

# End-point assessment plan for Storyboard Artist apprenticeship standard

Apprenticeship standard number	Level of this end point assessment (EPA)	Integrated
ST0489	7	No

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## Introduction and overview

This document sets out the requirements for end-point assessment (EPA) for the Storyboard Artist apprenticeship standard. It is for end-point assessment organisations (EPAOs) who need to know how EPA for this apprenticeship must operate. It will also be of interest to Storyboard Artist apprentices, their employers and training providers.

Full time apprentices will typically spend 18 months on-programme (before the gateway) working towards the occupational standard, with a minimum of 20% off-the-job training. All apprentices will spend a minimum of 12 months on-programme.

The EPA period should only start, and the EPA be arranged, once the employer is satisfied that the apprentice is consistently working at or above the level set out in the occupational standard, all of the pre-requisite gateway requirements for EPA have been met and that they can be evidenced to an EPAO.

All pre-requisites for EPA assessment methods must also be complete and available for the independent assessor as necessary.

For level 3 apprenticeships and above apprentices without English and mathematics at level 2 must achieve level 2 prior to taking their EPA.

The EPA must be completed within an EPA period lasting typically 3 months, beginning when the apprentice has passed the EPA gateway.

The EPA consists of 2 discrete assessment methods.

The individual assessment methods will have the following grades:

**Assessment method 1:** Storyboard Project – creating and presenting a project report and storyboard

- Fail
- Pass
- Distinction

**Assessment method 2:** Professional Discussion underpinned by portfolio

- Fail
- Pass
- Distinction

Performance in the EPA will determine the overall apprenticeship standard and grade of:

- Fail
- Pass
- Distinction

## EPA summary table

<b>On-programme</b> (typically, 18 months)	Training to develop the occupation standard's knowledge, skills and behaviours.
<b>End-point Assessment Gateway</b>	<ul style="list-style-type: none"> <li>• Employer is satisfied the apprentice is consistently working at, or above, the level of the occupational standard.</li> <li>• English/mathematics Level 2</li> <li>• Apprentices must collate a portfolio of evidence for reference in the Professional Discussion</li> </ul>
<b>End Point Assessment</b> (which would typically take 3 months)	Assessment Method 1: Storyboard Project – creating and presenting a project report and storyboard With the following grades: <ul style="list-style-type: none"> <li>· Fail</li> <li>· Pass</li> <li>· Distinction</li> </ul> Assessment Method 2: Professional Discussion underpinned by portfolio With the following grades: <ul style="list-style-type: none"> <li>· Fail</li> <li>· Pass</li> <li>· Distinction</li> </ul>

## Length of end-point assessment period:

The EPA must be completed within an EPA period lasting typically 3 months, beginning when the apprentice has passed the EPA gateway.

If an EPA assessment method is failed, it should be resat/retaken in-line with the requirements set out in this assessment plan.

## Order of assessment methods

The assessment methods can be delivered in any order.

## Gateway

The EPA period should only start once the employer is satisfied that the apprentice is consistently working at or above the level set out in the occupational standard, that is to say they are deemed to have achieved occupational competence. In making this decision, the employer may take advice from the apprentice's training provider(s), but the decision must ultimately be made solely by the employer.

In addition to the employer's confirmation that the apprentice is working at or above the level in the occupational standard, the apprentice must have completed the following gateway requirements prior to beginning EPA:

English and mathematics at level 2.

For those with an education, health and care plan or a legacy statement the apprenticeships English and mathematics minimum requirement is Entry Level 3 and British Sign Language qualification are an alternative to English qualifications for whom this is their primary language.

For Storyboard Project – creating and presenting a project report and storyboard

- The Project's subject, title and scope will be agreed between the apprentice, the employer and the EPAO at the gateway

For Professional Discussion underpinned by portfolio, the apprentice will be required to submit:

- A Portfolio of evidence to underpin the professional discussion.
- The format and structure of the portfolio needs to be agreed between the employer, the apprentice and the EPA (e.g. hard copy or on-line).
- However, the content must be sufficient to evidence the apprentice can apply the knowledge, skills and behaviours required as mapped to assessment method 2 (AM2). There must be at least one piece of evidence relating to each knowledge, skill and behaviour mapped to AM2.
- One piece of evidence can be referenced against more than one knowledge, skill or behavioural requirement.
- It is expected that there will typically be 10 pieces (1 per duty) of evidence.
- The portfolio should contain written accounts of activities that have been completed and referenced against the knowledge, skills and behaviours, supported by appropriate evidence, including but not limited to examples of: storyboards and proposals, created and written accounts of production activities that have been completed, and may also include progress reviews, witness testimonies, and feedback from colleagues and/or clients.
- Reflective accounts and self-assessments should not be included as evidence.
- The apprentice's Manager/Mentor will typically support the development of the portfolio in accordance with company policy and procedures, although the assessment organisation will provide further guidance on the content. The Manager/Mentor must sign off the portfolio of evidence, thereby authenticating it and confirming the demonstration of competence against the KSBs assigned to the professional discussion.
- The portfolio of evidence itself is not assessed; it is used to inform the questioning for the professional discussion.

