety of productions, requiring all evidence for the assessment project (the final three months of the apprenticeship) to be drawn from experience in pre-production only, which is narrow and harder to sequence. IfATE and the end-point assessment organisation (EPAO) AIM were able to work with ScreenSkills to modify the EPA plan in flight. Despite prompt intervention this amendment and approval process risked delaying the end date and completion of the PCs' programme. This highlighted that the assessment for some standards needs to be better designed for the short-term contract models used in a FJAA model, and a more rapid and responsive process to correct issues in standards and assessment plans needs to be investigated, to avoid disadvantaging apprentices already in train with their programmes.
- The assessment plan for the Assistant Accountant standard is not well suited enough to the actual role of production accountant, with an exam requiring in-depth understanding

of accounting theories that are not all relevant in film and TV production. These challenges were reflected in some of the apprentices' results.

## Training

- The transfer of training provision from All Spring Media inevitably caused some disruption for apprentices in their learning, as they had to familiarise themselves with different tutors and online learning platforms. The May cohort of five assistant accountants had to largely restart their training to ensure all the content was adequately covered, with committed support from Train Together to prepare apprentices for their end-point assessment. Those with less previous financial experience found this additional challenge particularly difficult. There was similar disruption with other apprenticeship schemes, aggravated by a limited availability of alternative training providers.
- Employers, partners and apprentices continued to give mixed feedback on the quality and relevance of the off-the-job training, and in particular for the production standards. However, there was an improvement following the transfer of provision (for example, with trainers more experienced in delivering specific accounting standards than previously). Only half of the apprentices surveyed said they were satisfied with the quality of training, some mentioning that trainers were insufficiently familiar with the realities of the role. This made it one of the less popular aspects of the programme, and a key focus for development in order to improve value for money for employers and effectiveness for apprentices.
- Employers feel this part of the programme has the potential to be much more valuable to apprentices, and would particularly value experienced, bespoke trainers for media roles, rather than those using generic content. Removing any administrative hurdles to enable employers or specialist trainers to be easily subcontracted to deliver relevant parts of the programme would help involve suitably qualified experts in a more flexible fashion. Those offering short placements would appreciate more contact with and support from the training provider, beyond the three-way meetings organised by ScreenSkills.
- Apprentices valued the additional masterclasses and training sessions received, particularly the regular ones Prime Video chose to offer<sup>8</sup> saying these were a helpful extra part of their support for the programme. ScreenSkills also provided several masterclasses<sup>9</sup>, although one employer commented that these could be more frequent and better designed.

---

<sup>8</sup> Prime Video offered apprentices a varied range of masterclasses and training sessions between January and October 2023, with typically several events a month. These included several focusing on employability skills and careers advice, masterclasses with award-winning film makers and production teams for high-profile shows, and introductions to important topics like sustainability in screen.

<sup>9</sup> ScreenSkills offered apprentices several workshops during February/March 2023 including one with a talent manager, one exploring scripted and unscripted progression pathways and networks, a masterclass with editors and technical operation managers, and a session on production accounting.

## End-point assessment process

- Apprentices needed significant additional support from ScreenSkills to prepare for their end-point assessments (EPAs). The EPA period can last several months, during which apprentices complete various combinations of portfolios, projects, exams, professional discussions and presentations. The current system for any apprenticeship does not allow training providers to support apprentices once they enter the EPA period. This means that in the FJAA model apprentices need to rely on the agency for this help and guidance, especially when working with multiple SME employers.
- Apprentices reported mixed feelings about the EPA process, and that this was the least satisfactory part of the apprenticeship programme. Some apprentices observed that the process was confusing with conflicting information, and did not relate closely enough to the reality of their job. Several were more positive, feeling better prepared and enjoying the opportunity to consolidate their learning from across the programme.
- Employers generally regarded the EPA assessment process as complex, onerous and not relevant enough to the reality of the apprentices' day-to-day roles. Some apprentices also reported difficulties completing their portfolios during busy production periods, with supervisors not always appreciating the complex ongoing assessment requirements, despite this being presented during induction meetings. The FJAA model involves several more stakeholders than a traditional apprenticeship (the agency itself and the host partner employer, in addition to the production company, the training provider and the EPAO), making the communication process around the EPA more challenging.
- The EPAO was generally a supportive and flexible partner (especially when in-flight changes were required to EPA plans). However communication regarding deadlines and meetings for the EPA process could be improved to avoid unnecessary stress for the apprentices. In these situations ScreenSkills intervened to resolve issues. This is another area where the complexity of the apprenticeship model relies on high standards of delivery and support from the EPAO to make it workable, especially working with employers without a dedicated HR function, or those unfamiliar with apprenticeships.

## Cost and efficiency

- While this Pilot Two has demonstrated that it is possible to deliver excellent outcomes in apprenticeships in film and TV production roles, employers regard the FJAA model as significantly more expensive overall compared to other training initiatives. This is due to factors including apprentices' wages on production, leave and training (including additional bursaries to reflect cost of living increases), the FJAA programme delivery and administration costs, and internal time spent to coordinate placements. However, they do value the investment in terms of the quality of the recruited candidates, and the experience they gain over a longer-term programme. The length of the apprenticeship also makes it more accessible and inclusive for applicants living outside London, or looking to change career – for whom a shorter-term contract would be a less attractive and viable option.



