

End-point assessment plan for Junior Animator apprenticeship standard

| Apprenticeship standard reference number | Level of this end point assessment (EPA) | Integrated |
|--|--|------------|
| ST0488 | 4 | No |

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Introduction and overview

This document sets out the requirements for end-point assessment (EPA) for the Junior Animator 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 Junior Animator 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 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 4 month(s), 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: Animation project – creating and presenting an animation project

- 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

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| On-programme (typically, 18 months) | Training to develop the occupation standard's knowledge, skills and behaviours. |
| End-point Assessment Gateway | <ul style="list-style-type: none"> • Employer is satisfied the apprentice is consistently working at, or above, the level of the occupational standard. • English/mathematics Level 2 Apprentices must complete: <ul style="list-style-type: none"> • A portfolio of evidence to be collated to underpin the Professional Discussion |
| End Point Assessment (which would typically take 4 months) | Assessment Method 1: Animation project and presentation With the following grades: <ul style="list-style-type: none"> • Fail • Pass • Distinction Assessment Method 2: Professional discussion underpinned by portfolio With the following grades: <ul style="list-style-type: none"> • Fail • Pass • Distinction |

Length of end-point assessment period:

The EPA must be completed within an EPA period lasting typically 4 month(s), beginning when the apprentice has passed the EPA gateway.

If an EPA assessment method is failed, it should be resat/retaken within the EPA period and 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 Animation project – creating and presenting an animation project

- A Project Brief will be submitted to the EPAO at the gateway. The projects subject and scope will be agreed between the employer and the EPAO. The employer will ensure it has a real business application and value and that the EPAO will ensure it meets the requirements of the EPA (including suitable coverage of the KSBs assigned to this assessment method).
- The project brief will be submitted to the EPAO at the gateway, thereby allowing the EPAO to sign off the projects subject and scope. The project brief must scope out the project and should include a summary of the stages covered by the project and an overview of the tasks as well as the specific responsibilities and duties assigned to be undertaken by the apprentice. The project brief is not assessed and should typically be no more than 500 words.
- The brief will contain: the script, animatic, x-sheet or dope-sheet, character, colour and model reference and soundtrack to create the animation.
- The animation project will be based on a creative brief and will cover the apprentice's interpretation and development of an animated sequence of 25 frames of work, typically 15-30 seconds in duration.

For Professional discussion underpinned by portfolio, the apprentice will be required to submit the portfolio of evidence as outlined below.

- A Portfolio of evidence to underpin the professional discussion.
- 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: show reels, mood boards, storyboards, script notes, live action references, designs of characters/objects/creatures, thumbnails, designs of sequences, videos, preparatory or pre-production notes and narratives relating to the development process

followed. If video clips are used these must not exceed 10 minutes in total and the apprentice must be identifiable at all times.

- Progress review documentation, witness testimonies, and feedback from colleagues and/or clients can also be included.
- Reflective accounts and self-assessments must 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 thereby authenticating it.
- The portfolio of evidence itself is not assessed; it is used to inform the questioning for the professional discussion.
- A copy can be retained by the apprentice and brought by them to the professional discussion.

Assessment methods

Assessment Method 1: **Creation of animation project and presentation with supplementary questioning**

Method 1 Component 1: Animation project and presentation with supplementary questioning

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. Apprentices will prepare, create and deliver an animation project which will comprise of an animated sequence that covers the KSBs assigned to this method of assessment.

The animation project will be based on a creative brief and will cover the apprentice's interpretation and development of an animated sequence of 25 frames of work.

The creative brief agreed for the project and the type of animated sequence created will be tailored to the specialist animation option undertaken by the apprentice, either for:

- Creating a 2D Animation of 25 frames - this is typically 30 seconds in duration
- Creating a Stop Motion Animation of 25 frames – this is typically 15 seconds in duration
- Creating a 3D Animation of 25 frames is typically 20-30 seconds in duration
- Creating Interactive Media and Immersive Reality Animation or animated assets of 25 frames - this is typically 20-30 seconds in duration

The rationale for this assessment method is:

This method allows for the apprentice to demonstrate they can produce an original animation in their chosen animation specialism and then, be able to present their work and explain how they applied their animation knowledge, tools and techniques to deliver the animated sequence or assets. This replicates the presentations or "pitches" they would give to clients and colleagues of their work.

Delivery

The outcomes of the project will be an animated sequence and a presentation. The project must be submitted to the EPAO 8 weeks after the EPA start date. 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 may work as part of a team which could include technical internal or external support, however the animation produced for the project must be the apprentices own work and will be reflective of their own role and contribution.

The apprentice will have 8 weeks to create the animation or animated assets for the project and the presentation.

The project is produced in the form of an animated sequence of 25 frames of work (15-30 seconds in duration dependent on the type of animation being created) which will be viewed onscreen.

