

# **Proposal to develop an apprenticeship**

## **L3: Assistant stage manager**

### **Title of occupation**

Assistant stage manager

### **UOS reference number**

ST1457

### **Core and options**

No

### **Option title/s**

### **Level of occupation**

Level 3

### **Typical duration of apprenticeship**

0 months

### **Is this an integrated apprenticeship?**

No

### **Target date for approval**

Monday 01 January 0001

### **Resubmission**

No

### **Would your proposed apprenticeship standard replace an existing framework?**

No

### **Occupation Profile**

This occupation is found in...

live arts venues. Assistant stage managers, often referred to as ASMs, typically work in theatres, outdoor venues, or other bespoke performance spaces. ASMs are typically employed by production companies and are experienced in adapting to the various environments and production needs. They collaborate closely with production teams, performers, and technical staff to ensure rehearsals and performances run smoothly.

The broad purpose of the occupation is...

to contribute to the smooth operation of rehearsals and performances, providing support to the stage manager, deputy stage manager, performers, and production crew. ASMs are essential members of the technical and production teams within live entertainment venues. They may assist in the preparation, organisation and operation of other technical systems, including flying, automation, sound and lighting to bring artistic visions to life. ASMs will be proactive in finding solutions to problems and identifying areas for improving processes, ensuring work is accurate and of high quality. In any context working safely and efficiently is paramount. Many projects are carried out in fast-moving, dynamic workplaces. ASMs may be required to work flexible working hours, weekends and evenings.

In their daily work, an employee in this occupation interacts with...

with colleagues, creatives and cast, conveying technical information and instructions accurately. They are competent in the use of digital and organisational software. They possess a range of personal skills, including problem-solving, adaptability, organisation and efficiency in order to address any challenges that arise during rehearsals or performances. The ASM must bear in mind the need to protect the reputation of the organisation their own privacy the privacy and reputation of the colleagues the safeguarding of people and the confidentiality and copyright associated to the production.

An employee in this occupation will be responsible for...

assisting with planning, managing and arranging the logistical and technical aspects of rehearsal and performance from setup to execution of the production. They may facilitate the procurement and management of props and set pieces, as well as coordinate scene changes and cueing of performers. ASMs play a critical role in maintaining the production's creative integrity by ensuring all elements are in place and functioning correctly throughout the production. They are skilled in the use of a variety of tools and equipment to be able to assemble and maintain production elements.

## Occupation duties

Duty	OTJ Training (days)
<b>Duty 1</b> Assist with the co-ordination and running of rehearsals.	10
<b>Duty 2</b> Work with colleagues from your own and other departments following company policies and established etiquette	5
<b>Duty 3</b> Create, populate and manage production documentation for use in rehearsals, production and archive in line with organisational expectations.	5
<b>Duty 4</b> Collaborate with other departments to manage spends against production budgets.	5
<b>Duty 5</b> Manage the use and maintenance of rehearsal and actual props for the duration of the production.	10
<b>Duty 6</b> Undertake production tasks and responsibilities during technical rehearsals and the production run, according to the	5

requirements of the show.

<b>Duty 7</b> Follow professional production processes.	5
<b>Duty 8</b> Attend and contribute to production and technical meetings throughout the production process.	5
<b>Duty 9</b> Maintain knowledge of current industry bodies, trends and practices.	5
<b>Duty 10</b> Manage work as a freelancer in line with legal requirements and sector recognised practice to ensure continued employment in the industry.	5
<b>Duty 11</b> Contribute to compliance with organisational policies, processes, and procedures.	5

## **Knowledge, skills and behaviour (KSB) categories**

- Props
- Production etiquette (professional behaviours)
- Production documentation
- Health and safety, policies and procedures
- Production tasks
- Freelancing
- CPD
- Production processes

## **Qualifications**

**Does the apprenticeship need to include any mandated qualifications in addition to the above-mentioned English and maths qualifications?**

No

## **Professional recognition**

There is none.

## **Regulated occupation**

**Is this a statutory regulated occupation?**

No

## **Typical entry point to the apprenticeship**

*Outline the typical entry point for the occupation. This could be in terms of job roles, qualifications, or experience. Or a mix of these.*

This is a progression opportunity for those who have completed a live arts qualification or apprenticeship at level 3. As an example, the L3 creative industries production technician standard.

## **Transferability**

*Explain how you will ensure this occupation is relevant to the range of employers who employ people in it.*

This apprenticeship would give learners to the opportunity to progress on to deputy stage manager (DSM) or stage manager roles. Roles exist, usually but not always on a freelance basis, across the breadth of the live arts sector. This includes public theatres, commercial theatres, outdoor events such as festivals, corporate events, receiving theatres and travelling theatres. Currently the route into this occupation is via paid courses such as those offered by RADA. These do come at a significant cost and therefore can be prohibitive to many who wish to enter this sector.

## **Typical number of annual starts**

*Enter the expected number of starts per year you expect on the apprenticeship. This should be for employers across England, not just with employers in the trailblazer group.*

12

## **End-point assessment methods likely to be used to assess competence against the KSBs as a whole**

*Select the assessment methods you are likely to use in the end-point assessment*

- Practical assessment
- Discussion

## **Stand-alone occupation**

This represents a distinct occupation as indicated by the creative and design route review, where it was identified as a gap in apprenticeship opportunity and added to the occupational map. This occupational standard has been identified as being suitable for the flexi scheme, to fit alongside the creative venue technician which the live arts sector have engaged with, due to the freelance/production based nature of the role.

## **Employer directory**

*Have you nominated an organisation to appear on the employer directory for this apprenticeship?*

No

NA

NA

07956339880

### **Do you need grading exemption?**

No

### **Name of EQA provider**

*Where Ofqual or the Office for Students (OfS) is the external quality assurance (EQA) provider, use this form to nominate a sector representative organisation to apply to the directory of professional and employer-led bodies. The directory of professional and employer-led bodies consists of organisations that can further strengthen Ofqual or the OfS's EQA activity with genuine occupational expertise.*

Ofqual

### **Progression Routes**

### **Supporting uploads**

#### **Transferability upload (job advert examples)**

[ST1457 proposal transferability Job ad ASM 1.pdf](#)

[ST1457 proposal transferability Job ad ASM 2.pdf](#)

### **Is the occupation niche or emerging occupation?**

No

### **Involved employers**

### **Subject sector area**

9.2 Crafts, creative arts and design