



Specification for Apprenticeship Training Programme (for use where an apprenticeship at LSBU does not contain any embedded university award or credit).

A. Information		
Apprenticeship Standard	Post Production Technical Operator (Apprenticeship)	
	London South Bank University	
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS	
Division	Film and Media	
Training Lead	Ben Mallaby	
Delivery site	<input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input type="checkbox"/> Other: please specify	
Mode(s) of delivery – 20% off the job training	<input checked="" type="checkbox"/> Block <input type="checkbox"/> Day release <input type="checkbox"/> other please specify	
Length of delivery/start and finish dates	Minimum 1 year. Plus 6 months for EPA.	
Approval dates:	Programme validated	December 2019
	Date for IFATE review of Standard	From 3 years.
	Specification last updated and signed off	September 2021
Reference points:	Internal	Corporate Strategy 2015-2020 Apprenticeship Strategy School Strategy
	External	Institute for Apprenticeships and Technical Education Education and Skills Agency (ESFA) Funding Rules Competitions and Markets Authority Contracted employers (Levy and Non-Levy)
B. Aims and Features		
Distinctive features of Standard	<p>This is a new apprenticeship standard for a post production technical operator role (PPTO), which was championed by industry trade body, UK Screen Alliance, and was approved for delivery by the Institute for Apprenticeships & Technical Education (IfATE).</p> <p>The standard has been developed in conjunction with a group of Trailblazer employers including Clear Cut Pictures, Technicolor, MPC, Fifty Fifty Post, Molinare, Company 3, Encore, Run VT, Edit Store, Platform and Pinewood.</p> <p>This level 4 apprenticeship will lead to jobs as machine room operators in post production companies, VFX houses and specialist content delivery</p>	

	<p>companies. It is also suitable for operators who support the creative process within in-house production facilities.</p> <p>The training will cover best practice for media ingest, storage management, media export, secure digital despatch, support for creative colleagues in content finishing and quality assessment of finished content. Apprentices will be assessed for operational competence after the 12-month apprenticeship by a multiple-choice exam, a professional discussion and practical tests under the eye of an independent assessor.</p>
<p>Knowledge, Skills and Behaviours</p>	<p>Knowledge</p> <p>K1: Understand the purpose of post-production within the end-to-end production process</p> <p>K2: Understand the commercial context of post-production with the film, TV and advertising industry</p> <p>K3: Understand the importance of agreed workflows and how to adapt these to meet the needs of a production</p> <p>K4: Understand the importance of accurate, effective and timely communication with own team, other departments and customers to ensure efficient progress of the work in hand</p> <p>K5: Know the relevant health and safety legislation and company policies to ensure a safe working environment for themselves, colleagues and customers</p> <p>K6: Understand the principles of video signals for film and TV in the digital and analogue domains including: resolution, sampling, colour science, display technologies and emerging and legacy video formats/standards</p> <p>K7: Understand the principles of audio signals in the digital and analogue domains including: Signal path basics, mono, stereo, surround sound, object-based audio, audio levels and loudness</p> <p>K8: Understand the use of metadata and other forms of content documentation</p> <p>K9: Understand the use of timecode and other frame labelling protocols</p> <p>K10: Understand why it is business critical to use unambiguous labelling of content, clock numbers and file naming conventions</p> <p>K11: Understand the importance of agreed workflows and how these may be adapted to meet the bespoke needs of a production</p> <p>K12: Know and understand the structure of and appropriate application of, audio and video file formats in common use in production, post-production and delivery</p>

	<p>K13: Know the formats that are used for still images and graphics held as bitmaps or vector images, and which file formats are used for moving images held as sequential single frame files</p> <p>K14: Understand the principles of encoding, transcoding and compression of digital audio and video</p> <p>K15: Understand the capabilities of different connection standards for portable storage devices</p> <p>K16: Understand the principles of high speed file transfer across Local Area Networks (LAN) and Wider Area Networks (WAN)</p> <p>K17: Know and understand the protocols for secure, audited receipt and dispatch of content via physical and electronic transfer</p> <p>K18: Understand the principles of computer systems, IP networks and shared storage systems as applied in post production</p> <p>K19: How media is managed throughout the data lifecycle including production storage, shared storage, nearline storage and archive, whether on premises or in the cloud</p> <p>K20: Understand the bandwidth requirements and disk configurations necessary to ensure reliable playback and record performance at the required resolution for one or more clients from shared storage or directly connected storage</p> <p>K21: Understand the principles of good digital content governance, resilience, RAID (redundant array of inexpensive disks), security, confidentiality</p> <p>K22: Understand the value of media content to the business and its customers</p> <p>K23: Understand the principles of non-linear editing systems</p> <p>K24: Understand the functional role, capabilities and limitations of the equipment used in offline editing</p> <p>K25: How to provide operational assistance and first-line support to creative personnel and problem solve within agreed governance constraints</p> <p>K26: Understand the principles of non-linear picture and sound finishing systems</p> <p>K27: Understand the functional role, capabilities and limitations of the equipment used in online editing, colour grading and audio dubbing</p> <p>K28: Understand the technical standards and customer specifications used for UK and international delivery of programmes, films and commercials to cinema, TV broadcast and online distribution platforms</p>
--	---

K29: Understand the requirements of international productions to aid localisation, such as textless backgrounds and audio stems.