It will need to address the following points:

Interpret the project brief agreed by the EPAO at Gateway, create and develop a finished animation or set of animated assets which demonstrates:

- the creative style, overall concept, and level of animation required for the production
- brand guidelines, design or subject matter of the animation to be created
- draft story/playboards or storytelling narrative to illustrate their proposal,
- the character's/object's development
- principles of anatomy and how these affect movement and timing
- shot construction and composition
- shot breakdown and continuity
- animation of primary and secondary characters and elements

All apprentices will need to accurately interpret the script, animatic, x-sheet or dope-sheet, character, colour and model reference and soundtrack to create the animation as, supplied in the project brief.

A copy of the animation project and presentation must be sent to the EPAO at the end of the 8 weeks and the apprentice must outline details of visual aids to be used and specify any equipment required.

The assessor must have a minimum of 5 days to review the animation project and presentation in advance of the presentation and prepare questions to be used at the end of the presentation.

The presentation will be based on the animation project created by the apprentice and will provide an overview of their animation project, describing how they interpreted the brief, the creative processes they followed to create the animation, and potential usage of the animated sequence or assets. This will be followed by supplementary questioning by the independent assessor.

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 50 minutes typically including a presentation of 20 minutes and questioning lasting 30 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 question pertinent to the project 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:

- PowerPoint
- flip chart
- work products for the project
- videos
- computer for the presentation of the animation

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 2 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 both components in the assessment method.
- 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:

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

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 EPA method:

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

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

Method 2 Component 1: Professional discussion underpinned by portfolio

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. Questioning should assess the KSBs assigned to this assessment method and the apprentice may use their portfolio to support their responses.

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. The method replicates the interview process used in industry of presenting and discussing show reels and animations produced.

Delivery

The independent assessor 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:

Questioning will be used to authenticate evidence, experience and competence. The portfolio will be reviewed by the Independent Assessor to enable them to select appropriate questions to ask during the professional discussion.

The assessor will ask a minimum of 15 open questions which will be a combination of self-generated and question bank questions. Follow up questions will then be used to draw out further evidence.

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 any way e.g. use of a 360 degree camera to allow the assessor to look around the room during the interview.

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.

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: Creation of animation project with presentation

| KSBs | Core or option | Fail | 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, the core distinction criteria and the specialist option distinction criteria mapped to this method must be met. |
|--|----------------|---------------------------------|--|--|
| K1 K2 K3 K15 K16 K17 K18 K19 K20 K21 K22 K23 K24 K25 K26 K27 S1 S2 S3 S10 S17 S20 S22 S23 S24 S25 S26 S27 S28 S44 B6 B7 | Core | Does not meet the pass criteria | Identify and interpret a brief and relevant sources of information required to develop a finished animation or set of animated assets which demonstrates: <ul style="list-style-type: none"> • the creative style • overall concept and • level of animation required for the production K24 S1 S3 S10 Explain how they researched ideas and information for the animation created, taking into account own surroundings and research of visual, written, empirical and physical references, using traditional and digital animation methods K1 K2 S2 Describe how the animated assets produced are in line with the set brief production requirements meet the needs of the animation department and the next stage of the production process including: <ul style="list-style-type: none"> • brand guidelines, design or subject matter • the character's/object/creatures development • principles of anatomy and how these affect movement and timing • shot construction and composition | Explain how potential issues with the specification and brief have been identified and mitigated, and how this had an impact on the final product S1 S3 S10 Identify additional opportunities to use the assets created to maximise business benefits K3 S20 Provide an example of the character's performance techniques which demonstrate the emotions and thought processes in their physical actions K25 K26 S26 Provide an example of an animation using industry-standard level of "lip-sync" techniques to a pre-recorded soundtrack of two or more speaking characters in the same scene. K27 S27 |