# Assessment methods

## Assessment Method 1: Storyboard Project – creating and presenting a project report and storyboard

### Component 1 - Project report, storyboard and presentation

#### Overview

The project is completed after the apprentice has gone through the gateway.

The project should be designed to ensure that the apprentice's work meets the needs of the business, is relevant to their role and allows the relevant KSBs to be assessed for the EPA. Therefore, the project's subject, title and scope will be agreed between the employer and the EPAO at the gateway.

This will be tailored to the apprentice's employer specialism, so could be for:

- an animated series
- a television programme
- a feature film
- an advertising campaign

The employer will ensure it has a real business application and the EPAO will ensure it meets the requirements of the EPA (including suitable coverage of the KSBs assigned to this EPA method), as shown in mapping of assessment methods. The EPAO should sign-off the project subject, title and scope at the gateway to confirm its suitability.

The rationale for this assessment method is:

The Project will have a real business application. A Storyboard Artist prepares storyboards for production, including indications of dialogue, character performance and camera moves, and they could be asked to produce their work either as rough drawing or cleaned-up (more defined) drawings. Therefore, detailing a work-based project is relevant to the occupation. Storyboard Artists also have to be able to present their interpretation of a creative brief in a storyboard format as a core part of the role and also explain how they would implement their proposal if it was not implemented during the EPA period. This assessment method ensures that they have the knowledge, skills and behaviour to carry out this part of the role of a Storyboard Artist.

Apprentices will undertake the project to cover the skills, knowledge and behaviour defined in the Mapping Section that will be assessed using this method.

#### Delivery

The outcomes of the project will be a project report, a production ready storyboard and a presentation. The apprentice will conduct their project and submit it to the EPAO after a maximum of 2 months of the EPA start date. The project will have a typical duration of 5 weeks. The employer will ensure the apprentice has sufficient time and the necessary resources, within this period, to plan and undertake the project. Whilst completing the project, the apprentice should be subject to normal work-based supervision or line management.

The apprentice will have typically 5 weeks to create the project report, production ready storyboard and presentation.

The project report will be 2000 words +/-10% and will contain the following:

- Introduction and background
- Outline of the creative idea and its treatment – including how they have considered the needs of each department and their interaction
- Discussion & conclusions/recommendations
- Summary of findings

Appendices (excluded in the word count) - Production documentation such as:

- o workflow schedules
- o budget projections and resourcing requirements.
- o Mapping of the project report to the KSB's mapped to this method
- o Verification by the apprentice's employer that the project report is a true reflection of the apprentice's involvement, and the report is their own work.

The storyboard is comprised of a minimum of 20 and maximum of 60 panels. The number of panels produced will depend on the format the apprentice has been working in:

- Feature Film or TV programme – 40- 60 panels
- Animation – 30-40 panels
- Short form or advertising - 20-30 panels.

The storyboard may be presented on-line or in hard copy format.

The storyboard produced should be suitable for use as the blueprint for the production departments. It should show:

- how they have interpreted the brief
- how they have moved the written treatment into a visual form
- an accurate drawing of the storyboard using the appropriate style for the production and the characters/objects within the brief
- that branding or characteristics of the subject brief are also to be considered within the treatment/proposal.

The presentation will be based on the project report and storyboard created by the apprentice.

The presentation will be completed and submitted after the gateway with the project report and storyboard.

It will be presented to an independent assessor, either face-to-face or via online video conferencing. If using an online platform, EPAOs must ensure appropriate measures are in place to prevent misrepresentation.

The presentation will last for 45 minutes typically including a presentation of 20 minutes and questioning lasting 25 minutes. The independent assessor has the discretion to increase the time of the presentation by up to 10% to allow the apprentice to complete their last point.

The purpose of the questioning is to explore aspects of the project, including how it was carried out and assess the apprentice's depth of understanding, skills and behaviours. The questions will be drawn from a question bank supplied by the EPAO, but the independent assessor may generate their own questions pertinent to the project report and presentation. This must be in-line with the EPAO's training and moderation process.

To deliver the presentation, the apprentice will have access to:

- work products
- notes
- Storyboards
- computer
- PowerPoint
- flip chart
- videos

The presentation will be conducted as follows:

- The presentation will take place on a one-to-one basis between the independent assessor and the apprentice.
- The way in which the content of the presentation is delivered is not prescriptive.
- The apprentice must outline details of visual aids to be used and specify any equipment required when given notice of the presentation by the EPAO.
- The EPAO should provide the apprentice with 3 weeks' notice of the presentation
- A minimum of 5 questions will be asked at the end of the presentation, follow-up questions are allowed and don't form part of the question number count.
- The independent assessor will make the grading decision based on the project report, the production ready storyboard, presentation and the questioning.
- The independent assessor will make all grading decisions.

## Venue

EPAOs must ensure that the presentation and questioning elements are conducted in a suitable controlled environment in any of the following:

- other suitable venue selected by the EPAO (e.g. a training provider)
- employer's premises

The venue should be a quiet room, free from distraction and external influence. The EPAO is responsible for ensuring that the venue can facilitate the EPA.