K30: Understand the correct environment in which to perform quality control and assessment

K31: Understand the European Broadcasting Union (EBU) classification of quality issues and the International Telecommunications Union (ITU) 5-point quality assessment scale

K32: Know and understand the regulations to comply with in regard to flashing images and stimuli causing photo sensitive epilepsy

K33: Understand the regulations and specifications for on-screen text and graphics such as: safe areas, minimum text height and minimum durations for legal information in commercials

K34: Understand the importance of intelligibility of dialogue and how this is impacted by a complex range of factors, especially age-related hearing loss

K35: Know and understand the relevant health and safety legislation and company policies

K36: Know and understand legacy video standards such as standard definition PAL and NTSC and their conversion to contemporary standards

K37: Know and understand legacy video and audio tape formats

K38: Understand the implications of using legacy formats in contemporary workflows

Skills

S1 Work in line with agreed workflows, adapting to operational changes as they occur

S2 Multitask on simultaneous projects, often for different clients, prioritising the work to ensure that all tasks are completed on schedule

S3 Analyse and interpret the work order and technical specification to complete the scheduled tasks

S4 Use process documentation and work order reporting systems for efficient, accurate and timely communication with other departments about the progress of the work in hand

S5 Work accurately with a high degree of attention to detail

S6 Analyse and advise on the quality of audio, video and data throughout the post production process to colleagues, customers and suppliers

S7 Follow post production processes to ensure the necessary quality is achieved

	<p>S8 Access and interpret the relevant information pertaining to technical specifications and client requirements, and apply to the post production process</p> <p>S9 Use appropriate technical vocabulary to document and communicate compliance with, or exceptions from, technical standards</p> <p>S10 Assimilate information from multiple sources and apply to task in hand</p> <p>S11 Ensure data is transferred securely between client supplied sources and post production storage systems, performing data integrity and virus checks</p> <p>S12 Ingest and export media content and metadata to/from post-production systems, syncing the audio to video and applying colour transforms (LUTs) as required</p> <p>S13 Arrange media content in agreed folder structures, using consistent and unambiguous folder and file naming conventions</p> <p>S14 Prepare graphics and still images for ingest using software such as Photoshop where basic manipulation is required.</p> <p>S15 Encode and transcode audio and video data to required specifications</p> <p>S16 Export finished content or work-in-progress with metadata from post-production systems to required specifications and naming conventions</p> <p>S17 Provide technical advice to clients and colleagues on an appropriate file specification for a given requirement</p> <p>S18 Dispatch and receive physical assets to/from external organisations and audit the process</p> <p>S19 Use file transfer software for fast, secure and audited delivery of assets to external destinations</p> <p>S20 Communicate work progress to colleagues and clients as appropriate</p> <p>S21 Manage access by clients to shared storage systems according to company protocols</p> <p>S22 Ensure data integrity when moving media between storage systems</p> <p>S23 Backup, archive and restore media, sequences and metadata according to company practice</p> <p>S24 Safely delete media as instructed and complying with company protocols</p> <p>S25 Maintain content security measures, both electronic and physical as required by the employer and their clients</p> <p>S26 Enact business continuity procedures</p>
--	--

	<p>S27 Prioritise the workload to ensure the scheduled tasks are completed on time, liaising with colleagues and clients</p> <p>S28 Provide frontline operational support to clients in editing suites, to ensure that they can find and work with their media</p> <p>S29 Take ownership to resolve and/or escalate faults/incidents to the appropriate person, within agreed governance constraints</p> <p>S30 Connect and set-up post production editing equipment using appropriate cables and connectors</p> <p>S31 Perform and check data conforms of sequences prior to colour grading or online editing</p> <p>S32 Transfer picture data between grading and editing systems, ensuring the data integrity of content and sequences is maintained</p> <p>S33 Relink ingested media to updated sequences as editorial changes occur</p> <p>S34 Prepare and transfer audio data to the dubbing suite</p> <p>S35 Perform basic editing functions necessary for the preparation of media and sequences for creative processes, or for formatting of finished content for delivery (e.g. adding line-up signals, idents, patching in QC fixes, audio laybacks)</p> <p>S36 Analyse and interpret the results of reports from audio and video test equipment</p> <p>S37 Consistently assess and identify faults in content, using the correct terminology to accurately describe and record them</p> <p>S38 Use own judgement and discretion to decide what is acceptable and what is not in relation to quality control, depending on the context of the material, its intended use and the required technical specifications and customer requirements</p> <p>S39 Deliver accurate and concise Quality Assessment Reports with clear indications of mandatory failures, advisory warnings and client approved exceptions</p> <p>S40 Provide technical advice on remedial action to correct faults identified</p> <p>S41 Communicate findings to both clients and colleagues accurately, and in a diplomatic manner</p> <p>S42 Comply with company Health and Safety policies and practices, identifying, mitigating and reporting any incidents or risk to the appropriate person</p> <p>S43 Consistently work in a safe manner for self, colleagues and clients.</p>
--	--