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| | | <ul style="list-style-type: none"> • shot breakdown and continuity • animation of primary and secondary characters and elements <p>K3 K15 K16 K17 K18 K19 S20 S25 S17 S28 S44</p> <p>Describe how they applied:</p> <ul style="list-style-type: none"> • performance guidelines for the characters they are working on, such as how they may react and behave in different situations • the logic of physical motion, weight, balance, texture and form • character movement and lip sync, and how they ensure animations are in sync with the soundtrack • how live action reference can influence your ability to animate characters • the personality and traits of the character/ object/ creature, conveying emotions, behaviours and actions within a scene <p>K25 K26 K27 S26 S27</p> <p>Present the completed animation using story/playboards or storytelling to illustrate their proposal, explaining how the animation or animated assets produced meets the needs of the brief and colleagues or clients</p> <p>K20 S21 S22 S23</p> <p>Describes how they used their initiative and acted proactively to complete the project, applying their own interest and enthusiasm for working in their specialist animation area B7 B6</p> <p>Speak appropriately for the audience when communicating, listens to others and adapts their communication style including body language to ensure technical language is understood. Invites and responds to</p> | <p>Explain how they have considered the next phase of the process, and identified ways in which the handover to the next stage can be improved S28</p> |
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| | | | questioning during the presentation and checks their answers are understood. K21 K22 K23 S24 | |
| Option KS's K41 K44 K45 K46 K47 K48 S37 S38 S39 S40 S42 | Option 1 2D Animation | Does not meet the pass criteria | <p>Create a series of key frames to structure the animation that are appropriate to the animation production and explain how they meet the needs of the director S37 S38</p> <p>Describe the principles of 2D animation K41</p> <p>Create the movement and performance required by the production to “in-between” the animation applying the concepts of key animation and “in-between” animation K44 S40</p> <p>Describe the drawing skills that are needed for the animation or artwork being produced and the traditional animation and digital methods for producing animated sequences K46 K47</p> <p>Select and use industry-standard 2D animation software to create the final sequence K48 S42</p> <p>Work in line with shot breakdown to ensure continuity K45 S39</p> | <p>Produce an animation that demonstrates an optimal application of movement through use of key frames</p> <p>S37 S38 K44 S40</p> <p>Evaluate and justify the animation and digital methods used when producing animated sequences K46 K47</p> |
| Option KS's K53 K54 K55 K56 K57 K58 S49 S50 S53 S54 S55 S56 | Option 2 Stop Motion Animation | Does not meet the pass criteria | <p>Describe how they considered the particular production requirements, the creative, narrative and technical demands, limitations and conditions when working in stop motion animation</p> <p>K53 K54 K55 K56 K57 S53</p> <p>Demonstrate how they planned and blocked through shots under direction, where appropriate recording real life videos to try out the performance as a reference S49</p> <p>Create pop through or rehearsal movie agreeing with the director an appropriate series of key frames to structure the animation S50</p> | <p>Produce an animation that demonstrates the optimal application of movement, timing, lighting, camera angles and frame rates and where rigging has been implemented K54 K56 K57 K58 S53</p> <p>Evaluate the stop motion character(s) created and how this concept could be developed further for other applications S54 S56</p> |

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| | | | <p>Describe examples of stop motion animation characters and sequences they have tested, models reviewed, and suggestions offered, that assisted others with the animation production S54 S55 S56</p> <p>Describe the development of the animated character through its movement and timing K58</p> | |
| <p>Option KS's</p> <p>K61 K65 K66 S60</p> <p>S61 S62 S63 S64 S65</p> | <p>Option 3 3D Animation</p> | <p>Does not meet the pass criteria</p> | <p>Produce key frames and in-betweens breathing life into a character and describe how they considered:</p> <ul style="list-style-type: none"> • the physics of motion and resistance • the physical properties and mechanics of particle systems, structures, cloths, fluids and crowds and how they react and respond to different stimuli • creation of naturalistic physical or magical phenomena such as fire, water, clouds, smoke and physical destruction K61 K65 K66 <p>Block animation using stepped or spline techniques, structuring the animation appropriately for the production S60</p> <p>Create animation layers that work on top of existing motion capture data and polish captured performances to meet production requirements S61</p> <p>Script rigs and ensure rigging techniques and references create credible animation with movements that are realistic for the type of object being modelled and the style of animation required S63 S64</p> <p>Create the movement and performance required by the production to in-between the animation adjusting the curves and adding extras keys as appropriate S62</p> <p>Maintain continuity of character/ performance with other shots in the sequence and/ or other animators work S65</p> | <p>Produce an animation which includes interactions between characters and/or objects or have completed a non-routine and nuanced character/object performance animation (in addition to a solid physical/body mechanics performance).</p> <p>K61 S60 S61 S62 S65</p> <p>Explain how they evaluated the rigs they developed and considered how these could have been improved or justify their use as is S63 S64</p> |

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| <p>Option KS's</p> <p>K68 K69 K71 K72 K73 K74 S69 S70 S71 S72 S73</p> | <p>Option 4 Immersive Technology</p> | <p>Does not meet the pass criteria</p> | <p>Create animated assets for use and describe how they applied and considered:</p> <ul style="list-style-type: none"> • relevant standards and conventions relating to user-interface design • principles of interaction design, the usability and accessibility of the assets • which event or user interaction would trigger the animations and how many times this would be used • the purpose and target users for the assets <p>K68 K69 K72 K73 K74</p> <p>Design and create animations that meet the requirements of the parameters given and for the target platform and medium, ensuring animations are fit for purpose S69 S70</p> <p>Explain the impact of on own work of technical parameters such as the processing power, memory, bandwidth, screen size, resolution, colour depth, physical user interface etc. of the target platform(s) K71</p> <p>Provide documentation for others to incorporate your animations into the product including preparatory and pre-production notes and narratives relating to the development process S72</p> <p>Describe how animations are saved and organised in appropriate formats using appropriate filing and naming conventions so that they can be located easily by others S71 S73</p> | <p>Produce an animation which includes interactions between characters and/or objects or has completed a non-routine animation for a particular platform</p> <p>K71 S69 S70</p> <p>Explain how they have assessed and evaluated the physical factors to be considered as part of interface design</p> <p>K68 K69 K74</p> |
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Assessment method 2: Professional Discussion underpinned by portfolio