## Other relevant information

A question bank must be developed by EPAOs. The 'question bank' must be of sufficient size to prevent predictability and the EPAO must review it regularly (at least once a year) to ensure that it, and its content, are fit for purpose. The questions relating to the underpinning KSBs, must be varied yet allow assessment of the relevant KSBs.

EPAOs must ensure that apprentices have a different set of questions in the case of re-sits/re-takes.

Independent assessors must be developed and trained by the EPAO in the conduct of questioning and reaching consistent judgement.

### Support material

EPAOs will produce the following material to support this assessment method:

- Outline of the assessment method's requirements and marking materials
- A bank of project specifications for the Project Report and Storyboard to be based on
- A question bank of sample questions, although independent assessors will need to tailor these according to the storyboard brief.
- EPAOs must ensure that apprentices have a different set of questions in the case of re-sits/re-takes.

### Support material

EPAOs will produce the following material to support this EPA method:

- Guidance documentation to support the apprentice
- Assessment materials and documentation to support the independent assessor

## Assessment Method 2: Professional Discussion underpinned by portfolio (This Method has 1 component.)

### Method 2 Component 1: Professional Discussion

#### Overview

This assessment will take the form of a professional discussion, which must be appropriately structured to draw out the best of the apprentice's competence and excellence and cover the KSBs assigned to this assessment method.

The professional discussion can take place in any of the following:

- employer's premises
- a suitable venue selected by the EPAO (e.g. a training provider's premises)

The rationale for this assessment method is:

This will allow some KSBs which may not naturally occur in every workplace or may take too long to observe to be assessed and the assessment of a disparate set of KSBs.

#### Delivery

The independent assessors will conduct and assess the professional discussion.

The professional discussion must last for 60 minutes. The independent assessor has the discretion to increase the time of the professional discussion by up to 10% to allow the apprentice to complete their last answer. Further time may be granted for apprentices with appropriate needs, in-line with the EPAOs Reasonable Adjustments policy.

During this method, the independent assessor must combine questions from the EPAO's question bank and those generated by themselves.



The professional discussion will be conducted as set out here:

The Professional Discussion covers what the Apprentice has done and how they have done it, reflecting on their performance throughout the Apprenticeship and where they might have approached things differently (using work examples from the portfolio for reference). This will be an in-depth, two-way discussion between the independent assessor and apprentice to assess theoretical or technical knowledge.

The portfolio will be used by the apprentice to refer to exemplify a point and support the discussion, it will not be assessed in its own right.

The portfolio should contain typically 10 pieces of evidence including, but not limited to, examples of storyboards and proposals, created and written accounts of production activities that have been completed, and may also include peer reviews, witness testimonies and blogs.

Reflective accounts and self-assessments should not be included as evidence. To support the synoptic assessment, evidence can be referenced against more than one knowledge, skill or behavioural requirement. The portfolio itself is not directly assessed, it is used to inform the questioning for the professional discussion and can be referred to by the apprentice.

Questioning will be used to authenticate evidence, experience and competence. The portfolio will be reviewed by the Independent assessor to enable them to select the questions to ask during the professional discussion; and it must be submitted at gateway stage. The questions will be drawn from a question bank supplied by the EPAO, but the independent assessor may generate their own question pertinent to the portfolio. This must be in-line with the EPAO's training and moderation process.

The independent assessor will ask a minimum of 10 open questions from the question bank to ensure consistency of approach. Follow up questions may then be used to draw out further evidence. Questions will be reviewed annually and moderated by the EPAO. The EPAO will also provide a template to record Apprentice responses.

The independent assessor must use the assessment tools and procedures that are set by the EPAO to record the professional discussion. The independent assessor will make all grading decisions.

## Venue

The professional discussion should take place in a quiet room, free from distractions and influence. The Professional Discussion will be conducted under controlled conditions. Video conferencing can be used to conduct the professional discussion, but the EPAO must have processes in place to verify the identity of the apprentice and ensure the apprentice is not being aided in some way.

## Other relevant information

A question bank must be developed by EPAOs. The 'question bank' must be of sufficient size to prevent predictability and the EPAO must review it regularly (and at least once a year) to ensure that it, and its content, are fit for purpose. The questions relating to the underpinning knowledge, skills and behaviours, must be varied yet allow assessment of the relevant KSBs.

EPAOs must ensure that apprentices have a different set of questions in the case of re-sits/re-takes. Independent assessors must be developed and trained by the EPAO in the conduct of professional discussion and reaching consistent judgement.