	<p>S44 Use appropriate legacy media physical handling procedures</p> <p>S45 Carry out basic operation of videotape recorders and audio recorders</p> <p>S46 Digitise tape content into editing systems</p> <p>S47 Playout finished content from editing systems to tape</p> <p>S48 Provide technical advice to clients and colleagues on the implications of using legacy format in contemporary workflows</p> <p>Behaviour</p> <p>B1: Displays a strong work ethic and commitment to meet the standards required - upholding ethical and professional standards</p> <p>B2: Demonstrates a passion for post production, the media industry and its productions - proactively keeping up to date with latest developments within the industry</p> <p>B3: Maintains company and customer confidentiality, acting as an ambassador for their employer</p> <p>B4: Acts in a manner that supports the commercial customer relationship acting as an ambassador for their employer</p> <p>B5: Demonstrates attention to detail and not willingly accepting second best; whilst at the same time being pragmatic about balancing client expectations against the available time and budget</p> <p>B6: Proactively keeping up to date with latest developments within the industry</p> <p>B7: Thinks creatively and logically to solve technical issues - contribute to a process of continual improvement of workflow and technique</p> <p>B8: Delivers good customer service in a creative environment</p> <p>B9: Balances the quality threshold which it is practical to achieve within time and budget constraints, and the customer expectations</p> <p>B10: Works with a high level of sustained concentration and attention to detail</p> <p>B11: Works safely to ensure a safe working environment for themselves, colleagues and customers</p>
--	--

B. Teaching and Learning Strategy

The training will run as a series of three blocks over the 12 month delivery period. Of the 20% off-job training required for this apprenticeship it is assumed that approximately 280 hours (40 days) will be delivered directly by LSBU and that a further 70 hours (10 days), comprised of mentoring, self-study, industry master classes etc, will take place at the employer's site or other locations. LSBU will be required to record all off-job training hours against the apprentice's Commitment Statement.

The training will blend the teaching from across the units to deliver a stimulating and engaging syllabus. Theory will be mixed with key topical content, exercises and traditional lectures. The three blocks will take place across the year and last around 14 working days per block. The blocks assume 7 hours of delivery per day.

The additional 70 hours take the form of mentoring, self study, trips to expos such as the Media Production Show, and IBC. These hours will be logged using an ePortfolio. The tutor will also have five timetabled hours allocated per apprentice to assist in a mentoring capacity. Delivery will take place in a Mac and/or PC lab as required. The computers are loaded with all appropriate software, including Media Composer, the Adobe Suite and Black Magic.

We will employ a variety of methods in our delivery. This will include lectures, seminars, workshops and exercises in specialist facilities and classrooms, with a tutor and/or technician present. Masterclasses will be delivered by Master Technicians, who will be specialist freelancers from the industry. We will use technicians from within ACI to support the tutor.

Apprentices will conduct 80% of their training on-the-job, they will receive supervision across the year and will collate evidence and record skills which will go on to form the basis of their portfolio of evidence. OneFile is a web based site that LSBU use to store and monitor the non-academic elements of the apprenticeship. It is used by apprentices to log their 20% and by LSBU to record the Progress Reviews where attendance and results reports are stored. The KSBs from the standard will be mapped onto a template on OneFile for the students to demonstrate their progress.

Our Virtual Learning Environment, Moodle, will be used to collate the class content and provide a platform for staff to communicate with students. Where we flip the classroom students will be able to access material required before the class.

D. Assessment

Apprentices will receive formative feedback prior to the second and third block of teaching where the tutor, liaising with the employer, will conduct a review of achievements against the KSB's and the progress towards their assessment. A KSB audit form will be used to track the apprentice's progress.