# ScreenSkills

- SME employers have enthusiastically received many of the apprentices, and welcomed the opportunity to trial having an apprentice first hand and for a limited period. In most cases their wages were paid for by the industry partners (Prime Video, Sky and others), meaning there was no extra cost for them – and making this difficult to scale up in future. SMEs commented that they would be interested in sharing the wage costs in future, although their ability to pay these themselves would depend on commissioners supporting apprentice costs when negotiating budgets. Sometimes the unpredictability of new projects makes it hard to plan these costs, especially if the role is super-numerary.

“It was great to have supported five Production Coordinator apprentices through the ScreenSkills programme. They were each really valuable members of the team and came with a positive attitude and a brilliant enthusiasm to learn and grow from their placements. Apprenticeship schemes like this are really important and gaining the real-life experience from working on a production will be hugely beneficial as the apprentices start their TV careers, so we’re really happy to have been able to support the scheme.”

Maria Sharman, Production Executive  
Mindhouse  
March 2024

- The FJAA model’s ongoing viability relies on employers being prepared to invest in these additional costs. Prime Video has decided to progress with new cohorts of production coordinators working with the National Film and Television School (NFTS) as a FJAA body, but other employer partners from the pilot are yet to make this further investment. If employers can be helped to accommodate and overcome the relatively complex requirements of apprenticeships, and can see that concerns about the quality of training and relevance of standards are being addressed, this investment might feel better value for money, and therefore easier to justify.
- One of the employers also observed that the pilot could have been run with lower programme costs.

## **Pastoral care and employer support**

- Several of the apprentices on Pilot Two declared additional needs either during or following recruitment, which ScreenSkills and employers both supported through the programme. Others reported mental health challenges at periods during the apprenticeship. The line management and HR function of the ScreenSkills FJAA model was an important part of supporting these apprentices, supplementing the day-to-day management and accessibility coordinator support possible on busy production sets.





## ScreenSkills

- During the last nine months of the programme, this support was particularly valuable during the preparation for the EPA process, providing assessment practice to reduce anxiety and ensuring apprentices submitted portfolios and attended assessment discussions punctually. This can be particularly difficult for SME employers for short-term production projects to support otherwise in the FJAA model, given the complexity and unfamiliarity of the assessment process, the short period of employment, and limited capacity to engage with this part of the programme.
- The pilot has been a valuable learning opportunity for ScreenSkills in highlighting areas for development and improvement in running similar programmes in future, such as communication between a diverse array of stakeholders during a project with frequent challenges and changes, often outside our control; also maximising opportunities for proactive communications about the programme and the progression of apprentices. Employers have fed back that they would value better screening of initial applications during recruitment, to ensure interviewees are all aware of and interested in specific roles rather than generalist directing and storytelling. In addition, with the benefit of hindsight, the FJAA needs to carefully manage and plan in advance mitigating actions for the risk of a training provider withdrawing unexpectedly from the apprenticeship programme.

“I wholeheartedly recommend apprenticeships to those looking to enter the screen industry. Unlike traditional education paths, apprenticeships offer a hands-on approach that allows individuals to gain real-world experiences from the outset. The opportunity to meet industry professionals, make valuable connections, and build a network is unparalleled”

Ellen Brookes, Apprentice Production Coordinator  
February 2024

## 4. Further conclusions and recommendations

The final nine months of ScreenSkills' Pilot Two Flexi-Job Apprenticeship Agency programme between April 2023 and January 2024 complement the conclusions and recommendations that can be found in *ScreenSkills' Apprenticeship Pilots: Summary Findings* published in May 2023.

This evaluation demonstrates that:

- Apprenticeships in film and TV production roles, in particular the on-the-job learning and experiences, can be an effective way for people particularly from diverse backgrounds<sup>10</sup> to enter the screen industries. The FJAA model can allow the large majority of apprentices to achieve excellent results and to progress into appropriate industry roles with respected employers.

**“The apprenticeship pilot programme has provided immense value for the apprentices, facilitating their development and progression in their chosen fields. Through hands-on experience, mentorship, and opportunities for growth, apprentices are equipped with the skills, knowledge, and confidence needed to succeed in their careers. This initiative not only benefits the individual apprentices but also contributes to the overall growth of the TV industry by nurturing a skilled and competent workforce.”**

Clare Mulvana, HR Manager  
Fremantle  
March 2024

- ScreenSkills proved that the FJAA can provide significant additional value in helping recruit high quality apprentices, working with employers to identify and source placements, briefing employers fully on apprentices' requirements during a short-term placement, supporting apprentices to prepare for and complete their end-point assessment, and also to identify and secure future job opportunities. This is a key role across the full duration of the apprenticeship, especially when working with a succession of different production companies on short-term placements, with valuable learnings gained during this pilot on how it can work most effectively.
- The FJAA model as a whole remains an expensive option for employers, and in many cases difficult and time-intensive to administer in terms of sourcing back-to-back placements for the duration of the apprenticeship programme.