EPAOs will produce the following material to support this assessment method:

- Outline of the assessment method's requirements
- Marking materials.
- Question bank for the Independent assessor to use

# Grading

## Assessment method 1: Storyboard Project – creating and presenting a project report and storyboard

KSBs	Themes	Fail Does not meet the pass criteria	Pass In order to achieve a pass all the pass descriptors mapped to this assessment method must be met	Distinction In order to achieve a distinction all the pass criteria and three of the five distinction criteria mapped to this assessment method must be met
<b>K1 K2 K4 K5 K7 K8 K9 K10 K27 K30 K32 S2 S7 S8</b>	Interpret a creative brief to create a treatment/proposal and storyboard		<p>Provide a clear rationale for their project based on the requirements of:</p> <ul style="list-style-type: none"> <li>• the brief</li> <li>• production parameters/constraints</li> <li>• needs of each department</li> <li>• screen ratio/frame rate</li> <li>• conventions of the production pipeline such as complying with shot, naming protocols</li> <li>• resourcing the production.</li> </ul> <p>K7 K8 K9 K10 K27</p> <p>Describe how they have interpreted the brief, how they have moved the written treatment into a visual form and how the language of film and story structure apply. K2 K5</p> <p>Demonstrate their analysis and interpretation of the key elements of the script and how to express these in visual form for use during pre-production.</p> <p>Adapting the narrative to meet the different design,</p>	<p>Explain how the transitions connect the scenes within the storyboard.</p> <p>Describe more specialist technical requirements that could potentially apply to the project e.g. motion capture or visual effects and the effect this may have on cost and timelines.</p>

			<p>technical and production requirements as required. S2 S8</p> <p>Ensure that the visual story meets the proposed design constraints, technical requirements, facilities and production process for the production. S7 K30</p> <p>Describe the implications of their decisions on the production budgets and resources with which they are involved. K32</p> <p>Explain how they have considered the needs of each department, who to consult with, and their interaction throughout the production workflow from pre to post-production. K1 K4 K27</p>	
<p><b>K3 K11</b>  <b>K12 K13</b>  <b>K14 K15</b>  <b>K16 K17</b>  <b>K18 K19</b>  <b>S5 S6</b>  <b>S10 S11</b>  <b>S14 S15</b>  <b>S16 S17</b>  <b>S29</b></p>	<p>Prepare a treatment/proposal, storyboard and presentation</p>		<p>Explain the importance of thumb nailing quick sketch layouts and choosing the appropriate elements from the script to focus on in each panel. K3</p> <p>Produce a storyboard that shows appropriate use of:</p> <ul style="list-style-type: none"> <li>• false (forced) perspectives</li> <li>• effects of light, colour and shape</li> <li>• to convey structural information</li> <li>• and mood</li> <li>• simple symbols and lines to</li> <li>• denote movement in the shot</li> <li>• expression and pose to portray emotion or motive.</li> </ul> <p>K14 K15 K16 K17</p> <p>Show action succinctly and maintain continuity through the drawings; selecting the most</p>	<p>Justify the methods used for producing drawings and explain how they have adapted this to consider the audience/end user of the product.</p>

		<p>appropriate method and medium for producing drawings and associated information. K12</p> <p>Describe how the key character poses and expressions that effectively illustrate the brief or script. K13</p> <p>Use drawing techniques which meet the production style, and convey artistic and technical requirements for others, creating tonal, atmospheric work that maybe required to generate a colour script. S10 S11</p> <p>Design and plan the sequences, scenes, shots and action that are needed to communicate the narrative, taking into account the following conditions:</p> <ul style="list-style-type: none"> <li>• shot composition, timings,</li> <li>• transitions,</li> <li>• camera moves,</li> <li>• soundtrack,</li> <li>• scratch dialogue,</li> <li>• music, sound effects, special effects,</li> <li>• pacing and rhythm.</li> </ul> <p>K11 S5 S6</p> <p>Describe the processes and art of one department and the impact this has on storyboarding from:</p>	<p>Describe the processes and interaction of all the departments listed and evaluate the impact they would have on the project when storyboarding</p> <ul style="list-style-type: none"> <li>• Animation</li> </ul>
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		<ul style="list-style-type: none"> <li>• Animation</li> <li>• Camera</li> <li>• Rigging</li> </ul> <p>K18</p> <p>Produce accurate, complete and sufficient drawings to present, using the appropriate style and medium for the production and the characters/objects within the brief that comply with the design information and industry technical requirements, and adhere to organisational policies, standards and procedures. K19 S14 S15 S29</p> <p>Present drawings that clearly show the visual effect, at key stages, intended by the decision makers for the production; such as the director. Check the drawings accurately relate to the associated graphical information and specifications. S16 S17</p>	<ul style="list-style-type: none"> <li>• Camera</li> <li>• Rigging</li> </ul>
<b>K22 K23</b> <b>K24 K25</b> <b>K26 S18</b> <b>S19 S20</b> <b>S21 S22</b> <b>B1</b>	Present a treatment/proposal and storyboard	<p>Present their treatment/proposal and storyboard highlighting the associated benefits; using relevant aids and supporting documentation adapting their communication style and check the level of understanding with the audience so that the treatment/proposals stands out. K22 K23 K24 S18 S19 S21</p> <p>Speak confidently when communicating, listens to others and adapts their communication style to ensure technical language is understood. Describe the effect your voice tone, pace, volume and body language can have on your audience and their</p>	Use a bespoke approach for their presentation to enhance audience engagement and understanding.