Assessment will be delivered by an ESFA approved End-Point Assessment Organisation (EPAO), who will provide an Independent Assessor to conduct the three End-Point Assessment components at their place of work. Apprentices have to pass all of the individual End-Point Assessment components to achieve a Pass overall. The End-Point Assessment will be undertaken over a maximum of six months post gateway and will comprise of three components: Knowledge Test, a Practical

Demonstration with three parts and a Professional Discussion. The End-Point Assessment Organisation will provide guidance materials for the each of the Assessment Methods.

The Knowledge Test

A Knowledge Test will be undertaken which examines the apprentices' knowledge and understanding applicable to their role as Post Production Technical Operator and this will take 60 minutes. The apprentice will take the question test in a suitably controlled environment selected by the End- Point Assessment Organisation (EPAO) in the presence of an invigilator. The test may be undertaken as paper-based or on-line. It will be marked either manually or electronically depending on the delivery method. There will be 60 fact-based questions to complete; for each question there will be four answers to choose from and there will one correct answer per question. Each correct answer is worth one mark.

The test is graded as a fail/pass/distinction

- 0-30 marks is a Fail
- 31-47 marks is a Pass
- 48-60 marks is a Distinction

Practical Demonstration

The apprentice will be provided with a technical and editorial specification document by the EPAO for use during the demonstration. The apprentice will have 5 minutes to read the specifications and will be able to retain the documents throughout the demonstration. The Independent Assessor (IA) will observe the practical demonstration in the apprentice's usual workplace or in a suitably controlled environment recommended by the end-point assessment organisation.

The Practical Demonstration will be for 110 minutes, the practical demonstration may be extended by a maximum of 10% to allow the apprentice to finish a task / activity, at the discretion of the IA. It will consist of three parts and each part will test a specific area of skills knowledge and behaviours needed to: Quality Assess finished content, Perform an ingest and export of varied media, Perform a conform of edited media. At the end of each demonstration period there will be time given for supplementary questioning by the IA.

Professional Discussion

The Professional Discussion will question the apprentice about how their knowledge, skills and behaviours match those outlined below and in Appendix 2. It will preferably be conducted in the apprentice's work location by an Independent Assessor

The Professional Discussion will be a structured discussion between the apprentice and independent assessor. It will also cover the apprentice's achievements, the standard of their work and their approach. The Portfolio of Evidence will be used to inform questioning during the interview.

Portfolio

The Portfolio will contain 20 pieces of evidence; these may include, but not be limited to, written reports from supervisors re ingesting and exporting media, examples of working with customers of colleagues, examples of handling legacy media content, examples of producing technical reports, written reports on knowledge requirements and Quality Assurance documentation. Reflective accounts and self-evaluations should not be included as evidence in the portfolio.

This evidence will demonstrate how the apprentice meets the knowledge, skills and behaviours

The discussion will be undertaken under controlled conditions and will last for 60 minutes (plus 10% at the discretion of the IA). The portfolio will be used by the apprentice to refer to exemplify a point. Questioning will be used to authenticate evidence, experience and competence.

All end-point assessment components must be passed for the pass grading to be given.

The combined score for the three assessment components will determine if a higher grade is awarded. Grading boundaries have been set as follows:

- Fail: full competence against the Standard not demonstrated in one or all of the assessment components.
- Pass: all components passed, full competence against the Standard demonstrated
- Distinction: distinction in all three components of the assessment

Re-takes and/or re-sits

Re-sits/re-takes must not be offered to apprentices wishing to move from pass to distinction. A re-sit does not require further learning, whereas a re-take does.

The apprentice's employer will need to agree that a re-sit/re-take is an appropriate course of action. Apprentices should have a supportive action plan to prepare for the re-sit/re-take.

An individual EPA method re-sit/re-take must be taken during the maximum EPA period, 3 months within the original EPA, otherwise the entire EPA must be retaken.

The maximum grade awarded to a re-sit/re-take will be pass, unless the EPAO identifies exceptional circumstances beyond the apprentice's control accounting for the original fail.

E. Academic Regulations

The University's Academic Regulations do not apply to this training programme but as apprentices will be registered as students, the university codes of conduct and relevant policies and procedures will apply to them.

F. Entry Requirements

Apprentices will have a level 2 English and Maths qualification prior to entry. For those with an education, health and care plan or a legacy statement, the apprenticeship's English and maths minimum requirement is Entry Level 3. A British Sign Language (BSL) qualification is an alternative to the English qualification for those whose primary language is BSL. Students will normally have a relevant level 3 qualification.

