



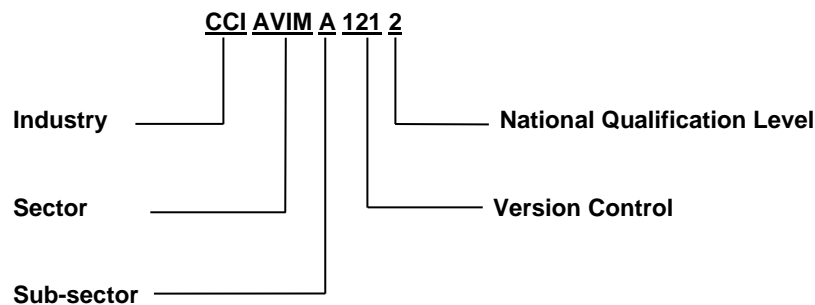
Competency Standards for Caribbean Vocational Qualifications (CVQ)

CCIAVIMA1212 CVQ Level 2 in Animation

Unit Number	Unit Title	Requirement
U51402	Improve knowledge and performance in animation	Mandatory
U51502	Create storyboards, animatics or other preparatory visualisation	Mandatory
U51602	Create visual references	Mandatory
U51702	Create 2D animation	Mandatory
U51802	Create 3D animation	Mandatory
U51902	Create stop-motion animation	Mandatory
U52002	Render 3D animation	Mandatory
U52102	Composite animation	Mandatory
U52202	Present ideas and information to others in the creative industries	Mandatory
U52302	Manage assets and information in the creative industries	Mandatory
U52402	Manage projects in the creative industries	Mandatory
U52502	Work with colleagues, partners and suppliers in the creative industries	Mandatory
U52602	Work with clients or customers in the creative industries	Mandatory
U52702	Develop viable concepts to meet the design brief	Mandatory
U52802	Create drawings to meet production requirements	Mandatory
U52902	Design elements for animation	Mandatory

To obtain a Caribbean Vocational Qualification (CVQ) all Mandatory Units must be achieved.

Legend to Unit Code



Key: CCI – Cultural and Creative Industries; AVIM – Audi Visual and Interactive Media; A – Animation

The Technical and Vocational Education and Training Council thanks the following for their contribution to the development of this document:

Creative skillset <http://standards.creativeskillset.org>

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Country of Origin

Barbados

QUALIFICATION OVERVIEW

About this Qualification

This qualification is aimed at persons practising in the field of animation who require formal training and certification.

Who is this qualification for?

The qualification is relevant to those at technical levels allowing for foundational development while exposing those individuals to the various aspects of animation required at the higher, more creative levels. It may be taken by those in animation occupations who are supervised by qualified and experienced individuals in pre-production, production and/or post-production roles.

Jobs within the occupational area

- Animator
- Assistant Animator
- Key-frame Animator
- Effects Animator

- Editor
- Compositor

Occupational Standards can also be used to:

- Prepare job descriptions and specifications
- Determine recruitment criteria
- Appraise staff performance objectively
- Identify skill and training gaps and needs
- Conduct labour market analyses
- Develop curriculum
- Assess the effectiveness of training programmes
- Determine compensation and rewards

The benefits of acquiring the CVQ to candidates

- Provide a basis for articulation and accreditation
- Provides a broad-based preparation for employment
- Is an alternative route to further/higher education
- Complements and has parallel standing with academic qualifications
- Provides enhanced employability and higher earning potential
- Facilitates an apprenticeship with actual work experience
- Equips candidates with the knowledge, skills and attitudes for the workplace
- Past work experience and skills can count towards achieving the CVQ
- Allows for continuity whereby if a candidate cannot complete the CVQ at a centre or school, they can continue at another approved centre
- CVQ's are recognised qualifications and facilitates free movement of labour throughout CARICOM

The benefits of the CVQ to employers

- Provides a larger cadre of skilled employees/candidates to choose from
- Reduces cost of recruiting and selecting the ideal job candidate
- Reduces cost for training workers
- Ensures higher levels of productivity

The benefits of the CVQ to the Caribbean region:

- Produces a higher skilled workforce that is ready to adapt to ever-changing global demands
- Provides greater access for persons to achieve higher qualifications
- Contributes to the region's human resource capacity development

U51402 Improve knowledge and performance in animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to proactively seek out information about emerging practices in the animation industry and provides guidelines for candidates to evaluate and improve their practice. It focuses on an understanding of the theory and practice of the animation sector and developments within it and the need for candidates to keep up to date with issues that will affect their work, such as emerging technologies, laws, technical innovations or emerging markets.

The unit also covers candidates' role on each production and how this relates to other roles and departments, in order to carry out the job effectively.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

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|--|--|
| 1. Identify relevant industry trends and developmental information | 1.1 Research global, traditional, current and emerging animation theories and practice. |
| | 1.2 Monitor the market and identify competitors. |
| | 1.3 Identify trends and technological advancements and take advantage of the opportunities that they may provide. |
| | 1.4 Identify research information required to carry out work. |
| | 1.5 Keep up-to-date records of relevant laws, regulations, codes of practice, standards and guidelines that govern animation and how work is affected. |
| 2. Obtain theoretical and practice updates | 2.1 Maintain an awareness of current priorities, constraints and opportunities. |
| | 2.2 Identify methods to keep up to date with changes in techniques, products and processes. |
| | 2.3 Identify innovations and developments in animation that may benefit work. |

3. Review, evaluate and improve work performance
 - 3.1 Obtain regular, useful, objective and valid feedback on your performance from relevant persons.
 - 3.2 Review skills, knowledge and practice and evaluate against current performance requirements.
 - 3.3 Confirm that agreed on performance requirements are consistently met or exceeded.
 - 3.4 Undertake regular professional development to maintain knowledge and allow work to be carried out.