			<p>understanding of your key points during oral presentations. K25 S20</p> <p>Describe how to evaluate presentations and use this to improve their presentation technique. K26 S22</p> <p>Explain how they thought creatively and used initiative and innovation to provide the creative solutions and opportunities for the production brief. B1</p>	
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## Assessment method 2: Professional Discussion underpinned by portfolio

KSBs	Themes	Fail Does not meet the pass criteria	Pass In order to achieve a pass all the pass descriptors mapped to this assessment method must be met	Distinction In order to achieve a distinction all the pass criteria and six of the seven distinction criteria mapped against this assessment method must be met.
<b>K6 K20 K21 S1 S3 S9 S12 S13 B2</b>	Prepare drawings for storyboards or other preparatory visualisations		<p>Explain visual conventions - how and why we see things the way we do and the psychological and the emotional impact on the viewer. K6</p> <p>Justify their selection of methods, media and the relevant scale for producing suitable drawings, including how they adapt the style and make changes. S3 S9</p> <p>Explain how they manage the aspects of pre-production relevant to own role and adapt narratives to meet the different design, technical and production requirements that are required. S1</p>	<p>Justify the choices they made, resulting in a positive impact on the production design element of a project they had, its conception and explain how this influenced the look of the production.</p> <p>Justify the choices they made when thinking creatively and innovatively to develop storyboards and concepts, resulting in improved production outputs and explain the impact this had on the workflow.</p>

			<p>Explain how they consult with when specialist skills are required. S12</p> <p>Explain how they visualise a 2D board into a 3D environment. S13</p> <p>Describe the importance of different painting and drawing media styles and how to use these appropriately and efficiently. K20</p> <p>Explain the importance of carrying out checks relating to content and presentation of drawings, associated graphical information and specifications. K21</p> <p>Describe how they analyse, interpret and evaluate complex information, concepts and theories to produce modified conceptions as storyboards. B2</p>	
<p><b>K28 K29</b> <b>S4 S23 S24</b> <b>S25 S26 B4</b></p>	<p>Collaborative working</p>		<p>Explain how the effective management of complex relationships with stakeholders has resulted in high quality outcomes including the management of conflict. K28 S24 S25</p> <p>Describe how they work flexibly both independently and collaboratively as part of a team to achieve objectives in a timely manner and within budget. S23 B4</p> <p>Describe how they use timely communication to contribute to productive working relationships including taking and giving direction and being able to implement feedback quickly and effectively. K29 S4</p>	<p>Explain when their contribution to a project has resulted in outcomes that have exceeded customer expectations.</p> <p>Justify the techniques they use to positively influence others to produce high quality outcomes.</p>



			Explain how they have a positive effect on others. S26	
<b>S33 S34 S35 S36 S37 S38 S39 K39 K40 K41 K43 K44 K45</b>	Maintain continuous professional development, manage and promote themselves and their services to productions		Describe the different theoretical and methodological perspectives that affect the Film, TV, Animation, Games and Commercials industries. K43  Explain how they have used improved their practice as a result of constructive feedback and their own reflective behaviour. K45 S37 S38  Explain how they have undertaken continuous professional development, to further develop own storytelling, live action and animation knowledge and to improve skills, including using new tools, software, data or related technology. K44 S36 S39  Explain how they manage and market themselves and their services to productions (including online) and how they have used their contacts and networks to obtain work for themselves or their production company at an early stage. K39 K41 S33 S34 S35  Explain the professional ethics and practices, within the media industry and potential for reputational risk. K40	Provide an example of how they have utilised emerging practice and techniques to improve own skills and the work of the production team.
<b>K31 K33 K35 K42 S26 S27</b>	Work to meet production requirements		Explain how they ensure a high degree of accuracy and attention to detail in line with	Demonstrates how they have improved a process resulting in either improved

<b>S28 S30 B3 B5 B6</b>			<p>delivery requirements for productions, including meeting deadlines. S28</p> <p>Explain how they work with integrity, honesty and reliability. B6</p> <p>Explain how they analysed the impact of changes requested by others on production budget, timescales, end result or other parts of the workflow and how they communicate this effectively. S27</p> <p>Explain how they prioritise their workload effectively and adapt to change, even in challenging circumstances to realise production objectives. K31 S26 B3 B5</p> <p>Explain how they adapt workflow or pipelines and plan solutions to deal with the unexpected using technical and conceptual knowledge to create ways forward. K33 B3</p> <p>Explain how to recognise the difference between creative and business decisions. K42</p> <p>Describe how they assess, select and use the specialist technology and software used for production workflows; and how this varies from small to large companies, and studio to studio. K35 S30</p>	<p>quality, improved efficiency or cost benefits.</p>
<b>K34 K36 K37 K38 S31 S32</b>	<p>Manage media content/assets</p>		<p>Describe how they accurately and securely manage media storage including drawings and files for projects according to organisational requirements and to enable the next stage of production to run efficiently. K34 K36 K37 S31</p>	<p>Assesses the business impact of not adhering to relevant legal and regulatory requirements.</p>

			<p>Explain the legal and regulatory requirements which apply to content production such as copyright, intellectual property rights, safeguarding. K38</p> <p>Explain how they undertake final archiving and subsequent data restoration from archive material. S32</p>	
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## Overall EPA grading

All EPA methods must be passed for the EPA to be passed overall.