G. Structure of learning and delivery

Overview with activities mapped against the KSBs of the relevant standard

I N D U C T I O N	a Overview	K 1	D1	Understand the purpose of post-production within the end-to-end production process
		K 2	D1	Understand the commercial context of post-production with the film, TV and advertising industry
		K 2 2	D5	Understand the value of media content to the business and its customers
	b Workplace etiquette	B 1	D1, D5	Displays a strong work ethic and commitment to meet the standards required - upholding ethical and professional standards
		B 3	D1, D4, D5	Maintains company and customer confidentiality, acting as an ambassador for their employer
		B 4	D1	Acts in a manner that supports the commercial customer relationship acting as an ambassador for their employer
		B 8	D4, D6, D7, D8, D10	Delivers good customer service in a creative environment
		K 4	D1	Understand the importance of accurate, effective and timely communication with own team, other departments and customers to ensure efficient progress of the work in hand
		c Health & Safety	B 1 1	D7, D9
	K 3 5		D9	Know and understand the relevant health and safety legislation and company policies
	K 5		D1	Know the relevant health and safety legislation and company policies to ensure a safe working environment for themselves colleagues and customers
	S 4 2		D9	Comply with company Health and Safety policies and practice identifying, mitigating and reporting any incidents or risk to the appropriate person
	S 4 3		D9	Consistently work in a safe manner for self, colleagues and clients.
	d Industry awareness	B 2	D1	Demonstrates a passion for post production, the media industry and its productions - proactively keeping up to date with latest developments within the industry

			B 6	D2	Proactively keeping up to date with latest developments within the industry
Video and Audio TECHNOLOGY			K 6	D2	Understand the principles of video signals for film and TV in the digital and analogue domains including: resolution, sampling, colour science, display technologies and emerging and legacy video formats/standards
			K 7	D2	Understand the principles of audio signals in the digital and analogue domains including: Signal path basics, mono, stereo, surround sound, object-based audio, audio levels and loudness
			K 9	D2	Understand the use of timecode and other frame labelling protocols
Codecs and Files			K 1 2	D3	Know and understand the structure of and appropriate application of, audio and video file formats in common use in production, post-production and delivery
			K 1 3	D3	Know the formats that are used for still images and graphics held as bitmaps or vector images, and which file formats are used for moving images held as sequential single frame files
			K 1 4	D3	Understand the principles of encoding, transcoding and compression of digital audio and video
			K 8	D2	Understand the use of metadata and other forms of content documentation
			S 1 5	D3	Encode and transcode audio and video data to required specifications
			S 1 7	D3	Provide technical advice to clients and colleagues on an appropriate file specification for a given requirement
Basic MCR Operations	a	Edit assistant ops	K 2 3	D5	Understand the principles of non-linear editing systems
			K 2 4	D6	Understand the functional role, capabilities and limitations of the equipment used in offline editing
			S 1 2	D3	Ingest and export media content and metadata to/from post-production systems, syncing the audio to video and applying colour transforms (LUTs) as required
			S 1 3	D3	Arrange media content in agreed folder structures, using consistent and unambiguous folder and file naming conventions
			S 1 6	D3	Export finished content or work-in-progress with metadata from post-production systems to required specifications and naming conventions

		S 2 1		Manage access by clients to shared storage systems according to company protocols	
		S 1 1	D3	Ensure data is transferred securely between client supplied sources and post production storage systems, performing data integrity and virus checks	
		K 1 0	D2	Understand why it is business critical to use unambiguous labelling of content, clock numbers and file naming conventions	
b	Trouble shooting	S 3 0	D6	Connect and set-up post production editing equipment using appropriate cables and connectors	
		B 7	D3, D6, D10	Thinks creatively and logically to solve technical issues – contribute to a process of continual improvement of workflow and technique	
		K 2 5	D6	How to provide operational assistance and first-line support to creative personnel and problem solve within agreed governance constraints	
		S 2 8	D6	Provide frontline operational support to clients in editing suites, to ensure that they can find and work with their media	
		S 2 9	D6	Take ownership to resolve and/or escalate faults/incidents to the appropriate person, within agreed governance constraints	
c	Good working practices	K 1 7	D4	Know and understand the protocols for secure, audited receipt and dispatch of content via physical and electronic transfer	
		S 1 8	D4	Dispatch and receive physical assets to/from external organisations and audit the process	
		S 1 9	D4	Use file transfer software for fast, secure and audited delivery of assets to external destinations	
		B 1 0	D5	Works with a high level of sustained concentration and attention to detail	
		B 5	D2	Demonstrates attention to detail and not willingly accepting second best; whilst at the same time being pragmatic about balancing client expectations against the available time and budget	
		B 9	D8	Balances the quality threshold which it is practical to achieve within time and budget constraints, and the customer expectations	
		K 1 1		Understand the importance of agreed workflows and how these may be adapted to meet the bespoke needs of a production	