---

<sup>10</sup> The learners that currently participate in screen industry apprenticeships have been found to be reasonably diverse and better representative of the population than the screen industries, particularly in terms of gender and disability. See [Apprenticeships in the Screen Industries](#) (2023), ScreenSkills.

- There is an opportunity to improve the relevance of some standards and quality of training provision to make this cost seem better value for money compared with other training schemes, in order to encourage wider take-up by employers. In particular, the end-point assessment process is particularly complex to administer for apprentices on the programme.

## Recommendations

ScreenSkills believes in the future potential of apprenticeships and the opportunity to build on the learning from the flexi-apprenticeship pilots to improve how they operate for the film and TV production sector, and wider screen industries.

ScreenSkills continues to believe that reform is required to the apprenticeship model and how the levy is applied within the industry. In light of the new Government's planned introduction of a more flexible Growth and Skills Levy, we would encourage this to be made available for:

- alternative shorter-term, work-based training courses that enable new entrants and existing workforce to gain sufficient additional experience, knowledge and skills to progress into new roles where a full apprenticeship is not necessary or appropriate. This could include pre-apprenticeship or short vocational training courses, training that supports roles which require specific craft and technical expertise, transferable skills training to develop work-ready and career progression competencies, advanced competency-based qualifications and personal development programmes
- SMEs to supplement related employer costs – such as wages when on training or leave, administrative or HR costs – which they do not have the infrastructure to support and which the levy does not currently cover, to help them overcome financial challenges preventing the hiring of apprentices
- means-tested bursaries for apprentices to encourage greater diversity of new entrants.

We would also recommend that the Growth and Skills Levy could be made available to fund ongoing apprenticeship support agencies for the screen industries to provide some or all of the following services, to make the process more viable and effective for employers, (especially SMEs), according to their own needs and the apprenticeship model being used:

- provide information and guidance to employers and learners about apprenticeships
- identify and bring together joint cohorts of apprentices from multiple employers to take either a traditional, linear apprenticeship or flexible apprenticeship programme
- run the recruitment and induction of apprentices before the start of the apprenticeship programme
- work with industry partners to source production placements across the duration of the flexible apprenticeship, briefing and supporting the placement employers to fulfil the training and assessment requirements of the programme
- provide pastoral care to apprentices through the duration of the apprenticeship to supplement (and provide continuity in) the available HR support from placement employers
- prepare and support apprentices before and during their end-point assessment period
- facilitate the creation, regular review and improvement of apprenticeship standards and EPA plans with trailblazer groups

- support the sourcing of high-quality training providers and EPAOs for standards, and to work with training providers to improve the quality and relevance of their delivery.

These agency services could be provided as an evolution of the FJAA model, and/or as a coordination service to support linear or portable apprenticeship models.

**Shorter-term improvements** could also be made to the apprenticeships system without legislation, to help raise its quality and attractiveness amongst employers – and potentially make the costs of the FJAA model better value for money.

These changes are listed in *ScreenSkills' Apprenticeship Pilots: Summary Findings* (May 2023). Following the completion of Pilot Two, ScreenSkills has reviewed and further refined our original shorter-term recommendations as follows:

- encouraging and recognising more **high-quality, industry-recognised training provision** for apprenticeship delivery, by:
  - making it simpler to subcontract to specialist trainers;
  - making it possible to incorporate and fund in-house, off-the-job training from employees;
  - making it easier for existing specialist providers to register to deliver apprenticeships;
  - making it less complex for employers to apply to become employer-providers
  - sharing best practice for new training providers on delivering apprenticeships
  - providing CPD and shadowing opportunities to existing trainers to refresh and build their industry expertise.
- ensuring **apprenticeship standards are always tailored** to actual occupations, rather than obliging training providers to contextualise generic standards – for example with production accounting and games development.
- ensuring **apprenticeship standards and EPA plans** are practical to deliver when working on short-term projects, are more accessibly worded and structured for apprentices, and are faster and more agile to develop, review and adjust
- working with industry partners to test the **portable flexi-apprenticeship model** to enable gaps between placements, with apprentices and employers supported by an agency to identify suitable productions for placements and prepare for assessment.

## Appendix A: Apprentice survey results

### Introduction

- 34 of 36 apprentices (94%) recruited on Pilot Two in 2022 completed a baseline survey before starting their apprenticeship programmes.
- 20 of the 34 apprentices (59%) then completed an end-of-activity survey to evaluate their experiences and compare with earlier perceptions. This was a good response rate and also an improvement on that for the previous pilot (37%).
- The apprentices are predominantly aged between 20-30 (65%), with a third aged 18-19. Two are over 40.
- The apprentices who took part in the Pilot Two scheme had a very limited prior experience of working in the screen industries, with the majority either working full-time in other sectors (29%) or in full-time study (29%). Only two were employed in the screen industries part-time before starting their apprenticeship.
- Nearly half of the apprentices had previously applied for roles in the screen sector without success, mostly in production (44%). Most apprentices had heard about apprenticeships at school; a third had applied for at least one prior to joining Pilot Two, mostly within the screen industries.