The apprenticeship will be graded distinction, pass or fail.

The final grade will be determined by collective performance in the two assessment methods of the EPA Storyboard Project and Professional Discussion grades together give the final grade.

For the Storyboard Project method – creating and presenting a project report and storyboard a minimum of three of the five distinction criteria must be met to achieve a distinction.

For the Professional Discussion method, a minimum of six of the seven distinction criteria must be met to achieve a distinction.

Apprentices cannot pass if they fail any element of the End Point Assessment.

Grades from individual assessment methods should be combined in the following way to determine the grade of the EPA as a whole:

Assessment method 1 Storyboard Project – creating and presenting a project report and storyboard	Assessment method 2 Professional Discussion underpinned by portfolio	Overall grading
Fail	Any grade	Fail
Any grade	Fail	Fail
Pass	Pass	Pass
Distinction	Pass	Pass
Pass	Distinction	Pass
Distinction	Distinction	Distinction

## Roles and responsibilities

Role	Responsibility
Apprentice	<ul style="list-style-type: none"> <li>• complete the on-programme element of the apprenticeship</li> <li>• prepare for and complete the EPA</li> </ul>
Employer	<ul style="list-style-type: none"> <li>• identify when the apprentice is ready to pass the gateway and undertake their EPA</li> <li>• notify the EPAO that the apprentice has passed the gateway</li> </ul>
EPAO	<p>As a minimum EPAOs should:</p> <ul style="list-style-type: none"> <li>• appoint administrators/invigilators and markers to administer/invigilate and mark the EPA</li> <li>• provide training and CPD to the independent assessors they employ to undertake the EPA</li> <li>• have no direct connection with the apprentice, their employer or training provider i.e. there must be no conflict of interest</li> <li>• have processes in place to conduct internal quality assurance and do this on a regular basis</li> <li>• organise standardisation events and activities in accordance with this plan's IQA section</li> <li>• organise and conduct moderation of independent assessors' marking in accordance with this plan</li> <li>• have, and operate, an appeals process</li> </ul>
Independent assessor	<p>As a minimum an Independent assessor should:</p> <ul style="list-style-type: none"> <li>• be independent of the apprentice, their employer and training provider(s) i.e. there must be no conflict of interest</li> <li>• hold or be working towards an independent assessor qualification e.g. A1 and have had training from their EPAO in terms of good assessment practice, operating the assessment tools and grading</li> <li>• have the capability to assess the apprentice at this level</li> <li>• attend the required number of EPAOs standardisation and training events per year (as defined in the IQA section)</li> </ul>
Training provider	<p>As a minimum the training provider should:</p> <ul style="list-style-type: none"> <li>• work with the employer to ensure that the apprentice is given the opportunities to develop the KSBs outlined in the standard and monitor their progress during the on-programme period</li> <li>• advise the employer, upon request, on the apprentice's readiness for EPA prior to the gateway</li> <li>• Plays no part in the EPA itself</li> </ul>

## Internal Quality Assurance (IQA)

Internal quality assurance refers to the requirements that EPA organisations must have in place to ensure consistent (reliable) and accurate (valid) assessment decisions. EPA organisations for this EPA must:

- appoint independent assessors who have knowledge of the following occupational areas:  
They will need to have worked as a Storyboard artist either in the animation, film or TV industries or in training Storyboard Artists. Typical roles undertaken could include but are not limited to, Senior Storyboard Artist, Head of Story, Storyboard Supervisor and Lead Storyboard Artist, to ensure current and relevant sector knowledge and skills.
- appoint independent assessors who have recent relevant experience of the occupation/sector at least one level above the apprentice gained in the last three years or significant experience of the occupation/sector.
- appoint independent assessors who are competent to deliver the end-point assessment and who meet the following minimum requirements:
  - If they do not have previous experience of assessment or verification, they will be expected to undergo training in methods of assessment for work-based learning including presentation, questioning and verification procedures which will be provided by the EPAO.
- provide training for independent assessors in terms of good assessment practice, operating the assessment tools and grading.
- have robust quality assurance systems and procedures that support fair, reliable and consistent assessment across the organisation and over time.
- operate induction training and standardisation events for independent assessors when they begin working for the EPAO on this standard and before they deliver an updated assessment method for the first time.
- independent assessors must attend standardisation events at least once a year.

## Re-sits and re-takes

Apprentices who fail one or more assessment method will be offered the opportunity to take a re-sit or a re-take. A re-sit does not require further learning, whereas a re-take does.

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

An apprentice who fails an assessment method, and therefore the EPA in the first instance, will be required to re-sit or re-take any failed assessment methods only.