		K 3	D1	Understand the importance of agreed workflows and how to adapt these to meet the needs of a production
		S 1	D1	Work in line with agreed workflows, adapting to operational changes as they occur
		S 1 0	D3	Assimilate information from multiple sources and apply to task in hand
		S 2	D1	Multitask on simultaneous projects, often for different clients, prioritising the work to ensure that all tasks are completed on schedule
		S 2 0		Communicate work progress to colleagues and clients as appropriate
		S 2 7		Prioritise the workload to ensure the scheduled tasks are completed on time, liaising with colleagues and clients
		S 3	D1	Analyse and interpret the work order and technical specification to complete the scheduled tasks
		S 4	D1	Use process documentation and work order reporting systems for efficient, accurate and timely communication with other departments about the progress of the work in hand
		S 5	D1	Work accurately with a high degree of attention to detail
		S 6	D2	Analyse and advise on the quality of audio, video and data throughout the post production process to colleagues, customers and suppliers
		S 7	D2	Follow post production processes to ensure the necessary quality is achieved
		S 8	D2	Access and interpret the relevant information pertaining to technical specifications and client requirements, and apply to the post production process
	d Asset preparation	S 1 4	D3	Prepare graphics and still images for ingest using software such as Photoshop where basic manipulation is required.
Networks and Storage		K 1 5	D3	Understand the capabilities of different connection standards for portable storage devices
		K 1 6	D3	Understand the principles of high speed file transfer across Local Area Networks (LAN) and Wider Area Networks (WAN)

		K 1 8	D4	Understand the principles of computer systems, IP networks and shared storage systems as applied in post production	
		K 1 9	D5	How media is managed throughout the data lifecycle including production storage, shared storage, nearline storage and archive, whether on premises or in the cloud	
		K 2 0	D5	Understand the bandwidth requirements and disk configurations necessary to ensure reliable playback and record performance at the required resolution for one or more clients from shared storage or directly connected storage	
		K 2 1	D5	Understand the principles of good digital content governance, resilience, RAID (redundant array of inexpensive disks), security, confidentiality	
		S 2 2	D5	Ensure data integrity when moving media between storage systems	
		S 2 3	D5	Backup, archive and restore media, sequences and metadata according to company practice	
		S 2 4	D5	Safely delete media as instructed and complying with company protocols	
		S 2 5	D5	Maintain content security measures, both electronic and physical as required by the employer and their clients	
		S 2 6	D5	Enact business continuity procedures	
Advanced MCR Operations		K 2 6	D7	Understand the principles of non-linear picture and sound finishing systems	
		K 2 7	D7	Understand the functional role, capabilities and limitations of the equipment used in online editing, colour grading and audio dubbing	
		S 3 1	D7	Perform and check data conforms of sequences prior to colour grading or online editing	
		S 3 2	D7	Transfer picture data between grading and editing systems, ensuring the data integrity of content and sequences is maintained	
		S 3 3	D7	Relink ingested media to updated sequences as editorial changes occur	

		S 3 4	D7	Prepare and transfer audio data to the dubbing suite
		S 3 5	D7	Perform basic editing functions necessary for the preparation of media and sequences for creative processes, or for formatting of finished content for delivery (e.g. adding line-up signals, idents, patching in QC fixes, audio laybacks)
QC		K 2 8	D8	Understand the technical standards and customer specifications used for UK and international delivery of programmes, films and commercials to cinema, TV broadcast and online distribution platforms
		K 2 9	D8	Understand the requirements of international productions to aid localisation, such as textless backgrounds and audio stems.
		K 3 0	D8	Understand the correct environment in which to perform quality control and assessment
		K 3 1	D8	Understand the European Broadcasting Union (EBU) classification of quality issues and the International Telecommunications Union (ITU) 5-point quality assessment scale
		K 3 2	D8	Know and understand the regulations to comply with in regard to flashing images and stimuli causing photo sensitive epilepsy
		K 3 3	D8	Understand the regulations and specifications for on-screen text and graphics such as: safe areas, minimum text height and minimum durations for legal information in commercials
		K 3 4	D8	Understand the importance of intelligibility of dialogue and how this is impacted by a complex range of factors, especially age-related hearing loss
		S 3 6	D8	Analyse and interpret the results of reports from audio and video test equipment
		S 3 7	D8	Consistently assess and identify faults in content, using the correct terminology to accurately describe and record them
		S 3 8	D8	Use own judgement and discretion to decide what is acceptable and what is not in relation to quality control, depending on the context of the material, its intended use and the required technical specifications and customer requirements
		S 3 9	D8	Deliver accurate and concise Quality Assessment Reports with clear indications of mandatory failures, advisory warnings and client approved exceptions
		S 4 0	D8	Provide technical advice on remedial action to correct faults identified
		S 4 1	D8	Communicate findings to both clients and colleagues accurately, and in a diplomatic manner