### Personal development during the apprenticeship

Apprentices’ feedback on their personal development during the programme is very positive, in particular its impact on their communication skills and the size of their networks. 80% of respondents feel encouraged to pursue a career in the screen industries, despite some of the more challenging characteristics of working in the sector that they reported. Some particular respondents also pointed to the improvement in their technical skills.

Completing the apprenticeship has...	NET Agree	Neither	NET Disagree
developed my ability to work in a team	85%	10%	5%
helped me present myself with confidence	85%	5%	10%
improved my communication skills	90%	5%	5%
better prepared me for future employment in the screen industries	85%	5%	10%
encouraged me to pursue a career in the screen industries	80%	10%	10%
helped me increase my networks	95%	0%	5%

### Satisfaction with the apprenticeship

The apprentices were satisfied with most aspects of the apprenticeship programme, in particular the recruitment and onboarding process, the quality of the experience and training they received on production, the working hours, the support received from production companies, ScreenSkills and the “host” (i.e. partner) companies, and the wages. They were least satisfied with the assessment process and the off-the-job training. There is positive recognition of the level of help provided by ScreenSkills’ staff, and there is also some valuable feedback on where apprentices would have liked more support, such as to better

understand the nature of the qualification during the application process, and to provide greater reassurance and more effective contingency planning to reduce the disruption to training and uncertainty for the apprentices caused by the change of training providers.

	NET Satisfied	Neither	NET Dissatisfied
The recruitment and on-boarding experience	75%	15%	5%
Support from the “host” company (i.e. Amazon/Sky/Banjay/Lime Pictures/Fremantle)	65%	15%	20%
Support from ScreenSkills	70%	0%	30%
Support received from production companies	70%	20%	10%
Quality of experience and training on production	75%	0%	25%
Quality of training off-the-job	50%	15%	35%
Wage (including overtime and cost of living grants) received	65%	20%	15%
Assessment process	40%	30%	30%
Working hours	75%	10%	15%

In summary, three-quarters of the apprentices would recommend an apprenticeship to others looking to enter the screen industry, with half of them “very likely” to do so. 10% of the apprentices were undecided, with 15% somewhat or very unlikely to recommend this route.

### Perceptions of working in the screen industries

Apprentices rated the following views both before and after they completed their apprenticeship. There were some positive changes in perceptions, such as an increased appreciation that you don’t have to necessarily be creative to work in the screen industries, and a continued sense that there are lots of interesting jobs available in the sector. However, apprentices also developed some more negative opinions about the diversity of the sector, job salaries, the security of contracts, and the London-centric nature of the industry.

View	NET Agree			NET Disagree		
	Before	After	Change	Before	After	Change
People like me work in the screen industries	67%	57%	-10%	15%	29%	+14%
There are lots of interesting jobs in the screen industries	100%	100%	0%	0%	0%	0%
You have to be creative to work in the screen industries	36%	19%	-17%	42%	71%	+29%
Jobs in the screen industries aren’t very well paid	15%	14%	-1%	61%	33%	-28%
Jobs in the screen industries aren’t very secure	36%	81%	+45%	21%	5%	-16%
You have to live in London to get a job in the screen industries	0%	38%	+38%	76%	38%	-38%

## Appendix B: Apprentice case study interviews

### Emily Wright, former Production Coordinator apprentice

*Why did you choose an apprenticeship?*

I knew I wanted to get into the industry but was struggling applying for entry level jobs/runner jobs. I didn't have a car or an industry contact, nor did I train in film or media at school or university so this was the perfect way for me to get an opportunity to start working in the industry.

*Why did you want to join the screen industry?*

I watch a lot of TV and have always been involved in creative industries where I found my strengths were logistical/organisational so saw this as something I thought I would be good at and enjoy.

*What were your highlights from the apprenticeship?*

I worked on a variety of studio shows and got to plan and go to some really fun and exciting filming days at the studios. You always meet lots of different people and I made some great friends.

*Has this encouraged you to further a career as a production coordinator or more senior role?*

No, I think this was advertised as a role not much above entry level which I haven't found to be the case, at least not on the type of shows I've worked on. I was a production secretary for my whole placement and have continued freelancing in this role which is a step down from the production coordinator role and feel like this is an appropriate level for the amount of time I've been in the industry. I do feel it has given me the experience and credits to be able to move along this path quicker than if I'd started out as a runner.

*Why would you recommend apprenticeships to others looking to start their screen careers?*

Being on placement for a year and a half took the pressure off looking for my first few jobs if I were freelance and has made the transition to freelance work much easier as I have some experience on my CV. You're given great experiences to learn on the job without the expectation of needing to know exactly what you're doing yet. They do throw you in the deep end but I think that's the best way to learn.