A resit is typically taken within 2 months of the EPA outcome notification. The timescale for a retake is dependent on how much re-training is required and is typically taken within 3 months of the EPA outcome notification. All assessment methods must be taken within a 3 month period, otherwise the entire EPA will need to be resat/retaken.

Re-sits and re-takes are not offered to apprentices wishing to move from pass to distinction.

Where any assessment method has to be re-sat or re-taken, the apprentice will be awarded a maximum EPA grade of pass, unless the EPAO determines there are exceptional circumstances requiring a re-sit or re-take.

## Affordability

Affordability of the EPA will be aided by using at least some of the following practice:

- using an employer's premises

## Professional body recognition

Professional body recognition is not relevant to this occupational apprenticeship.

## Reasonable adjustments

The EPAO must have in place clear and fair arrangements for making reasonable adjustments for this apprenticeship standard. This should include how an apprentice qualifies for Reasonable Adjustment and what Reasonable Adjustments will be made. The adjustments must maintain the validity, reliability and integrity of the assessment methods outlined in this assessment plan.

# Mapping of knowledge, skills and behaviours (KSBs)

## Assessment method 1: Storyboard Project – creating and presenting a project report and storyboard

Knowledge
<b>K1</b> Understand the end-to-end production workflow and the process from pre-production to delivery, and how the stages of production and departments interact
<b>K2</b> Know and understand the language of film and story structure
<b>K3</b> Understand the importance of thumb nailing quick sketch layouts and choosing the appropriate elements from the script to focus on in each panel
<b>K4</b> Who to consult and work with to ensure that drawings meet design information whilst remaining within production limits
<b>K5</b> How to read, analyse and interpret a creative brief or script, usually provided by the director, production designer or department head
<b>K7</b> Understand the technical requirements of the production, such as screen ratio and frame rate
<b>K8</b> Understand the process to scope the intended production process, assess and determine the resource requirements including outsourcing
<b>K9</b> Understand and consider the constraints applying to the production such as budgetary or design
<b>K10</b> Understand the conventions of the production pipeline such as complying with shot, naming protocols etc.
<b>K11</b> Understand the uses of shot composition, contrast, scale and perspective and how the camera moves
<b>K12</b> Understand how to show action succinctly and maintain continuity
<b>K13</b> Understand the key character poses and expressions that effectively illustrate the brief or script
<b>K14</b> Understand how to use false (forced) perspectives
<b>K15</b> Understand the use and effects of light, colour and shape to convey structural information and mood
<b>K16</b> Understand how to use simple symbols and lines to denote movement in the shot
<b>K17</b> Understand how to use expression and pose to portray emotion or motive, sometimes in exaggerated form
<b>K18</b> Understand the processes and art of a particular department throughout the production such as animation, camera and rigging
<b>K19</b> Understand the different types of method and medium for producing drawings and associated information
<b>K22</b> Understand how to effectively present storyboards, ideas and information to ensure that your proposals stand out



<b>K23</b> Understand the content and structure of effective proposals and presentations and which information clients/colleagues require
<b>K24</b> Understand the purpose and benefits of summarising important features and key points, and how to do this effectively in both a written and oral format
<b>K25</b> Understand the effect your voice tone, pace, volume and body language can have on your audience and their understanding of your key points during oral presentations
<b>K26</b> Know and understand the purpose, benefits and ways of evaluating the success of presentations
<b>K27</b> Understand the particular operational and technical standards of a department and the challenges they face, such as camera
<b>K30</b> Understand the implications of your decisions on the production budgets and resources with which you are involved
<b>K32</b> How to work within the constraints of a given production such as financial or resourcing constraints
<b>Skills</b>
<b>S2</b> Analyse and interpret a script or creative brief to identify the specifications for drawings and other visual information required during pre-production
<b>S5</b> Design and plan the sequences, scenes, shots and action that are needed to communicate the narrative
<b>S6</b> Ensure that your plans take into account the following conditions; shot composition, timings, transitions, camera moves, soundtrack, scratch dialogue, music, sound effects, special effects, pacing and rhythm
<b>S7</b> Ensure that your visual story meets the proposed design constraints, technical requirements, facilities and production process for the production
<b>S8</b> Adapt narratives to meet the different design, technical and production requirements as required
<b>S10</b> Create tonal, atmospheric work that maybe required to generate a colour script
<b>S11</b> Use effective drawing techniques which meet the production style, and which convey artistic and technical requirements for others
<b>S14</b> Ensure the drawings and associated material are complete, accurate and comply with design information and industry technical conventions
<b>S15</b> Ensure that there are sufficient drawings to present to the decision makers for the production
<b>S16</b> Ensure that drawings clearly show the visual effect, at key stages, intended by the decision makers for the production; such as the director
<b>S17</b> Produce drawings that accurately relate to the associated graphical information and specifications
<b>S18</b> Present information in a way that emphasises the full range of benefits associated with your proposal and concept for the production
<b>S19</b> Include the information that is of most interest to your audience and which portrays your proposal and concept in the best way