RANGE STATEMENT

All range statements must be assessed:

1. Techniques may include but not limited to:

- Manual
- Assisted (digital)

2. Processes may include but not limited to:

- Production
- Delivery

3. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to identify principal animation techniques and the processes associated with them while having an awareness of other methods, such as ink, paint, sand, pixilation and cut out.
2. How to identify target audiences for animation.
3. What is the history of animation, both nationally and internationally, and the variety of animation styles and genres.
4. What are film literacy and genre.
5. How to identify types of cinematic style, techniques and methods.
6. How to identify the dynamics of the animation sector, current and future trends in animation.
7. How developments in other creative disciplines can strengthen your work in animation.
8. How to distinguish between production and delivery processes, the variety of departments, job roles involved and how you fit within these roles/processes.
9. How to determine the focus of different organisations offering production services.
10. How to identify brand, market position, departments, communication methods, financial processes, culture and ways of working for productions on which you work.
11. How to determine commercial goals and priorities of productions you work on and how these impact on budgets and schedules.
12. How to distinguish between the different functions in the productions you work on, the responsibilities of the people within them and on what aspects of your work you will need to liaise.
13. How to determine the responsibilities of your own role and how your work relates to, impacts on the work of others and contributes to the vision and activities of the overall production.
14. How to identify and keep up to date with industry standards, codes of practice and reliable sources of information about how these should be interpreted.
15. How to evaluate the current requirements of a work role and how the requirements may evolve in the future.
16. How to evaluate the quality of your work against requirements and plans.
17. How to identify and use good sources of feedback on your performance.
18. What are the identified gaps in your current knowledge and skills.
19. How to identify training needs to address any identified gaps between the requirements of your work role and your current knowledge and skills.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **over a period of one month**. This evidence must come from a real working environment.

(2) Methods of Assessment

Evidence of competence may be obtained through a variety of methods including:

- Observation
- Oral questioning
- Examination of candidates' portfolio/CV
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U51502 Create storyboards, animatics or other preparatory visualisations

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to use visual storytelling to dramatise a narrative, plan shots and demonstrate action. This may be used to guide production or to present ideas when pitching. Candidates may use a storyboard, layout, animatic or pre-visualisation to achieve this and may be working from a brief or a script.

Candidates must clearly communicate shot composition, action, timings, transitions and camera moves, and any required sound or special effects. Candidates must appreciate the need for visual and narrative continuity.

ELEMENT

PERFORMANCE CRITERIA

Candidates must be able to:

- | | |
|--|---|
| 1. Design and plan dramatisation of narrative sequences | 1.1 Create outputs that effectively dramatise the brief or script in a way that will appeal to the intended audience. |
| | 1.2 Use appropriate drawing skills or computer software to communicate the message or story visually. |
| | 1.3 Agree the structure of each sequence and plan and execute the sequences, scenes, shots and action required to communicate the narrative. |
| | 1.4 Confirm that shot composition, timings, transitions, camera moves, soundtrack, scratch dialogue, music, sound effects, special effects, pacing and rhythm are considered. |
| 2. Check design, technical, facilities and production requirements | 2.1 Confirm that the visual story meets the proposed design constraints, technical requirements, facilities and production process for the production. |
| | 2.2 Adapt narratives to meet different design, technical and production requirements as necessary. |

- 2.3 Check and review visualisations to confirm that visual, narrative and performance continuity are achieved and maintained.
- 2.4 Facilitate the creative process and delivery of required outcomes through effective liaison with the director and other colleagues.

RANGE STATEMENT

All range statements must be assessed:

1. Outputs may include but not limited to:

- Sequences
- Scenes
- Shots

2. Shots may include but not limited to:

- Stills
- Dynamic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to read a creative brief usually provided by the director, production designer or department head.
2. Who is the targeted audience of the production.
3. What budgetary or design constraints apply to the production.
4. What film structure and conventions for editing and composition should be utilised.
5. What are the technical requirements of the production, such as screen ratio.
6. What is the intended production process including outsourcing.
7. What facilities are available for production.
8. How to confirm the expected format for visual storytelling.
9. What is the relationship between visualisation and production design.
10. How to identify the conventions for producing outputs that visually tell stories.
11. How to plan timing and pacing of the performance according to the narrative.
12. What are the character poses and expressions that effectively illustrate the brief or script.
13. How to visualise a 2D board into a 3D environment.
14. What are the necessary drawing skills for perspective and anatomy that are required to follow an established design which can range from rough to very clean.
15. What influence do soundtrack and animation processes have on each other.
16. How to use relevant computer software, if required, to follow an established design.
17. What are the principles of cinematography.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U51602**Create visual references**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to produce visual references (model sheets, drawings and prototypes) that will be required by the animation team. This involves translating the agreed designs for the production to execute character poses and turnarounds and environmental backgrounds that match the layouts provided, and prop turnarounds, for moves identified from any actions in the storyboard.