### Darya Tretak, former Production Coordinator apprentice

*Why did you choose an apprenticeship?*

I chose the apprenticeship because I couldn't find a different route into production, I had limited experience and people weren't willing to take a chance on me at the time, especially as I didn't drive. Screenskills promised real industry placements while supporting me to learn so it felt a lot less intimidating.

*Why did you want to join the screen industry?*

It combines all of my favourite things! Firstly, I love it as an art form but I also love the work ethic, the way you never know what the day will bring or the people you will meet. It's a varied industry that always keeps you on your toes so you're never bored.

*What were your highlights from the apprenticeship?*

The main highlight for me was all the people I've worked with, I've made some lifelong friends through this. Getting my first on-screen credit was also super exciting and being able to walk away with a very full CV felt amazing.

*Has this encouraged you to further a career as a production coordinator?*

Strangely, no. I think it gave me something more important. I've been wanting to learn the production process since entering the industry and though I've learnt a lot and had a great time I recognised that the production pathway (in the conventional way) wasn't for me. It's something I'm glad I learnt sooner rather than later and I wouldn't have been able to do so without spending a considerable amount of time in the role.

*Why would you recommend apprenticeships to others looking to start their screen careers?*

Why not? You are guaranteed work within your chosen department and with respectable companies. You learn and you make connections. You are supported throughout the way without it feeling overwhelming. You are put into situations which you could have never imagined you'd be in. Mainly, you are prepped for the industry in whichever capacity that may be. There are very few downsides!

### **Nekabari Tamana, former Assistant Production Accountant apprentice**

*Why did you choose an apprenticeship?*

I wanted to be able to gain experience in the job relating to accounting while studying towards an accounting qualification.

*Why did you want to join the screen industry?*

I have a keen interest in TV and film and enjoy the experience of discussing them with others. I spend time watching reviews, video essays, and commentary that discusses current TV shows and film releases.

I chose to start my career in production accounting because I wanted to work in a dynamic industry that is fast-paced and challenging. I get satisfaction from solving problems and working as a team.

*What were your highlights from the apprenticeship?*

Passing my apprenticeship standard (professional discussion and synoptic exam) and being able to spend six months working on a TV show production that I enjoy watching.

*Has this encouraged you to further a career in production accountancy?*

Yes, I am excited for my future in production accounting and being able to work on different TV shows and films.

*Why would you recommend apprenticeships to others looking to start their screen careers?*

Yes, I would recommend as it gave me an insight into the screen industry through trainings and workshops with industry leaders as well as my experiences on different production placements. An apprenticeship will build a good foundation for many others to start their careers with.

### **Ellen Brookes, former Production Coordinator apprentice**

*Why did you choose an apprenticeship?*

I initially tried the traditional university path, pursuing a year in business management. However, I quickly realised that it wasn't the right fit for me and I hadn't considered alternative paths until then. It was during this time that my sister began an apprenticeship in finance, sparking my curiosity about whether there were similar opportunities in creative fields. This realisation led me to explore apprenticeships further, ultimately discovering the ScreenSkills Production Coordinator apprenticeship. It seemed like the perfect combination





of hands-on experience and educational components, providing a practical route into the industry I was eager to explore.

*Why did you want to join the screen industry?*

While running a food blog, I found I enjoyed creating the videos to accompany my recipe content. As I delved deeper into video production, I decided to take on a role at a creative agency specializing in this field. Reflecting on my fascination with the behind-the-scenes magic of films and TV series since childhood, pursuing a career in the screen industry felt like the natural and compelling choice.

*What were your highlights from the apprenticeship?*

There's been many highlights on the apprenticeship. Firstly, the friendships formed with fellow apprentices have been invaluable. The collaborative nature of the programme allowed us to share experiences, learn together, and already start to build a supportive network within the industry. Additionally, the opportunities gained from the placements, to make industry contacts, and gain insights from seasoned experts has been instrumental in shaping my understanding of the field. The broad range of experiences has been both fulfilling and educational, contributing significantly to my growth and curiosity in the screen industry.

*Has this encouraged you to further a career as a production coordinator?*

Absolutely. The apprenticeship experience solidified my passion for the screen industry and, more specifically, for the role of a production coordinator. I am now an in-house production secretary at Plum Pictures, where I support both current productions and the development team, I have the chance to apply the skills and knowledge gained during the apprenticeship. The role allows me to be actively involved in the dynamic world of TV production, and I am enthusiastic about progressing further in my career as a production coordinator.

*Why would you recommend apprenticeships to others looking to start their screen careers?*

I wholeheartedly recommend apprenticeships to those looking to enter the screen industry. Unlike traditional education paths, apprenticeships offer a hands-on approach that allows individuals to gain real-world experiences from the offset. The opportunity to meet industry professionals, make valuable connections, and build a network is unparalleled.