| KSBs | Core or Option | Fail | 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, the core distinction criteria and the specialist option distinction criteria mapped to this method must be met. |
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| K2 K4 K5 K6 K7 K8 K9 K10 K11 K12 K13 K14 K28 K29 K30 K31 K32 K33 K34 K35 K36 K37 K38 K39 K40 K50 K59 S4 S5 S6 S7 S8 S9 S11 S12 S13 S14 S15 S16 S18 S19 S29 S30 S31 S32 S33 S34 S35 S36 | Core | Does not meet the pass criteria | <p>Describe the technical and production parameters and client requirements for the project, such as; the schedule, timelines, budget, animation medium, frame count, field size, aspect ratio and format K11</p> <p>Provide examples of animations created and describe how characters have been moved on set, and given camera angles have been moved or adjustments to camera have been made, in line with the production requirements S14 S19</p> <p>Explain the particular operational and technical standards of other departments, the challenges they face and how to work effectively both individually and as part of a wider animation team K8 K12 S11 B3</p> <p>Describe the brand, market position, departments, communication methods, financial processes, culture and ways of working for animation productions you work on K14</p> <p>Explain how they have treated others with respect, showing sensitivity and demonstrating an openness to others' ideas, feedback and input K50 S15 S18</p> | <p>Describe specialist requirements for an animation they have produced, such as camera or lighting techniques K11 K12 S14 S19</p> <p>Explain how they identified and why they selected a particular tool or software to produce a particular effect in an animation (e.g. atmosphere) and whether it produced the planned outcome K28 K30 S29</p> |

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| <p>B1 B3 B4 B5</p> | | <p>Provide examples of developing effective working relationships with colleagues and customers and how this has enabled the delivery of good customer service K13 S16</p> <p>Describe the history and development of the animation industry and animation genres including, but not limited to, childrens, family, adult, experimental, information content K4</p> <p>Explain the differences between the different animation styles, core techniques and technologies used such as 2D, 3D and Stop Motion K5</p> <p>Describe the dynamics of the animation sector and current and future trends in animation K6</p> <p>Describe how they update own animation skills, use new tools, software, data and other related technology S4 B1</p> <p>Explain an example of being adaptable and able to meet the requirements of the animation style or genre specified for the production B2 S5 S30</p> <p>Explain how they identify and use reliable information to keep-up-to date with the laws, regulations, codes of practice, standards and guidelines that govern animation and how they affect animated assets including copyright and intellectual property rights K32 S6</p> <p>Explain how to correctly comply with legislation and organisational processes and procedures such as Health and Safety requirements K7 S8 S12</p> <p>Describe the context of their role on a production, the department they are working in, and how this interacts with the subsequent stages of the workflow process and the production pipeline K9 K10</p> <p>Explain how they have demonstrated a strong work ethic; working in a methodical manner, taking personal responsibility for own work, meeting</p> | <p>Explain how new technology or current/future trends impact on own role and are used to improve workflow practices</p> <p>K6 S4 B1</p> |
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| | | | <p>deadlines, setting the right example for others and displaying honesty and integrity, and maintaining customer and company confidentiality B5 K59 S9 B4</p> <p>Explain how they maintain an awareness of the current priorities, constraints and opportunities of own work as a Junior Animator and the client's budget or production requirements at all times S7 S13</p> <p>Describe the possibilities and constraints offered by the software you are using for the animation production and how to select and use the relevant graphics, animation and compositing software K28 K30 S29</p> <p>Describe how they maintain data and security when storing animated assets and the recording systems used in line with organisational guidelines K29, K31, S31</p> <p>Describe the correct uses of rendering techniques, such as: ray tracing, texture mapping to define the colour, texture and reflectance of objects and environments, exposure depth of field to alter the sense of depth or focus on objects and environments, toon rendering and stereo rendering K36</p> <p>Explain an example of using previously created elements to prepare and render an animation applying techniques and considering the rendering requirements for the production including appearance and required degree of realism of the finished image. K33, K34, K35, S33, S34, K37, K38, K39</p> <p>Describe how they have completed the rendering process including testing and calculating render times for an animation S32, S35, S36, K40</p> | |
| KS's K42 K43 K49 S41 | Option 1 2D Animation | Does not meet the pass criteria | <p>Explain how and when rotoscoping is used in 2D animation K43 S43</p> <p>Describe use of 2D vector graphics, manipulation of images and how and when to use interpolated morphing K42 K49</p> | <p>Describe an alternative use for the 2D animated assets they have developed S45 S47</p> <p>Describe when they have used rotoscoping in 2D animation and</p> |