Candidates will need to assemble the relevant information from the production designs, storyboard, and director's brief to create sufficient visual reference material and demonstrate to animators the shot composition, action and, if appropriate, the way 2D layouts should translate into 3D animation.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|--|
| 1. Translate character designs for production | <ul style="list-style-type: none"> 1.1 Analyse the brief, script, storyboard or animatic to determine the creative, technical and production parameters that will affect the work. 1.2 Translate the initial character designs into appropriate poses and turnarounds, showing all required positions, angles and views, with particular regard to continuity and size relationships. 1.3 Create creative character expression sheets (both facial and full body), incorporating, at a minimum, common emotions and distinguishing poses relevant to each character. 1.4 Create environmental backgrounds with appropriate perspective and lighting that match existing designs. |
| 2. Assemble and produce visual reference material | <ul style="list-style-type: none"> 2.1 Identify props in the storyboard and any required action and produce libraries of all the necessary visual references, including turnarounds, if appropriate. |

- 2.2 Produce visual reference material that establishes the required mood, meaning and effect within the confines of the required style.
 - 2.3 Produce visual references that are accurate and provide the necessary information for use by the animation team, including explanatory notes, where required.
 - 2.4 Deliver visual reference material in the required format for the production.
 3. Review material and make design amendments as necessary
 - 3.1 Review material with relevant persons and offer suggestions to assist others with the production.
 - 3.2 Respond to feedback in a positive manner about the material created and make refinements as needed.
 - 3.3 Respond to new directions, creative requirements and software developments with flexibility and adaptability.

RANGE STATEMENT

All range statements must be assessed:

1. Translate may include but not limited to:

- Hand-drawn
- Electronically

2. Common emotions may include but not limited to:

- Sad
- Happy
- Angry

3. Visual reference materials may include but not limited to:

- Model sheets
- Drawings
- Prototypes

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to identify the aims, objectives and narrative of the production and its overall conceptual vision.
2. How to identify the design style and colour theme to be used in the production.
3. How to identify technical parameters, including the animation technique and medium that are being used.
4. How to identify the production parameters, including the design style and animation process.
5. How the work you produce will be used in the animation.
6. What is the format for producing visual references for the production, such as model sheets for characters showing key poses and turnarounds.
7. What illustration techniques and drawing skills are needed for any artwork being produced.
8. What are the principles of anatomical drawing and perspective.
9. What are the effects of camera positions, angles, lens types and lighting in relation to characters, props and environments.
10. What is film literacy.
11. Why it is important to record changes and agree that they are correct with the relevant people.
12. How to maintain back-up files of previous versions if directors backtrack on decisions.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting all of the performance criteria, range and underpinning knowledge **on at least two occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U51702 Create 2D animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to produce a series of sequential 2D images which, when played back, produce the illusion of movement. Candidates are expected to breathe life into a character where necessary and to produce accurate key frames and in-betweens.

Candidates must be prepared to test and evaluate work and respond positively to feedback from others to ensure that the sequences produced are those which are required.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|--|
| 1. Produce a series of sequential 2D images | 1.1 Analyse briefs, specifications, dope/bar sheets and storyboards, visual references, technical and production parameters to determine what is required.

1.2 Create and use key frames to structure the animation and agree with the director, movement and performance required by the production in-between the animation, whether adding frames or cleaning up, when necessary.

1.3 Adapt to various styles, techniques and procedures that may be required by a specific production. |
| 2. Test and evaluate sequences with relevant people | 2.1 Test and check animated sequences to confirm effects and continuity.

2.2 Create animation according to production demands.

2.1 Review output with relevant persons and offer suggestions to assist others with the production. |
| 3. Make refinements to sequences and store files | 3.1 Respond to feedback in a positive manner about the animations created and make refinements as required. |

- 3.2 Respond to new directions, creative requirements and software developments with flexibility and adaptability.
- 3.3 Prepare and store files to enable the next stage of production to progress in an efficient manner.

RANGE STATEMENT

All range statements must be assessed:

1. Techniques may include but not limited to:

- Manual
- Assisted (digital)

2. Procedures may include but not limited to:

- Production
- Delivery

3. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. How to determine the creative style, overall concept and level of animation required for the production.
2. How to identify the technical and production parameters for the project, for example, the schedule, timelines, software program, frame count, field size, aspect ratio and format.
3. How to read and interpret the relevant sources of information about the production, for example:
 - script
 - animatic
 - x-sheet or dope-sheet
 - character and colour model references
 - soundtrack
4. What is the context within the production of the scene on which you are working.
5. What are the performance guidelines for the characters you are working on, such as how they might react and behave in different situations.
6. What is timing and spacing.
7. How live action reference can influence the ability to animate characters.
8. How to observe the world around you and find appropriate visual, written, empirical and physical references to create credible animation.
9. What is shot breakdown.
10. What is continuity.
11. What are animation conventions, techniques and technologies.
12. What drawing skills are needed for the artwork being produced.
13. What are the traditional and digital methods for producing animated sequences.
14. How to use industry-standard 2D animation software.
15. What are the possibilities and constraints offered by the software you are using.
16. What is the importance of maintaining data security and following your organisation's guidelines and file structures.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U51802 Create 3D animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to create 3D animation using relevant methods and resources. Candidates are expected to breathe life into a character where necessary and to produce accurate key frames and in-betweens.