			S 9	D2	Use appropriate technical vocabulary to document and communicate compliance with, or exceptions from, technical standards
Legacy content	a	Theory	K 3 6	D10	Know and understand legacy video standards such as standard definition PAL and NTSC and their conversion to contemporary standards
			K 3 7	D10	Know and understand legacy video and audio tape formats
			K 3 8	D10	Understand the implications of using legacy formats in contemporary workflows
			S 4 8	D10	Provide technical advice to clients and colleagues on the implications of using legacy formats in contemporary workflows
	b	Practical	S 4 4	D10	Use appropriate legacy media physical handling procedures
			S 4 5	D10	Carry out basic operation of videotape recorders and audio recorders
			S 4 6	D10	Digitise tape content into editing systems
			S 4 7	D10	Playout finished content from editing systems to tape

I. Timetable information

Week	Unit name	KBs	Description
1	Introduction		Introduction of Tutors, students and overview of the training structure and content. To include time needed with self study.
1	M1 Introduction	B2 B6	Introduce DPP (membership) Technical forums (Adobe, Avid Community, BlackMagic, Creative Cow) Cover confidentially and professional conduct on public forums
1	M2 Video Audio Technology	K1	Post Overview: Understand the purpose of post-production within the end-to-end production process. To cover Acquisition (basic), Ingest, Offline, Online, Grade, Dub Deliverables
1	M2 Video Audio Technology	K6	Resolutions: HD, UHD, UHD 2, DCI (2K 4k 8K) how DCI is different to TV. Legacy SD and non square pixels FHA 16:9 4:3. Interlaced and Progressive

1	M2 Video Audio Technology	K6 & K36	Analogue / Digital: What is digital content? What is analogue content? How do we get between them? Sampling Quantising Files & Wrappers: Storing digits in Files, Codecs and wrappers. How codecs work. Sending digits down cables Rec standards 601, 709, 2020, 2100, DCI P3
1	M2 Video Audio Technology	K12	Colour Spaces: Following on from Rec standards colour spaces and moving between them. To cover RGB capture and single sensor (beyer etc) conversion to Y B-Y R-Y colour subsampling 4:4:4 4:2:2 4:1:1 4:2:0 (and more)
1	M2 Video Audio Technology	K6	H&S in the workplace legislation. Eye tests and hearing tests. Ergonomics of workspaces, breaks and RSI risks. Know and understand the relevant health and safety legislation and company policies. Works safely to ensure a safe working environment for themselves, colleagues and customers.
2	M1 Health & Safety	K35 K5 B11 S42 S43	Understand the importance of accurate, effective and timely communication with own team, other departments and customers to ensure efficient progress of the work in hand
2	M1 Workplace etiquette	K4	
2	M1 Introduction / M1 Workplace etiquette	K2 K22 B3 B4	Understand the commercial context of post-production with the film, TV and advertising industry. Understand the value of media content to the business and its customers. Maintains company and customer confidentiality, acting as an ambassador for their employer. Acts in a manner that supports the commercial customer relationship acting as an ambassador for their employer
2	M1 Industry awareness	B2 B6	Demonstrates a passion for post production, the media industry and its productions – proactively keeping up to date with latest developments within the industry. Proactively keeping up to date with latest developments within the industry (Before Good Friday Students asked to prepare for a presentation on these developments to the group)
2	M5 Network Storage	K16	Understand the principles of high speed file transfer across Local Area Networks (LAN) and Wider Area Networks (WAN) Role based session on handling difficult client. Delivers good customer service in a creative environment
2	M1 Workplace etiquette	B8	
2	M2 Video Audio Technology	K7	Understand the principles of audio signals in the digital and analogue domains including: Signal path basics, mono, stereo, surround sound, object-based audio, audio levels and loudness