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| S43 S45 S46 S47 | | | <p>Explain how they provide examples of animated sequences, review output with relevant people, act on feedback, and offer suggestions to assist others with the production</p> <p>S41 S45 S46</p> <p>Explain how they remain flexible and adaptable to new directions, creative requirements and software developments S47</p> | whether the desired effect was achieved or could have been improved K43 S43 |
| KS's K51 S48 S51 S52 S57 S58 S59 | Option 2 Stop Motion Animation | Does not meet the pass criteria | <p>Describe how they have adjusted lighting and camera to meet production and aesthetic requirements, and timed out each shot in agreement with the director when working on a stop motion animation S48 S51</p> <p>Describe the principles of stop motion animation and the media and techniques used K51 K52</p> <p>Explain how they prepare for and re-animate individual shots according to the director's notes S52</p> <p>Explain how they review output with relevant people, act on feedback, and remain constantly flexible and adaptable to changes in the requirements to assist others with the production S57 S58</p> <p>Describe how to prepare and store assets and files in line with production requirements S59</p> | <p>Describe an alternative use for the stop-motion animated assets they have developed S57 S58</p> <p>Justify the use of stop motion and its benefits as the primary animation source compared with other forms of animation K51 K52</p> |
| KS's K60 K62 K63 K64 K67 S58 S59 S66 S67 S68 | Option 3 3D Animation | Does not meet the pass criteria | <p>Describe the principles and techniques of digital animation, such as hi and low-resolution modelling, meshing, colouring, matte making, digital sculpting of 3D animation K60</p> <p>Explain when it is appropriate to use motion-capture, and the techniques, issues, costs and output for this K62</p> <p>Describe the testing of 3D animations you have created against the</p> | Provide an example of how they have evaluated the use of an emerging practice or technique to improve their 3D Animation skills and how they shared this with team members K62 K67 |

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| | | | <p>production specifications and any amendments made following this S66</p> <p>Explain how they review 3D animations with relevant people, act on feedback and remain constantly flexible and adaptable to changes in the requirements of the production S58 S67 S68</p> <p>Explain how to correctly use industry standard 3D animation software, and prepare and store assets and files in line with production requirements K63 S59</p> <p>Explain how to achieve different looks in computer generated assets including shininess, reflectivity, texture, roughness K64</p> <p>Describe the requirements and expectations of other team members who will use the animations you create K67</p> | <p>Describe an alternative use for the 3D animated assets they have developed S58 S67</p> |
| <p>KS's</p> <p>K70 S58 S59 S74 S75 S76 S77</p> | <p>Option 4 Immersive Technology</p> | <p>Does not meet the pass criteria</p> | <p>Explain when and why an animation might be cut-off prematurely, and how to minimise the risk of this adversely affecting the user's experience K70</p> <p>Describe how they tested the animated assets they created against the production specifications, to ensure the animated assets created are easy to use and fit-for-purpose S75</p> <p>Describe examples of reviewing assets created by self and others act on feedback, and remain constantly flexible and adaptable to changes in the requirements of the production S58 S76 S77</p> <p>Describe how they correctly prepare and store assets and files in line with production requirements S59</p> <p>Explain how they liaise with colleagues, such as designers and developers, to ensure animations are appropriate and meet requirements and expectations of team members S74</p> | <p>Explain how they have reviewed own and colleagues' assets and how any issues they identified and addressed have led to an improvement in practice in their team S74 S76</p> <p>Describe an alternative use for the animated assets they have developed S58 S75</p> |

Overall EPA grading

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

The final grade decision is made by the Independent Assessor using the grading criteria below and using guidance and documentation provided by the EPAO.

Apprentices will be awarded a fail, pass or distinction. The apprenticeship grade will be based on the outcomes of the two end-point assessment methods:

1. Project and Presentation
2. Professional Discussion

Apprentices must gain at least a pass in both assessment methods to achieve a pass overall.

Apprentices must gain a distinction in both assessment methods to gain a distinction overall.

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 Project and presentation | Assessment method 2 Professional Discussion underpinned by portfolio | Overall grading |
|---|---|--------------------|
| Fail | Fail | Fail |
| Pass | Fail | Fail |
| Fail | Pass | 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"> • complete the on-programme element of the apprenticeship • prepare for and complete the EPA |
| Employer | <ul style="list-style-type: none"> • identify when the apprentice is ready to pass the gateway and undertake their EPA • notify the EPAO that the apprentice has passed the gateway |
| EPAO | <p>As a minimum EPAOs should:</p> <ul style="list-style-type: none"> • provide training and CPD to the independent assessors they employ to undertake the EPA • have no direct connection with the apprentice, their employer or training provider i.e. there must be no conflict of interest • have processes in place to conduct internal quality assurance and do this on a regular basis • organise standardisation events and activities in accordance with this plan's IQA section • organise and conduct moderation of independent assessors' marking in accordance with this plan • have, and operate, an appeals process |
| Independent assessor | <p>As a minimum an Independent assessor should:</p> <ul style="list-style-type: none"> • be independent of the apprentice, their employer and training provider(s) i.e. there must be no conflict of interest • 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 • have the capability to assess the apprentice at this level • attend the required number of EPAOs standardisation and training events per year (as defined in the IQA section) |
| Training provider | <p>As a minimum the training provider should:</p> <ul style="list-style-type: none"> • 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 • advise the employer, upon request, on the apprentice's readiness for EPA prior to the gateway • Plays no part in the EPA itself |