Candidates must be prepared to test and evaluate work and respond positively to feedback from others to ensure that the sequences produced are those which are required.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|--|
| 1. Produce a series of key frames and in-betweens | <ul style="list-style-type: none"> 1.1 Analyse briefs, specifications, visual references, technical and production parameters to determine what is required. 1.2 Confirm that a series of key frames used to structure the animation are created and agreed with the director. 1.3 Evaluate timing and spacing and make adjustments to the key frames to produce the desired performance. |
| 2. Test and evaluate work | <ul style="list-style-type: none"> 2.1 Use rigging techniques and references that create credible animation, with movements that are realistic for the type of object being modelled and ensure the required style of animation. 2.2 Create animations that are synchronised with the soundtrack. 2.3 Confirm that software is used in an effective manner. 2.4 Create animations using given camera angles and according to the production demands and schedule. 2.5 Review output with relevant persons and offer suggestions to assist others with the production. |

3. Make refinements to sequences and store files
 - 3.1 Respond to feedback about the animations created in a positive manner and make refinements as required.
 - 3.2 Confirm consistent flexibility and adaptability to new directions, creative requirements and software developments.
 - 3.3 Prepare and store files to enable the next stage of production to progress in an efficient manner.

RANGE STATEMENT

All range statements must be assessed:

1. **Feedback** may include but not limited to:
 - Verbal
 - Handwritten
 - Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. What are the creative style, overall concept and level of animation required for the production.
2. What is 3D model design.
3. What are the animation conventions and techniques for the type of production.
4. What are the technical and production parameters for the project, for example:
 - schedule
 - timelines
 - software program
 - frame count
 - frame size
 - aspect ratio
 - format
5. What are the in-house pipelines and tools.
6. How to read and interpret relevant sources of information about the production, for example:
 - script
 - animatic
 - x-sheet or dope-sheet
 - character and colour model references
 - soundtrack
7. What is the context of the scene within the production on which you are working.
8. What are the principles of animation.
9. What are the principles of anatomy and how these affect movement.
10. What are the physics of motion and resistance.
11. How live action reference can influence your ability to animate characters.
12. How to observe the world around you and find appropriate visual, written, empirical and physical references in order to create credible animation.
13. What are the techniques, issues and outputs of motion capture, and when it is appropriate to use them.
14. What are shot breakdowns.
15. What is continuity.
16. How to use industry-standard 3D animation software.
17. What are the possibilities and constraints offered by the software you are using.
18. What is the importance of maintaining data security and following organizational guidelines and file structures.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U51902 Create stop-motion animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to create a stop-motion animation. Candidates are expected to understand the way a character should move and be able to carry this through in the shots they are responsible for.

Candidates must be prepared to evaluate their work and respond positively to feedback from others to ensure that the sequences are those required by the production.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|---|
| 1. Plan character production | <ul style="list-style-type: none"> 1.1 Analyse briefs, specifications, dope/bar sheets and storyboards, visual references and technical and production parameters to determine what is required. 1.2 Make contributions to aid the creative development of the characters, shot and overall production. 1.3 Plan and block shots under direction, where appropriate, recording real-life videos to try out the performance as a reference. 1.4 Identify and incorporate the capabilities and limitations of models. 1.5 Create pop-through or rehearsal movie and an appropriate series of key frames and agree with the director to structure the animation and time-out each shot. 1.6 Prepare and re-animate individual shots according to the director's notes. |
| 2. Produce and evaluate animated characters | <ul style="list-style-type: none"> 2.1 Confirm that stop-motion puppets take into account timing and spacing. 2.2 Animate characters on set in whatever style is required to meet the creative, narrative and technical demands of the production |

- 2.3 Synchronise animations with the soundtrack.
 - 2.4 Apply safe work practices in accordance with guidelines or statutory requirements.
 - 2.5 Create animations according to production demands.
 - 2.6 Review output with relevant persons and offer suggestions to assist others with the production.
3. Make refinements to sequences and store assets and files
- 3.1 Respond positively to feedback about the animations created and make refinements as required.
 - 3.2 Respond to new directions, creative requirements and software developments with flexibility and adaptability.
 - 3.3 Prepare and store files to enable the next stage of production to progress efficiently.

RANGE STATEMENT

All range statements must be assessed:

1. Shots may include but not limited to:

- Stills
- Dynamics

2. Output may include but not limited to:

- Sequences
- Scenes
- Shots

3. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic

4. Store may include but not limited to:

- Manually
- Electronically

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the creative style, overall concept and level of animation required for the production.
2. What are the technical and production parameters for the project, for example:
 - schedule
 - timelines
 - software program
 - frame count
 - field size
 - aspect ratio
 - format
3. How to read and interpret the relevant sources of information about the production, for example:
 - script
 - animatic
 - x-sheet or dope-sheet
 - character and colour model references
 - soundtrack
4. What are the performance guidelines for the characters you are working on, for example, how they might react and behave in different situations.
5. How live action reference can influence your ability to animate characters.
6. What is character development and your role in that development.
7. What is movement and timing.
8. What are the principles of anatomy, how these affect movement and how to adapt these principles to stop animation.
9. What are shot construction and composition.
10. What are shot breakdowns.
11. What is continuity.
12. How to improvise rigging and when it is appropriate for you to do so.
13. What are the media and techniques used in stop motion animation.
14. What health and safety legislation, regulations and codes of practice are applicable to studio safety.
14. What is the importance of maintaining data security and following your organisational guidelines and file structures.
15. When systems for data security, organisational guidelines and file structures should be created.
16. What are the principles of cinematography.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions: (1) during pre-production, (2) during production.** This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52002 Render 3D animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to use previously created elements to prepare and render a 3D animated scene and should include the setup of all passes required for compositing.