			Understand the capabilities of different connection standards for portable storage devices. How media is managed throughout the data lifecycle including production storage, shared storage, nearline storage and archive, whether on premises or in the cloud. Understand the bandwidth requirements and disk configurations necessary to ensure reliable playback and record performance at the required resolution for one or more clients from shared storage or directly connected storage
3	M5 Network Storage	K15 K19 K20	Understand the principles of computer systems, IP networks and shared storage systems as applied in post production
3	M5 Network Storage	K18	Prepare graphics and still images for ingest using software such as Photoshop where basic manipulation is required.
3	M4 Basic MCR Operations	S14	Know and understand the protocols for secure, audited receipt and dispatch of content via physical and electronic transfer. Dispatch and receive physical assets to/from external organisations and audit the process.
3	M4 Basic MCR Operations	K17 S18 S19	Use file transfer software for fast, secure and audited delivery of assets to external destinations
3	M4 Basic MCR Operations	K23 K24	Understand the principles of non-linear editing systems. Understand the functional role, capabilities and limitations of the equipment used in offline editing
3	M5 Network Storage	K21 S22 S23	Understand the principles of good digital content governance, resilience, RAID (redundant array of inexpensive disks), security, confidentiality. Ensure data integrity when moving media between storage systems. Backup, archive and restore media, sequences and metadata according to company practice
4	M7 QC	K28	QC/QAR: Understand the technical standards and customer specifications used for UK and international delivery of programmes, films and commercials to cinema, TV broadcast and online distribution platforms
4	M7 QC	K29	Understand the requirements of international productions to aid localisation, such as textless backgrounds and audio stems.
4	M7 QC	K30	Understand the correct environment in which to perform quality control and assessment
4	M7 QC	K31 K32	QC Scoring (DPP, 3 point 5 point) sample QC exercise as an introduction, PSE What is it. How do we measure it. How do we fix it
4	M7 QC	K33	On screen compliance, safe areas, legals commercials
4	M7 QC	K34	Understand the importance of intelligibility of dialogue and how this is impacted by a complex range of factors, especially age-related

			hearing loss
4	M7 QC	S36 S37 S38 S39	Analyse and interpret the results of reports from audio and video test equipment. Consistently assess and identify faults in content, using the correct terminology to accurately describe and record them. Use own judgement and discretion to decide what is acceptable and what is not in relation to quality control, depending on the context of the material, its intended use and the required technical specifications and customer requirements. Deliver accurate and concise Quality Assessment Reports with clear indications of mandatory failures, advisory warnings and client approved exceptions.
5	M7 QC	S40 S41 S9	Provide technical advice on remedial action to correct faults identified. Communicate findings to both clients and colleagues accurately, and in a diplomatic manner. Use appropriate technical vocabulary to document and communicate compliance with, or exceptions from, technical standards
5	M4 Basic MCR Operations	S11 K10	Ensure data is transferred securely between client supplied sources and post production storage systems, performing data integrity and virus checks
5	M4 Basic MCR Operations	S12	Ingest and export media content and metadata to/from post-production systems, syncing the audio to video and applying colour transforms (LUTs) as required
5	M4 Basic MCR Operations	S13	
5	M4 Basic MCR Operations	S16	
5	M5 Network Storage	K18	Understand the principles of computer systems, IP networks and shared storage systems as applied in post production
5	M6 Advanced MCR Operations	K26 K27	Understand the principles of non-linear picture and sound finishing systems. Understand the functional role, capabilities and limitations of the equipment used in online editing, colour grading and audio dubbing
5	M6 Advanced MCR Operations	S31	Perform and check data conforms of sequences prior to colour grading or online editing
5	M6 Advanced MCR Operations	S32	Transfer picture data between grading and editing systems, ensuring the data integrity of content and sequences is maintained
6	M6 Advanced MCR Operations	S33	Relink ingested media to updated sequences as editorial changes occur
6	M6 Advanced MCR Operations	S34	Prepare and transfer audio data to the dubbing suite
6	M6 Advanced MCR Operations	S35	Perform basic editing functions necessary for the preparation of media and sequences for creative processes, or for formatting of finished content for delivery (e.g. adding line-up signals, idents, patching in QC fixes, audio laybacks)

6	M4 Troubleshooting	S30	Connect and set-up post production editing equipment using appropriate cables and connectors How to provide operational assistance and first-line support to creative personnel and problem solve within agreed governance constraints. Thinks creatively and logically to solve technical issues - contribute to a process of continual improvement of workflow and technique. Provide frontline operational support to clients in editing suites, to ensure that they can find and work with their media.
6	M4 Troubleshooting	K25 B7 S28	Take ownership to resolve and/or escalate faults/incidents to the appropriate person, within agreed governance constraints LTC, VITC, Drop frame, BITC, connections on equipment
6	M2 Video Audio Technology	K9	Know and understand legacy video and audio tape formats
7	M8 Legacy Content	K37	Understand the implications of using legacy formats in contemporary workflows
7	M8 Legacy Content	S48	Use appropriate legacy media physical handling procedures
7	M8 Legacy Content	S44	Carry out basic operation of videotape recorders and audio recorders
7	M8 Legacy Content	S45	Digitise tape content into editing systems
7	M8 Legacy Content	S46	Playout finished content from editing systems to tape
8	M8 Legacy Content	S47	Prep for work place ingest assessment
8	Ingest Process review		Setup an offline/direct online suite
8	Edit suite setup		Prepare graphics and still images for ingest using software such as Photoshop where basic manipulation is required.
9	M4 Basic MCR Operations	S14	

Apprenticeship Compliance

The team commits to liaising with the apprenticeship team to confirm that they comply with ESFA and University processes prior to the commencement of the training.