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:
The assessor will need to be experienced in one or more of the animation options within the apprenticeship; they will also need to have experience in the option being assessed.
- Typical roles undertaken could include but are not limited to, Senior Artist, Head of Animation, Animation Supervisor and Lead Animator 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. The EPAO will make the assessment guidance and grading criteria available to independent assessors, providers, employers and Apprentices.
- 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.
- Standardisation meetings should be held at least once a year.
- Assessors must attend at least 1 standardisation meeting per 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. The apprentice must complete a new project for Assessment Method 1.

Any assessment method re-sit or re-take must be taken during the typical EPA period, otherwise the entire EPA must be taken again, unless in the opinion of the EPAO exceptional circumstances apply outside the control of the apprentice or their employer.

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: Creation of animation project and presentation with supplementary questioning

| Core Knowledge |
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| K1 How to use own surroundings and research of visual, written and empirical and physical references to inspire and inform animated creations |
| K2 Know and understand the traditional and digital methods for producing animated sequences such as hand drawn or computer-generated animation |
| K3 Understand the brand guidelines or subject matter of the animation to be created |
| K15 How live action reference can influence your ability to animate characters/objects/creatures |
| K16 Understand character/object/creature development and your role in that development |
| K17 The principles of anatomy and how these affect movement |
| K18 Understand shot construction and composition |
| K19 Understand shot breakdown and continuity |
| K20 How to present ideas and information effectively using story/playboards or story telling |
| K21 How to use language, which is clear, avoids jargon and is appropriate to the audience |
| K22 Understand the effect your voice tone, pace, volume and body language can have on your audience during presentations |
| K23 How to encourage questions in both oral and written presentations |
| K24 Understand the creative style, overall concept and level of animation required for the production |
| K25 Understand any performance guidelines for the characters they are working on, such as how they may react and behave in different situations |
| K26 Understand the logic of physical motion, weight, balance, texture and form |
| K27 Understand character movement and lip sync |
| Option 1 2D Animation Knowledge |
| K41 Understand the principles of 2D animation |
| K44 Understand the concepts of key animation and in-between animation |
| K45 Understand shot breakdown and continuity |
| K46 Recognise and understand the drawing skills that are needed for the animation or artwork being produced |
| K47 Understand the traditional and digital methods for producing animated sequences |
| K48 Understand how to use industry-standard 2D animation software |

| Option 2 Stop Motion Animation Knowledge |
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| K53 The materials used and how they are resistant to movement e.g. joints, stability, plasticine preservation |
| K54 How to improvise rigging and when it is appropriate for you to do so |
| K55 Understand the capabilities and limitations of models |
| K56 Understand the importance of lighting, camera angles and frame rates for stop motion |
| K57 Understand shot construction, composition, breakdown and continuity of shots |
| K58 Understand the development of the animated character through its movement and timing |
| Option 3 3D Animation Knowledge |
| K61 Understand the physics of motion and resistance |
| K65 Understand the physical properties and mechanics of particle systems, structures, cloths, fluids and crowds and how they react and respond to different stimuli |
| K66 How to create renditions of naturalistic physical or magical phenomena such as fire, water, clouds, smoke and physical destruction |
| Option 4 Immersive Technology Knowledge |
| K68 Understand relevant standards and conventions relating to user-interface design |
| K69 Understand the principles of interaction design, especially regarding usability and accessibility |
| K71 Understand the impact on own work of technical parameters such as the processing power, memory, bandwidth, screen size, resolution, colour depth, physical user interface etc. of the target platform(s) |
| K72 Which of the events or user interactions will trigger your animations |
| K73 How each animation will be used in the product such as whether it will play once, loop several times or indefinitely, etc. |
| K74 Understand the purpose and target users for the animated assets being created |

| Core Skills |
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| S1 Determine what is required for their own work as a junior animator by analysing briefs, specifications, visual references, technical and production parameters |
| S2 Research ideas and information for the animation being created |
| S3 Read and interpret the relevant sources of information for the production, such as; the script, animatic, x-sheet or dope-sheet, character, colour and model reference and soundtrack |
| S10 Identify the information you need to carry out your work to expected standards on each animation production |
| S17 Develop an animated character/object/creature through its movement and timing |
| S20 Create the assets that meet the requirements of the animation department |
| S21 Plan story/playboards to communicate key ideas with the team or clients |