ELEMENT**PERFORMANCE CRITERIA***Candidates must be able to:*

- | | |
|---|--|
| 1. Prepare for rendering | <ul style="list-style-type: none"> 1.1 Analyse briefs, scripts, visual references, technical and production parameters to determine what is required. 1.2 Identify and use appropriate software in the production. 1.3 Identify test renders to determine the length of time required for rendering and checking for errors. |
| 2. Establish and prioritise rendering methods | <ul style="list-style-type: none"> 2.1 Establish render settings needed to gain the required appearance, while creating sufficient flexibility in the compositing stage. 2.2 Apply appropriate render settings to render the required degree of realism. 2.3 Prioritise renders in accordance with production priorities. 2.4 Calculate render times and required storage space. |
| 3. Make refinements | <ul style="list-style-type: none"> 3.1 Respond positively to feedback about the animations created and make refinements as required. 3.2 Respond to new directions, creative requirements and software developments with flexibility and adaptability. |

RANGE STATEMENT

All range statements must be assessed:

1. Render settings may include but not limited to:

- Real-time
- Non-real-time
- Lighting, shading and surfacing
- Projection

2. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. What are the creative style, overall concept and level of animation required for the production.
2. What are the technical requirements of the project, for example:
 - aspect ratio
 - frame- rate
 - format
 - image resolution
 - colour space
3. What are the production constraints, schedule, production and editing pipeline, budget, equipment and software available.
4. How to identify the rendering requirements for the production and what is the computer processing power and storage space available for rendering.
5. What is the intended appearance and required degree of realism of the finished image on which you are working.
6. What factors affect render speed, for example:
 - size of texture map
 - ray and reflection depth
 - global illumination
 - ambient occlusion
 - anti-aliasing
 - blurry reflections
 - area shadows
7. What are rendering techniques, for example:
 - ray tracing
 - texture mapping to define the colour, texture and reflectance of 3D objects and environments
 - z-buffering techniques to simulate a sense of perspective to describe the distance between 3D objects and environments
 - exposure depth of field to alter the sense of depth or focus on 3D objects and environments
 - creative blurring and transformations to give the appearance of live-action, toon rendering and stereo rendering
 - stereoscopy.
8. How to save and duplicate render settings across multiple files.
9. What are surface properties and how shading models can be applied to represent variations in different materials.
10. How to exploit the possibilities of the 3D animation software you are using.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions: (1) during production, (2) post-production.** This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52102**Composite animation**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to produce the final animated sequence by digitally assembling individual components.

Candidates may be assembling digitised drawings or individually rendered assets to create 2D or 3D animated sequence; adding titles, credits or overlays to a video sequence; or merging animation or visual effects into live-action footage.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to::

- | | |
|------------------------------------|---|
| 1. Assemble relevant assets | <ul style="list-style-type: none"> 1.1 Analyse briefs, scripts, visual references, technical and production parameters to determine what is needed. 1.2 Manage and coordinate required assets as required. 1.3 Align decisions about where and how to position assets to the director's instructions and the aims and objectives of the shots and scenes in the sequence. 1.4 Layer and position assets to compose each shot and scene. |
| 2. Apply visual effects and images | <ul style="list-style-type: none"> 2.1 Match, grade and adjust colour as required. 2.2 Apply video effects and transitions as required. 2.3 Apply appropriate compositing techniques such as adjusting image resolution, chroma-keying, cleaning up rigs and wires, improving appearance of renders. 2.4 Monitor progress to ensure that shot and scene continuity is maintained |

3. Evaluate sequence and make required refinements

3.1 Evaluate the quality of the sequence and make refinements as required.

3.2 Output the finished sequence to the appropriate media format.

3.3 Respond to new directions, creative requirements and technical developments with flexibility and adaptability

RANGE STATEMENT

All range statements must be assessed:

1. Compositing techniques may include
but not limited to:

- Live action
- Physical
- Multi-exposure
- Background projection
- Matting

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the creative style, overall concept and level of animation required for the production.
2. How to identify the director's instructions.
3. How to identify the aims and objectives of the shot/scene.
4. What are the technical requirements of the project, for example:
 - Aspect ratio
 - Frame rate
 - Format
5. What are the range of assets that will combine to create each shot and sequence, for example:
 - Characters
 - Backgrounds
 - Video effects
 - Transitions
 - Titles
 - Overlays
 - Foreign language subtitles
6. What are traditional and digital compositing techniques.
7. What are matte techniques such as blue screen and green screen.
8. How to use time coding logs for synchronising data, for example, for foreign subtitles.
9. What are the principles of photography and lighting, for example:
 - Reflection
 - Shadows
 - Textures
 - Colour balance
10. How to utilise colour theory including complementary colours and harmonies.
11. What are the techniques of handling image resolution.
12. What are image composition and atmosphere.
13. What is the importance of shot and scene continuity.
14. How to use industry-standard software to import, layer, manipulate and composite elements.
15. What are the possibilities and constraints presented by the software you are using.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U52202 Present ideas and information to others in the creative industries

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to persuasively present ideas and information. Ideas and information can be presented as an oral presentation (face to face, online, by telephone) or in the form of written pitches (tenders, applications or reports) or using a combination of oral and written methods. Candidates should also be able to identify the full range of benefits of the proposal, structuring information in a way that is most relevant to the target audience while also providing the opportunity to obtain more information at a later date. Candidates can perform this activity for an organization as a freelancer or on behalf of another organization.