## Appendix C: Apprentice results and progression into work

January 2024

Apprentices	Partner	End date	EPA Grade	Work since completion
<b>Production coordinators (10)</b>	Amazon	Oct-23	Distinction	Studio Lambert
	Amazon	Oct-23	Distinction	Mindhouse
	Amazon	Oct-23	Pass	Hat Trick
	Amazon	Oct-23	Distinction	Broke & Bones
	Sky	Dec-23	Distinction	Seeking employment
	Sky	Dec-23	Distinction	Seeking employment
	Sky	Nov-23	Distinction	Seeking employment
	Sky	Jan-24	Pass	Returned to university
	Banijay	Oct-23	Distinction	Banijay
	Fremantle	Oct-23	Distinction	Seeking employment
<b>Production assistants (9)</b>	Sky	Jul-23	Distinction	Avalon
	Amazon	Jul-23	Distinction	Mindhouse
	Sky	Nov-23	Distinction	Storyvault
	Amazon	Nov-23	Distinction	Voltage
	Amazon	Nov-23	Distinction	Emporium Pictures
	Amazon	Nov-23	Distinction	We Are Forest
	Amazon	Nov-23	Distinction	Spirit Pictures
	Lime	Jul-23	Distinction	Lion TV
Lime	Nov-23	Pass	Lime Pictures	
<b>Post-production technical operators (6)</b>	Amazon	Nov-23	Pass	ITN
	Amazon	Nov-23	Pass	Molinare
	Amazon	Nov-23	Pass	TVC
	Amazon	Nov-23	Pass	Molinare
	Amazon	Nov-23	Pass	ITN
	Amazon	Nov-23	Pass	Deluxe
<b>Assistant Production Accountants (9)</b>	Sky	Sep-23	Pass	EAM
	Amazon	Oct-23	Pass	Hat Trick
	Amazon	Sep-23	Fail	Returned to university
	Banijay	Sep-23	Fail	Banijay
	Fremantle	Sep-23	Pass	Fremantle
	Banijay	Jan-24	Fail	Seeking employment
	Amazon	Jan-24	Fail	Hat Trick
	Amazon	Jan-24	Fail	Expectation
Amazon	Jan-24	Pass	Seeking employment	

## Appendix D: Examples of production placements from pilot

Prime Video <sup>11</sup>	Race Across the World	Studio Lambert
	Boarders	Studio Lambert
	Secret Life of the Forest	Channel 5
	Columbia: The Final Flight	Mindhouse
	George Clarke's Amazing Spaces	Plum Pictures
	Tempting Fortune	Voltage TV
	Jeremy Vine on 5	ITN
	Louis Theroux Interviews	Mindhouse
	Sex Actually with Alice Levine	Mindhouse
	The Essex Murders	Expectation
	Intelligence	Expectation
	The Lateish Show with Mo Gilligan	Expectation
	Wilderness	Firebird Pictures
	The Trouble with Kanye	ITN (production company: Forest)
	Breaking Point	Molinare (production: Dreadnought Films)
	Greatest Days	Molinare (Elysian Film Group)
	Grime Kids	Molinare (Mammoth Screen)
	Devil's Peak	Molinare (Curmudgeon Films)
	Master Moley	Molinare (Nottage Productions)
	Mafia Mamma	Molinare (Idea(L))
	How to Date Billy Walsh	Molinare (Future Artists)
	One Life	Molinare (See-Saw Films)
	Chief of Station	Molinare (Bee Holder Productions)
	One More Shot	Molinare (Signature Films)
	The Forgiven	Molinare (House of Unamerican Activities)
	Cocaine Bear	ITN (Brownstone Productions)
	The Proms	Hat Trick Productions
	Prince Andrew the Musical	Hat Trick Productions
Road to a Million	72 Films	
Arsenal: All or Nothing	72 Films	
The Devil's Hour	Hartwood Films	
Sky	90 Day Fiance	CPL Productions
	Rob and Romesh	CPL Productions
	Gangs of London	Pulse Films
	Married at First Sight	CPL Productions
	My Friend Misty	CTVC
	League of their Own	CPL Productions
	Fantasy Football League	Avalon Television
	Amanda Owen's Farming Lives	Wise Owl Films
	Christmas Carole	Sky TV
	Breeders	Avalon Television
	Love is Blind	CPL Productions
	Mr Bigstuff	Sky Studios
	A Town Called Malice	Sky Studios
	Mary and George	Sky Studios
	Portrait/Landscape Artist of the Year	Storyvault Films

<sup>11</sup> This included placements funded on other productions neither commissioned nor produced by Prime Video.



# ScreenSkills

Banijay <i>(included)</i>	Ambulance	Dragonfly
	Big Brother	Initial
Lime Pictures <i>(included)</i>	22 Kids and Counting	Lion Television
	Hollyoaks	Lime Pictures
Fremantle <i>(included)</i>	QI	Talkback

## Appendix E: Apprenticeships – a summary

In 2016, the Department for Education (DfE) reformed the apprenticeship system, introducing apprenticeship standards for England that focused on individual occupations and a new UK-wide funding model through an apprenticeship levy. The reforms set out to support people of all ages gain high-quality skills and experience, and help employers offer more training opportunities to build a skilled workforce for the UK. The aim was to increase the quality and quantity of apprenticeships, and to address growing skills shortages by ensuring significant numbers of higher quality apprenticeships that met employers' needs.

