



Transfer to Production Accounting for Kids TV

Course Description

The LightForge Transfer to Production Accounting for Kids TV is supported by ScreenSkills and offers participants an overview of how well-earned accounting skills can be applied to the sizeable Kids TV market.

The course has been developed and is taught by industry professionals across the film, television, and postproduction sectors

Production methods and accounting practice for Kids TV are like projects created for other broadcast audiences with some notable specific requirements. Taking key modules from our successful 'Transfer to Production Accounting' course and enhancing those with specific modules focusing on key areas of children's TV i.e. scripted, unscripted, and drama this course helps you pivot your finance skills to broadcast with a focus on children's TV.

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Course Breakdown

Introduction to Children's TV – Transfer to Production Accountancy Course

Module 1 - Introduction to Children's TV

Alistair Maclean-Clark, Executive Producer

- The course will cover the following areas of Children's TV
 - Scripted
 - Unscripted
- Scripted focuses on:
 - Drama production
- Unscripted focuses on:
 - Magazine Formats
 - Reality Shows
 - Game Shows
 - Edutainment Shows
 - Documentaries
 - Live Children's Shows

Module 2 - Introduction to The Physical Production Process

Thea Harvey, Line Producer

- Showing why the Finance and Production Departments must work closely together through the pre-production and production process
- How a line producer and production accountant work together
- How they should both work with the key department heads
- What are the areas that a production accountant must look out for
- The important role of a Production Accountant

Module 3 – The Mechanics of The Physical Production Process

Gina Cronk, Drama Producer

- Marrying creative and costs
- How the script informs the budget, and both relate to physical production
- Reviewing elements of *a case study TBC*
- Production hierarchy

Module 4 – The Roles of The Heads of Department





Thea Harvey, Line Producer

- Who's who and who does what

Module 5 – Accounting Processes and Procedures; Setting Up

Maryllis Gonzalez, Financial Controller

- Introduction
- Setting up
- Budget
- Chart of accounts
- Vendor maintenance
- Filing / Online 'boxes'

Module 6 – Accounting Processes and Procedures; Accounts Payable

Maryllis Gonzalez, Financial Controller

- Entering
- PO: creating of a PO and its categories: matches, over, under and closes
- Tagging: tax credit, vatable, insurance, other
- Coding
- Payments: Urgent and weekly BACS run
- Non-GBP entries
- Deposits & Proformas

Students participate in a live Q&A session with the tutor before progressing to the next module. Date to be confirmed

Module 7 – Petty Cash/ Pre-paid Cards 1

Maryllis Gonzalez, Financial Controller

- Cashless productions
- Use of pre-paid cards
- Float or Pre-paid card request
- What's the imprest system
- Basic tips for petty cash and pre-paid cards

Module 8 – Petty Cash/ Pre-paid Cards 2

Maryllis Gonzalez, Financial Controller

- Entering expenses claim forms
- Direct entry vs import





ACADEMY

- Repayments and top-ups
- Non-float
- Logs, reconciliations and closing floats

Students participate in a live Q&A session with the tutor before progressing to the next module. Date to be confirmed

Module 9 – Payroll for Kids TV

Maryllis Gonzalez, Financial Controller

- Psychology of money
- TV & Construction agreements
- Types of payroll: ATL, BTL and Construction
- Payroll Bureau and Compliance
- Onboarding, contracts, timesheets
- PAYE, Self-employed and limited companies
- BTL payroll: Crew & Dailies
- Specific considerations for Children

Module 10 – Payroll for Kids TV 2

Maryllis Gonzalez, Financial Controller

- ATL payroll: Cast & Stunts
- Equity Contract
- FEU 1,2, & 4
- Equity Pensions
- Working with Int'l Cast
- Construction payroll
- Specific considerations for Children

Students participate in a live Q&A session with the tutor before progressing to the next module. Date to be confirmed

Module 11 – Duties of a Production Accountant

Maryllis Gonzalez, Financial Controller

- Accounts Dept roles and job titles
- Profile and Skills
- The TB and Journals
- Templates & Memos
- Funding invoices





- Insurance claims
- Inter-currency and Intercompany

Module 12 - Reports

Maryllis Gonzalez, Financial Controller

- How to read and the importance of reporting
- Call sheets
- AD and progress reports
- Cost reports

Module 13 - Episodic Budgeting

Carmen Rosa, Financial Controller

- Simultaneous cost tracking of consecutive episodes at prep, shoot and post-production
- Amort and pattern budgeting, using patterns to create episode budgets

Module 14 - Other non-Production Costs

Maryllis Gonzalez, Financial Controller

How to manage the implications of other costs outside the overall production budget

- Recharges
- Asset sales
- Publicity

Module 15 - Budgeting and Accounting Systems

Maryllis Gonzalez, Financial Controller

- Entertainment Partners: MMB, MMS and Smart Accounting
- MoneyPenny/ Mydaes
- Sargent Disc/ Cast & Crew/ PSL
- SetKeeper
- TeamEngine
- TPH/Eclipse

Module 16 - The business of Drama Production

Maryllis Gonzalez, MG

- Physical Production
- Understanding the Structure



- Understanding the Process
- The Production Accounting Process involved ranging from Managing Petty Cash to Financial Reporting and Episodic Budgets

Module 17 - The business of Unscripted Production

- How does the accounting process differ across the various formats of Unscripted will cover the following areas which are split in two sections:
- Studio:
 - Magazine Formats (Blue Peter)
 - Game Shows (Got What it Takes)
 - Edutainment Shows – (BBC’s Operation Ouch)
 - Live Children’s Shows (CBBC’s Newsround)
- Location
 - Reality Shows (CITV’s Mission Employable)
 - Documentaries (OZT Goes Wild in Britain)
- Studio Shows:
 - Unless the shows are topical in nature they will probably be recorded in blocks, maybe 2-3 per day, making the production costs more effective and the schedule shorter.
 - The studio crew will either be freelance or supplied by the studio itself
 - There will be standard studio lighting setup based on the static set and presenters will have designated production areas accelerating the production process
 - There will often be multi-camera with 3-4 cameras and will be edited as the show is recorded in the gallery of the studio
 - Studio shows are based in a studio set up, e.g. BBC, ITV Studios etc where the whole production is managed by the Studio
 - In some cases, however studios are hired and all the equipment and crew are rented in
- Location Shows
 - 1-2 cameras
 - Small production and camera crew
 - Small version of drama production crew
 - Some Studio shows will combine studio material with location materials as inserts into the show.
- How does this affect the role of the Production Accountant:
 - The contract may be shorter on a studio show, particularly if a show is shot in a block of recordings over a week





- The Crew may be split between freelance and studio employees
- A Studio show may involve a live audience unlike a location film, these are generally not paid but catering provided and possibly some transport
- The recording of each element is cut live in the Studio and then each segment is edited together later.
- More

Module 18 - Diversity and Inclusion Module

Module 19 - Soft Skills

Module 20 - Summary

- A live Q&A to discuss questions raised.