ELEMENT	PERFORMANCE CRITERIA
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Candidates must be able to

- | | |
|---|--|
| 1. Structure and present ideas and information to target audience | 1.1 Confirm that information that is presented is well thought through, factually correct and from reliable sources. |
| | 1.2 Present information in a way that emphasises the full range of benefits associated with the proposal. |
| | 1.3 Confirm that information featured is of great interest to the audience and portrays the proposal in the best way. |
| | 1.4 Confirm that key points can be clearly identified by the audience. |
| | 1.5 Use language that is appropriate for the audience and clearly conveys the topic. |
| | 1.6 Use visual aids suitable for the presentation method to enhance the audience's understanding of the points being made. |
| | 1.7 Adhere to time or length restrictions and any other constraints of the audience. |
| | 1.8 Deliver oral presentations in a coherent, clear, confident and interesting manner. |

- 1.9 Gauge audience reaction during oral presentations and adapt accordingly.
2. Provide and respond to feedback
 - 2.1 Provide the audience the opportunity to seek further information or ask questions of the information presented.
 - 2.2 Provide information and respond carefully to questions from the audience.
 - 2.3 Evaluate the success of the presentation and make required changes to improve future presentations.

RANGE STATEMENT

All range statements must be assessed:

1. Presentation may include but not limited to:

- Oral
- Written
- Combined

3. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic

2. Information may include but not limited to:

- Production-related
- Creative
- Technical
- Delivery

4. Visual aids may include but not limited to:

- Paper-based
- Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to identify information that is of greatest interest to the audience.
2. How to present ideas and information in a way that portrays the proposal as better than others.
3. What are the content and structure of effective proposals and the points that these address.
4. How to collaborate and structure ideas and information to persuade and best get your point across.
5. How to establish and present information on the viability of proposals.
6. How to interpret the requirements of a brief or tender document.
7. Why it is important to establish a relationship and communicate with the audience.
8. What are the advantages and disadvantages of the different ways to present information.
9. How to identify the way that the target audience wishes to receive your ideas and information.
10. What are the advantages and disadvantages of different visual aids.
11. What are the purpose and benefits of summarising important features and key points and how to do this effectively in both a written and oral format.
12. What are the effects of voice tone, pace, volume and body language on the audience and their understanding of the key points during oral presentations.
13. What are the advantages and disadvantages of different presentation equipment.
14. How to use different presentation equipment and what to do if it goes wrong.
15. What are the ways to encourage questions in both oral and written presentations.
16. What are the purpose, benefits and ways of evaluating the success of presentations.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52302 Manage assets and information in the creative industries

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to process, organise, store safely and retrieve assets and information used within creative media projects. The assets and information may be needed for the current production or archived from past productions.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|--|---|
| 1. Process and organise assets and information | <ul style="list-style-type: none"> 1.1 Identify assets, data and information and when they will be required. 1.2 Identify existing systems, if any and confirm where and how the assets, data and information will be stored. 1.3 Establish systems where not in existence, to ensure that relevant assets, data and information can be easily retrieved. 1.4 Keep assets, data and information safe and secure and store using an identified system which can be easily updated. 1.5 Organise and maintain accurate, up-to-date records to show what assets, data and information have been stored and where. |
| 2. Store and retrieve assets, data and information | <ul style="list-style-type: none"> 2.1 Create new records or files when required. 2.2 Retrieve assets, data and information from and return to storage promptly to meet production demands and back up digital material. 2.3 Record assets, data and information clearly when removed, noting who has taken them. 2.4 Report problems with the system or opportunities to improve it to relevant persons. 2.5 Handle confidential information and data in the correct manner. |

RANGE STATEMENT

All range statements must be assessed:

1. Information may include but not limited to:

- Production-related, for example:
 - Specification
 - Plans and schedules
 - Budgets
 - Accounts
- Creative, for example:
 - Project brief
 - Script
 - Scenario
 - Treatment
 - Storyboard or animatic
 - Soundtrack
- Technical, for example:
 - Animation timelines, dope-sheets
 - Exposure
 - Bar sheets

2. Assets may include but not limited to:

- Physical, for example:
 - Lighting
 - Rigging and camera equipment
 - Tools and materials
 - Props
 - Sets
 - Stop-motion character models
 - Original drawings
 - Printouts
 - External hard drives or older tape rushes
- Digital data, for example:
 - Digital folders with file versions of artwork and backups
 - Video footage or soundtracks

3. Stored may include but not limited to:

- Manually
- Electronically

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the assets, data and information for which you are responsible and their use in the work of the production.
2. What are the types of assets, data and information required for the current or future productions, when they are likely to be required and by whom.
3. How rights and responsibilities may change depending on who has legal ownership of the assets, data and information, for example, when assets are borrowed, hired or purchased.
4. What are the most appropriate methods for storing different types of assets, data and information.
5. Why it is important not to lose or damage assets, data and information.
6. What risks or harm may come to assets, data and information and how to protect them, for example, breakage, fire, theft, power failure, computer viruses or environmental factors (that is, heat, water).
7. What are the procedures for setting up systems where none exist and maintaining them.
8. Why it is important for your department to have an effective and efficient filing and record-keeping system and the consequences for not having such a system.
9. What are the different types of filing indexes and how to use them.
10. Why it is important to find and return assets, data and information without unnecessary delay.
11. What is the importance of maintaining data security, for example, backups, version control, data protection, passwords and fire walls) and following your organisational guidelines and file structures.
12. What are the types of confidential data and information and how to deal with these correctly.
13. Why is it important to store notes with regards to continuity.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52402 Manage projects in the creative industries

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to develop and agree on the workflow, monitor and control the work to ensure that the desired creative quality outputs are achieved, while remaining within budgetary and resource constraints. It includes prioritising activities, leading others, contingency planning and being responsive to change.