Specifically, the apprenticeship levy is charged to all UK employers with an annual PAYE bill over £3 million, and is paid monthly at a rate of 0.5% of an employer's annual pay bill over this threshold. Levy payments are turned into apprenticeship digital vouchers (including a 10% contribution from Government) for employers to spend on apprenticeship training only – as illustrated in Figure 1. Training is typically approximately 17% of the total cost: see Figure 2. All other costs, e.g. recruitment, wages, holiday, sick pay, have to be met by the employer.

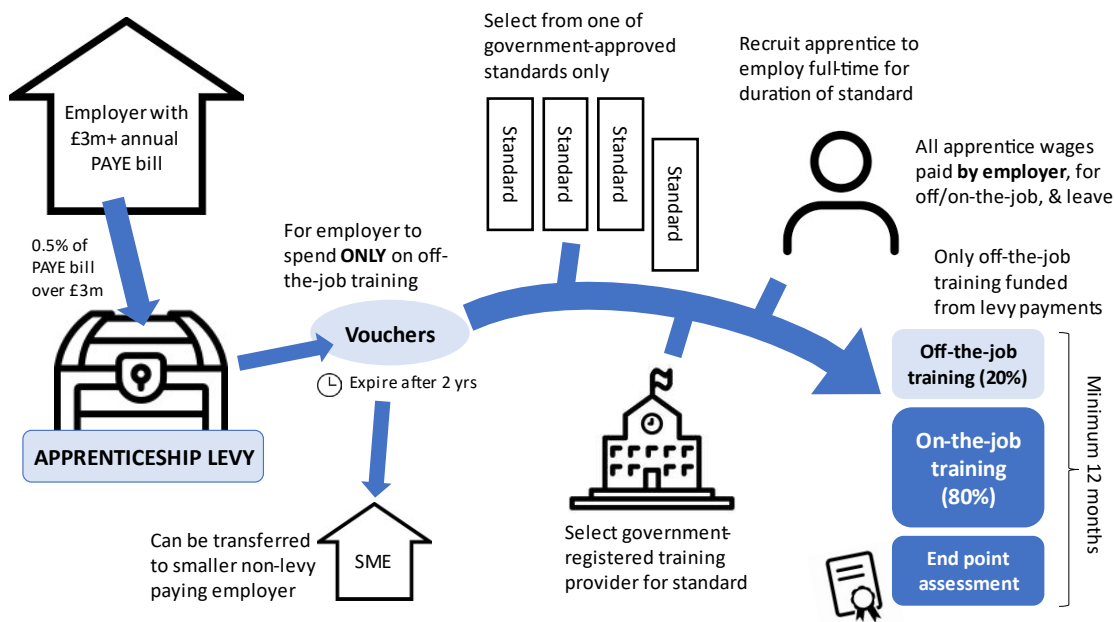
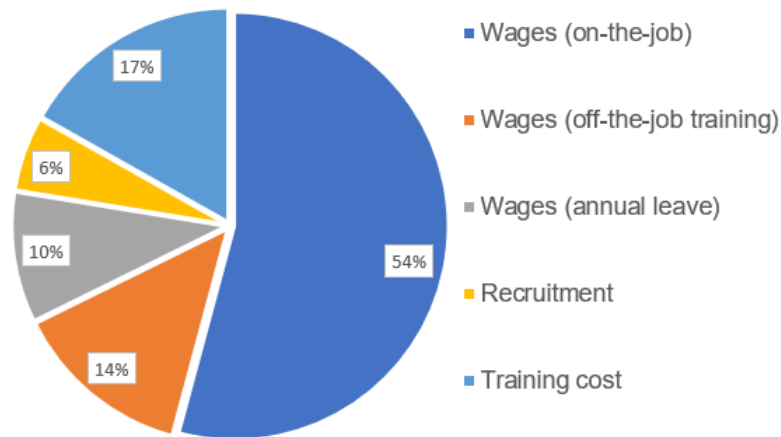


Figure 1: A summary of the apprenticeship system in England



**Figure 2: An approximate breakdown of the total cost per apprentice to the employer on a standard, linear apprenticeship, c 17% of which can be funded by apprenticeship levy payments.<sup>12</sup>**

An apprenticeship is a paid job with a training element. The job lasts a minimum of twelve months, including on-the-job training learnt via an employer (c.80% of the programme) and off-the-job training delivered by a training provider, paid for by the levy (c.20%). The training provider needs to be Government-registered; industry is not involved in this approval process. Apprentices sit an end-point assessment upon completing the programme and if they pass are awarded an apprenticeship certificate.

Apprentices can only train via an apprenticeship if there is a Government-approved apprenticeship standard or framework written by employer groups and validated in England by the Institute for Apprenticeships and Technical Education (IfATE), who also determine the levy funding available for off-the-job training costs for each standard. Where similar standards already exist in other sectors (e.g. accounting), IfATE often require training providers to contextualise and adapt this curriculum rather than develop a tailored standard.