<b>S20</b> Use language which clearly conveys the topic, and which is appropriate to the audience
<b>S21</b> Respond carefully to questions, making sure you provide the information the audience is asking for
<b>S22</b> Evaluate the success of your presentation and identify changes that will improve your presentation technique in the future
<b>S29</b> Operate within and adhere to, agreed organisational policies, standards and procedures
<b>Behaviours</b>
<b>B1</b> Creative thinking- Initiative and innovation in the ability to analyse problems, problem solve, to provide creative solutions and opportunities for the production

## Assessment method 2: Professional Discussion underpinned by portfolio

<b>Knowledge</b>
<b>K6</b> Understand and decode long-standing visual conventions - how and why we see things the way we do and the psychological & emotional impact on the viewer
<b>K20</b> Understand the importance of different painting and drawing media styles, and how to use these appropriately and efficiently
<b>K21</b> Understand the importance of carrying out checks relating to content and presentation of drawings, associated graphical information and specifications
<b>K28</b> How to manage conflict regarding creative suggestions e.g. between the director and Head of Story or the Storyboard Supervisor
<b>K29</b> How clear, timely communication can contribute to productive working relationships
<b>K31</b> Understand how your role and responsibilities may need to change to handle the different requirements of different pieces of work
<b>K33</b> How to adapt workflow or pipelines and plan solutions to deal with the unexpected; use technical and conceptual knowledge to create ways forward
<b>K34</b> Understand how to maintain record systems of drawings and associated information
<b>K35</b> Understand how to use the specialist technology and software used for production workflows; and how this varies from small to large companies, and studio to studio
<b>K36</b> Understand the importance of organising and naming media asset files correctly
<b>K37</b> Understand the importance of maintaining data security and following your organisation's guidelines and file structures
<b>K38</b> Know and understand the legal and regulatory requirements which apply to content production such as copyright, intellectual property rights, safeguarding
<b>K39</b> Understand how to market yourself and your services including making, following up and maintaining contact with potential clients

<b>K40</b> Know and understand how to maintain your professional ethics and practices, and keep abreast of new developments within the media industry and reputational risk
<b>K41</b> Understand the benefits of a professional online presence and the options to achieve this; including promotional websites, blogs and use of social media to manage and market yourself
<b>K42</b> Know how to recognise the difference between creative and business decisions
<b>K43</b> Understand the different theoretical and methodological perspectives that affect the Film, TV, Animation, Games and Commercials industries
<b>K44</b> Understand how to further develop own storytelling, live action and animation knowledge
<b>K45</b> Understand why it is important to seek feedback on own working practices

Skills
<b>S1</b> Determine and manage relevant aspects of a production which are part of the pre-production phase
<b>S3</b> Assess and select methods, media and the relevant scale for producing suitable drawings
<b>S4</b> Take and give direction and be able to implement feedback quickly and effectively
<b>S9</b> Adapt style and make changes to drawings as required
<b>S12</b> Consult with appropriate experts when specialist skills are required to ensure the relevant technical information is clearly expressed in the drawings and other material
<b>S13</b> Visualise a 2D board into a 3D environment
<b>S23</b> Work collaboratively to build rapport and trust with the production team to ensure the production is on schedule and on budget
<b>S24</b> Establish and manage complex relationships with multiple colleagues, customers, suppliers and professional networks
<b>S25</b> Liaise with the director and other colleagues at regular intervals to facilitate the creative process and delivery of required outcomes
<b>S26</b> Manage your own time and contribution making sure your work has a positive effect on others involved
<b>S27</b> Analyse and advise when changes requested by others will have an adverse effect on production budget, timescales, end result or other parts of the workflow and communicate this in an appropriate manner
<b>S28</b> Maintain a high degree of accuracy and attention to detail in line with delivery requirements for productions
<b>S30</b> Assess, select and use the industry standard software package required by the particular production
<b>S31</b> Prepare and store files in line with production requirements to enable the next stage of production to run efficiently
<b>S32</b> Undertake final archiving and subsequent data restoration from archives
<b>S33</b> Network and market yourself appropriately, keeping up to date with forecasted productions

<b>S34</b> Establish, follow-up and regularly maintain business contacts within the industry
<b>S35</b> Ensure that you have systems in place that help identify work opportunities at an early stage
<b>S36</b> Proactively develop and maintain own professional competence, with the willingness to learn new processes and technical skills, and manage own continuing professional development (CPD)
<b>S37</b> Seek constructive feedback from relevant people about your performance, evaluating the feedback to identify development needs
<b>S38</b> Evaluate own skills and knowledge to determine future development needs
<b>S39</b> Continue to update own skills relating to use of new tools, software, data and other related technology

Behaviours
<b>B2</b> Critically analyses, interprets and evaluates complex information, concepts and theories to produce modified conceptions
<b>B3</b> Adaptability- Adapts positively to changing work priorities and patterns, ensuring productions deadlines continue to be met
<b>B4</b> Flexibility - the capacity to work both independently and collaboratively as part of a team
<b>B5</b> Resilience - displays tenacity and proactivity in the way they go about their role
<b>B6</b> Integrity, honesty and reliability, with good time keeping and the ability to meet production deadlines