ELEMENT**PERFORMANCE CRITERIA***Candidates must be able to:*

- | | |
|---|--|
| 1. Develop and agree on workflow | 1.1 Identify quality expectations for creative outputs and any requirements as to how they should be achieved. |
| | 1.2 Identify available budgets, timescales and resource constraints. |
| | 1.3 Resolve points for clarification and ambiguities that arise from information and its interpretation. |
| | 1.4 Give realistic estimates of equipment, materials and human resources required to meet the creative and technical demands of the project. |
| | 1.5 Identify key milestones and plan how they will be achieved. |
| | 1.6 Identify and use persons with the appropriate skills to carry out the work. |
| 2. Establish and maintain communication with relevant persons | 2.1 Provide accurate and concise information about plans in a timely manner for the persons involved to allow them to influence plans where appropriate and take appropriate action. |
| | 2.2 Agree on arrangements for effective communication between all persons involved. |
| | 2.3 Agree on arrangements for dealing with contingencies with those involved. |

3. Monitor and control workflow and communication with relevant persons
 - 3.1 Use accurate, current and reliable information to compare progress against plans and schedules.
 - 3.2 Monitor activities and progress sufficiently to enable the identification of deviations.
 - 3.3 Use appropriate methods to communicate changes to previously agreed on plans to all relevant persons.
 - 3.4 Suggest and agree on workable solutions when there are significant deviations from schedules and plans.

RANGE STATEMENT

All range statements must be assessed:

1. **Output** may include but not limited to:
 - Sequences
 - Scenes
 - Shots
2. **Information** may include but not limited to:
 - Production-related
 - Creative
 - Technical
 - Delivery
3. **Communication** may include but not limited to:
 - Verbal
 - Handwritten
 - Electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to find out about requirements including changes to previous plans.
2. What are the approaches to quality assurance and what aspects are required for the production.
3. What are the roles and responsibilities of the people involved and how to identify who are the decision-makers.
4. How a workflow can help people understand interdependencies between different activities and improve the quality of early dialogue.
5. What information is required by different people at each stage.
6. What equipment is required and any related specific requirements.
7. What are the criteria and methods used for accurately and comprehensively assessing quantity and specification of materials.
8. What are the ways to evaluate the performance of materials.
9. How and when to identify specialist skills, equipment or materials and where these can be sourced.
10. What are the contracting and insurance requirements for the work and the processes to be followed to achieve them.
11. What are the sources of information on progress and how to monitor and check activities and progress.
12. What are the ways of reaching agreement on roles and responsibilities.
13. How to identify actual and potential deviations from schedules and plans.
14. When to take control from others.
15. How to select the best way to communicate with the people involved.
16. What information is needed by whom and when it is needed.
17. What are the different kinds of contingencies that may arise and the different ways of dealing with them.
18. How to identify and evaluate the advantages and disadvantages of different ways to cut costs or save time.
19. What are the common causes of delays and how these may be avoided or accommodated.
20. What are the expected processes and formats for presenting information and their interface with industry standard applications
21. What are the relevant legislations including employment, health and safety, intellectual property rights and waivers and moral rights.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U52502 Work with colleagues, partners and suppliers in the creative industries

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to work effectively with other people in the team, other departments, organisations and supplier organisations to realise goals and objectives.

It is about working in a manner that promotes positive working relationships, for example, clarifying and agreeing on roles, responsibilities and working arrangements; carrying out tasks promptly and effectively; achieving the right balance between working efficiently and meeting the needs of colleagues; maintaining professional, courteous relationships; showing willingness and flexibility; collaborating with colleagues; providing assistance when possible and seeking help when required.

Candidates need to ensure that they have the necessary communication skills to explain and discuss what needs to be done and what is expected of others.

ELEMENT

PERFORMANCE CRITERIA

Candidates must be able to:

- | | |
|--|--|
| 1. Clarify and agree on work roles, responsibilities and arrangements. | 1.1 Create relationships that have a common vision and sense of purpose. |
| | 1.2 Foster an environment of mutual support and trust when dealing with others. |
| | 1.3 Manage others' expectations with regards to what you can and cannot do. |
| | 1.4 Honour promises and commitments, meet deadlines and fulfil agreements made to the required timescale and quality. |
| | 1.5 Inform others promptly of any difficulties related to carrying out agreed actions or meeting commitments and negotiate and agree on alternative actions with them. |

2. Establish internal and external work practices
 - 2.1 Identify alternative approaches to dealing with changes in requirements or available resources.
 - 2.2 Make informed decisions while considering how decisions will impact on others inside and outside the organisation.
 - 2.3 Show sensitivity to internal and external politics while recognising and respecting the roles, responsibilities and priorities of others.
 - 2.4 Build relationships and maintain regular dialogue with persons in your department, other departments or external organisations who will be affected by decisions and activities in the work.
 - 2.5 Communicate in an effective manner and present information, requirements and concerns at the appropriate time and in ways that promote understanding.