In the devolved nations, apprenticeships are based on frameworks (e.g. Creative Media) which are broader than the standards used in the system in England.

Apprenticeship uptake in the screen industries has been slow despite the appetite for vocational training, with a peak of 1,300 new apprentices starting in 2021-22<sup>13</sup>. One of the key contributing factors affecting uptake has been the requirement for apprentices to be employed for the full duration of their programme. This has been a challenge in the screen industries (particularly film and TV production) where contracts are determined by the length of the production and are often short-term, being project-dependent.

<sup>12</sup> Based on an 18-month apprenticeship with £9,000 funding, with apprentice wages at London Living Wage and 25 days' annual leave. This is for standard apprenticeships and does not reflect the downtime between productions that is typical in film and TV production.

<sup>13</sup> Furthermore, 80% of these starts were on the broad, less screen-specific Level 3 standard Content Creator.

## Appendix F: Selective glossary of terminology

Apprenticeship	A paid job with a training element conforming to industry standards in a recognised occupation. It involves a substantial programme of on and off-the-job training.
Apprenticeship standard	Current apprenticeship model for England since 2016. Based on a document created by employer Trailblazer Groups, defining the knowledge, skills and behaviour required to be competent in a specific occupation. This competence is tested by an independent, end-point assessment.
Apprenticeship levy	<p>The funding system for apprenticeship training, whereby all UK employers with an annual PAYE bill over £3 million pay 0.5% of their annual pay bill above this threshold into the levy 'pot'.</p> <p>Each employer's levy payments are turned into apprenticeship digital vouchers (including a 10% top-up contribution from Government), for employers to spend on apprenticeship training only.</p>
Assistant production accountant	An assistant production accountant or accounts trainee helps production accountants keep accurate records of how the money on a film or TV drama is spent. This includes dealing with expense claims, providing and tracking float money given to crew, performing petty cash reconciliations, and providing comparisons between the budget and actual spending.
Contextualisation	Adaptation of the training curriculum for an apprenticeship standard that has been created for one particular occupation, so it can be used for a similar role in the same or (usually) different sector.
Edit assistant (or post production technical operator)	An edit assistant provides support, assistance and delivery within the technical support operation of a post-production company, including first line technical and edit support, media backup, ingest and export.
End-point assessment	<p>A rigorous independent assessment taken by the apprentice at the end of their apprenticeship training programme to test that they can perform the occupation they have been trained in, and can demonstrate the knowledge, skills and behaviours set out in the apprenticeship standard.</p> <p>End-point assessment tests are created and delivered by end-point assessment organisations, that have to be entirely separate from training providers.</p>
Flexi-job apprenticeship agency (FJAA)	Organisation (such as ScreenSkills) that employs apprentices and places them with one or more host employers to complete all or part of their apprenticeship training. Part of Government's FJAA pilot programme funded by Department for Education (DfE).
Institute for Apprenticeships and	The Government body responsible for improving the quality of apprenticeships and technical education in England.

Technical Education (IfATE)	<p>IfATE is an arm's length body of the Department for Education (DfE).</p> <p>IfATE runs a management and validation process for all existing or new apprenticeship standards, including allocating the amount of levy funding that can be used to pay for training on any particular standard.</p>
Levy vouchers	Digital vouchers to the value of an employer's contribution to the apprenticeship levy (plus 10% top-up contribution from Government). These can be spent on apprenticeship training only, delivered by a government-registered training provider and using an apprenticeship standard as its basis.
Off-the-job training	Training for apprentices delivered by a Government-registered training provider "off the job", when apprentices are not carrying out their day-to-day work activities. This training can either take place on a training provider's premises or in a separate location within the workplace. It is meant to take up approximately 20% of the duration of the apprenticeship programme, and can be delivered flexibly either in intermittent training blocks or regularly throughout.
On-the-job training	Training for apprentices delivered by the employer "on the job", while they are carrying out their day-to-day activities in the workplace. This training should be based on the list of knowledge, skills and behaviours detailed in the apprenticeship standard. It is meant to take up approx. 80% of the duration of the apprenticeship programme.
Production assistant	Production assistants work within the production team. They are also known as production runners. They copy the call sheets, sides, scripts, health and safety notices and other paperwork and distribute it to the crew. They carry out office tasks, such as answering the phone, filing paperwork and entering data. They need to be able to take instruction, work without supervision, be organised, and effectively prioritise when asked to do different things by different people at the same time.
Production coordinator	A production coordinator works within the production team, providing operational support to the production manager. The production coordinator is the key member of the production team who arranges contact between the whole crew and the management team. They help the team deliver the production, by helping to obtain rights and legal clearances to production content, producing and maintaining production documentation, organising resources and logistics including transport and accommodation, and scheduling productions.
Training provider	A training company that runs the off-the-job training for apprentices during their apprenticeship programme. This can be a college, university or independent training provider (often smaller and more specialist). Has to be approved and listed on the Government's Register of Apprenticeship Training Providers.