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| S22 Create story/playboards that depict the script and narrative |
| S23 Present work in progress, or completed animations to colleagues or clients |
| S24 Respond carefully to questions, making sure you provide the information the audience is asking for |
| S25 Animate primary and secondary characters/objects/creatures and elements |
| S26 Interpret the personality and traits of the character/object/creature, conveying the emotions, behaviours and actions within a scene |
| S27 Ensure that animations are in sync with the soundtrack |
| S28 Create animation in line with production demands, and ensure the output is correct for the next stage of the process |
| S44 Create animation according to the production demands |
| Option 1 2D Animation Skills |
| S37 Create a series of key frames to structure the animation that are appropriate to the animation production |
| S38 Provide the key frames and check they meet the needs of the production with the director |
| S39 Work in line with shot breakdown ensuring continuity |
| S40 Create the movement and performance required by the production to in-between the animation, adding frames or cleaning up as required |
| S42 Use the appropriate software for the techniques and procedures required |
| Option 2 Stop Motion Animation Skills |
| S49 Plan and block through shots under direction, where appropriate recording real life videos to try out the performance as a reference |
| S50 Create pop through or rehearsal movie and agree with the director an appropriate series of key frames to structure the animation |
| S53 Move characters on set in whatever style is required to meet the creative, narrative and technical demands of the production |
| S54 Review models with relevant people and offer suggestions that assist others with the animation production |
| S55 Test the stop motion animation characters and sequences you have created against the production specifications |
| S56 Review animations created with the relevant people, offering suggestions to assist others with the production |
| Option 3 3D Animation Skills |
| S60 Block animation using stepped or spline techniques, structuring the animation appropriately for the production and in agreement with the director |
| S61 Create animation layers that work on top of existing motion capture data and polish captured performances to meet production requirements |

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| S62 Create the movement and performance required by the production to in-between the animation, adjusting the curves and adding extras keys as appropriate |
| S63 Script rigs for animated characters in line with production requirements |
| S64 Ensure rigging techniques and references create credible animation with movements that are realistic for the type of object being modelled and the style of animation required |
| S65 Ensure that animations maintain continuity of character/performance with other shots in the sequence and/or other animators work |
| Option 4 Immersive Technology Skills |
| S69 Design animations within specified parameters and constraints relating to the target platform and medium |
| S70 Create animations that are attractive, easy to use and fit for purpose |
| S71 Save your animations in appropriate formats so that they can be easily incorporated into the product |
| S72 Provide clear documentation for others to incorporate your animations into the product |
| S73 Organise animations using appropriate filing and naming conventions so that they can be located easily by others |

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| Behaviours |
| B6 Displays a passion for animation and creative media creation |
| B7 Displays a positive attitude - constructive thinking and motivated to succeed |

Assessment method 2: Professional discussion underpinned by portfolio

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| Knowledge |
| K4 Understand the history and development of the animation industry and animation genres including, but not limited to, children's, family, adult, experimental, information content |
| K5 Know and understand the different animation styles, core techniques and technologies used such as 2D, 3D and Stop Motion |
| K6 Understand the dynamics of the animation sector and current and future trends in animation |
| K7 Know and understand own responsibility for identifying and reporting risks relating to Health and Safety |
| K8 How to work effectively, both individually or as part of a team |
| K9 Understand the context within the production of own role, the department they are working in, and the subsequent stages of the workflow process |
| K10 Understand the animation production pipeline and how own role interacts with this |

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| K11 Know and understand the technical and production parameters and client requirements for the project, such as; the schedule, timelines, budget, animation medium, frame count, field size, aspect ratio and format |
| K12 Understand the particular operational and technical standards of other departments and the challenges they face |
| K13 How good, timely communication can contribute to productive working relationships with clients and customers |
| K14 Understand the brand, market position, departments, communication methods, financial processes, culture and ways of working for animation productions you work on |
| K28 Know how to use the relevant graphics, animation and compositing software for an animation production |
| K29 How to maintain record systems of drawings and associated information |
| K30 Understand the possibilities and constraints offered by the software you are using for the animation production |
| K31 Understand the importance of maintaining data security and following your organisation's guidelines and file structures for storage |
| K32 The legal and regulatory requirements which apply to animated assets such as copyright and intellectual property rights |
| K33 Understand the rendering requirements for the production |
| K34 Understand the intended appearance and required degree of realism of the finished image you are working on |
| K35 Know and understand the factors affecting render speed, such as size of texture map, ray and reflection depth, global illumination, ambient occlusion, anti-aliasing, blurry reflections or area shadows |
| K36 Know and understand rendering techniques, such as: ray tracing, texture mapping to define the colour, texture and reflectance of objects and environments, exposure depth of field to alter the sense of depth or focus on objects and environments, toon rendering and stereo rendering |
| K37 How to use z-buffering techniques to simulate a sense of perspective to describe the distance between objects and environments |
| K38 How creative blurring and transforms give the appearance of live-action |
| K39 Understand the surface properties and how shading models can be applied to represent variations in different materials |
| K40 How to save and duplicate render settings across multiple files |
| K50 Understand why it is important to evaluate progress and seek feedback on your work in animation |
| K59 Understand the need to work methodically in an organised and concentrated manner, paying attention to detail |
| Option 1 2D Animation Knowledge |
| K42 How to use interpolated morphing to make animation more fluid |
| K43 How rotoscoping is used in 2D animation |

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| K49 Understand the use of 2D vector graphics and manipulation of images |
| Option 2 Stop Motion Animation Knowledge |
| K51 The principles of stop motion animation |
| K52 Understand the media and techniques used in stop motion animation |
| Option 3 3D Animation Knowledge |
| K60 Understand the principles and techniques of digital animation, such as hi and low-resolution modelling, meshing, colouring, matte making, digital sculpting of 3D animation |
| K62 Know and understand the techniques, issues, costs and output of motion-capture, and when it is appropriate to use it |
| K63 How to use industry-standard 3D animation software |
| K64 How to achieve different looks in computer generated assets including shininess, reflectivity, texture, roughness |
| K67 Understand the requirements and expectations of other team members who will use the animations you create |
| Option 4 Immersive Technology Knowledge |
| K70 When and why an animation might be cut-off prematurely, and how to minimise the risk of this adversely affecting the user's experience of the product |

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| Skills |
| S4 Continue to update own animation skills, use new tools, software, data and other related technology |
| S5 Adapt and be able to meet the requirements of the animation style or genre specified for the production |
| S6 Use reliable information to keep-up-to date with the laws, regulations, codes of practice, standards and guidelines that govern animation and how they affect your work |
| S7 Maintain an awareness of the current priorities, constraints and opportunities of your work as junior animator at all times |
| S8 Comply with relevant legislation and organisational policies and procedures such as Health and Safety |
| S9 Work methodically in an organised and concentrated manner, paying particular attention to detail |
| S11 Work effectively both individually and as part of a wider animation team |
| S12 Operate within and adhere to agreed organisational policies, standards and procedures |
| S13 Maintain an awareness of the current priorities, constraints and opportunities of the client's budget or production requirements at all times |
| S14 Move characters on set in whatever style is required to meet the creative, narrative and technical demands of the production |
| S15 Respond to feedback about the animated material you create in a positive way, making refinements as requested by clients or supervisors |

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| S16 Deliver good customer service in a creative environment |
| S18 Contribute ideas to aid the creative development of the character, shot and overall production |
| S19 Create animations using given camera angles, or make adjustments to camera animations according to the production demands and schedule |
| S29 Select and use the industry standard software package required by the particular animation production |
| S30 Adapt to the various styles, techniques, procedures and software that may be required by the animation production |
| S31 Prepare and store files in line with production requirements, to enable the next stage of animation production to run efficiently |
| S32 Undertake test renders at appropriate times to determine the length of time required for rendering and check for errors |
| S33 Establish the render settings that gain the required appearance and create sufficient flexibility for compositing |
| S34 Apply render settings that enable the required degree of realism |
| S35 Prioritise renders in accordance with production priorities |
| S36 Calculate render times and storage space required to meet production requirements |
| Option 1 2D Animation Skills |
| S41 Test animated sequences to confirm the effects and continuity meet requirements |
| S43 Use rotoscoping to produce animated frames |
| S45 Review output with relevant people and offer suggestions to assist others with the production |
| S46 Respond positively to feedback about the animations you create, making refinements as needed |
| S47 Remain constantly flexible and adaptable to new directions, creative requirements and software developments |
| Option 2 Stop Motion Animation Skills |
| S48 Adjust lighting and camera equipment to meet production and aesthetic requirements of specific scenes throughout the production |
| S51 Time out each shot that is appropriate to the production and agree these with the director |
| S52 Prepare for and re-animate individual shots according to the director's notes |
| S57 Respond positively to feedback about the stop motion animations you create, making refinements as needed |
| S58 Remain constantly flexible and adaptable to changes in the creative requirements of the production |
| S59 Prepare and store assets and files in line with production requirements to enable the next stage of production to run efficiently |
| Option 3 3D Animation Skills |
| S58 Remain constantly flexible and adaptable to changes in the creative requirements of the production |

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| S66 Test the 3D animations you have created against the production specifications |
| S67 Review animations created with the relevant people, offering suggestions to assist others with the production |
| S68 Respond positively to feedback about the 3D animations you create, making refinements as needed |
| Option 4 Immersive Technology Skills |
| S74 Liaise with colleagues, such as designers and developers, to ensure your animations are appropriate and meet requirements |
| S75 Test the animated assets you have created against the production specifications and to ensure they are easy to use and fit-for-purpose |
| S76 Review assets created with the relevant people, offering suggestions to assist others with the production |
| S77 Respond positively to feedback about the assets you create, making refinements as needed |

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| Behaviours |
| B1 Self-motivation - a self-starter, with a proactive approach to tasks and managing own development |
| B2 Adaptability- Adapts positively to changing work priorities and patterns, ensuring productions deadlines continue to be met |
| B3 Flexibility – A positive approach to working independently and collaboratively as part of a team |
| B4 Strong work ethic - motivated, proactive, committed punctual and reliable |
| B5 Maintains company and customer confidentiality, acting as an ambassador for their employer |