3. Apply effective problem-solving skills
 - 3.1 Take the views and concerns of others into account, including priorities, expectations and attitudes and share your expectations with them.
 - 3.2 Use appropriate approaches to facilitate working in an effective manner with difficult persons.
 - 3.3 Identify potential conflicts of interest and disagreements and take action to avoid them.
 - 3.4 Resolve and manage unavoidable conflicts of interest and disagreements in ways that minimise damage to work activities, the persons involved and the organisation.
 - 3.5 Monitor and review the effectiveness of working relationships with others, while seeking and providing feedback to identify areas for improvement.

RANGE STATEMENT

All range statements must be assessed:

1. Communication may include but not limited to:

- Verbal
- Handwritten
- Electronic

2. Presentation may include but not limited to:

- Oral
- Written

3. Information may include but not limited to:

- Production-related
- Creative
- Technical
- Delivery

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the different business functions in the organisation in which you are working and your roles and responsibilities in achieving the organisation's overall aims.
2. What are the hierarchies and dynamics of any team of which you are a part.
3. How to identify relevant persons in your department, other departments, supplier or partner organisations and their work roles, responsibilities and the breadth of their skills.
4. What are the planning, decision-making processes and supplier relationships in the client organisation, your own organisation and partner organisations.
5. How to respond positively to change.
6. How to develop confidence to make decisions even when very little information is available.
7. What is the importance of considering the needs of other organisations and clients in the organisation's thinking and planning.
8. What is the importance of managing others' expectations of what can be delivered and when.
9. What is the importance of focusing on solutions rather than problems.
10. How to work as part of a team to encourage collaborative thinking and achieve the brief.
11. How to identify when it is best to be direct, diplomatic or when it is better to say nothing.
12. What are the ways to consult with colleagues, partner organisations and suppliers on key decisions and activities.
13. How to identify the importance of your role in the overall process, and the effect that your attitude, time management, deadlines and quality of work can have on others.
14. How to get your point of view across even when communicating with more senior or experienced colleagues.
15. How to communicate effectively with colleagues and suppliers in different situations, locations and countries and what information they need to know.
16. How to manage persons above and below you.
17. Why it is important to recognise and respect the roles, responsibilities, needs, motivations, interests and concerns of colleagues, partner organisations and suppliers.
18. How to identify and supply the information needed by colleagues and suppliers.
19. What information is appropriate and inappropriate to provide to colleagues and suppliers and the factors that need to be taken into consideration.
20. What effect withholding key information can have on colleagues, partner organisations and suppliers and the quality of their work.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least three occasions: (1) - preproduction, (2) - during production, (3) - postproduction**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U52602 Work with clients or customers in the creative industries

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to work effectively with clients or customers and building productive, enduring relationships to increase the chance of these organisations continuing to work with the candidate's organisation or using services provided.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|--|---|
| 1. Establish productive business relations | 1.1 Manage clients' or customers' expectations or relationships. |
| | 1.2 Balance input with regards to client or customer relations related to the organisation's resources, requirements and practices. |
| | 1.3 Deliver promised actions in the agreed timescale and manner and communicate the success to clients or customers. |
| | 1.4 Interact with clients in accordance with ethical guidelines. |
| | 1.5 Develop relationships that demonstrate trust, commitment and cooperation. |
| | 1.6 Build rapport and communication in a professional, timely, patient and appropriate manner. |
| | 1.7 Maintain records of expectations, conversations and agreed action. |
| | 1.8 Anticipate and communicate unavoidable changes in agreements with clients or customers. |

2. Develop business relations
 - 2.1 Determine the principal lines of influence and communication within client or customer organisations and identify individuals who are key decision-makers and influencers.
 - 2.2 Promote ways to gain added value from the relationship with the organisation to clients.
 - 2.3 Establish effective professional relationships with key decision-makers and create an agreed agenda for action.
 - 2.4 Monitor and evaluate the effectiveness and profitability of relationships on a regular basis.

3. Maintain business continuity and effective business relations
 - 3.1 Use feedback from clients or customers to ensure that the quality and consistency of service are maintained.
 - 3.2 Address clients' or customers' complaints or problems according to organisational requirements.
 - 3.3 Provide feedback to others inside and outside the organisation on aspects of relationships that may be relevant to them.
 - 3.4 Identify opportunities to develop new or existing client or customer relationships that will benefit the organisation.

RANGE STATEMENT

All range statements must be assessed:

1. Communicated may include but not limited to:

- Verbal
- Handwritten
- Electronic
- Combined

2. Feedback may include but not limited to:

- Verbal
- Handwritten
- Electronic
- Combined

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to identify clients' or customers' needs and priorities and, if relevant, the markets they are in and how they generate income.
2. What time and effort it may take before clients or customers commit to working with your organisation or using your services.
3. What can affect client or customer decision-making and lead times including, if relevant, their organisational structure and internal processes.
4. What are the organisation's criteria and processes for developing client or customer relationships.
5. What is the impact of over-promising or acting solely for the short-term on relationships.
6. What contribution can the client or customer relationship make to the achievement of your organisation's strategic aims and creative integrity.
7. What is the role of other areas in own organisation relating to managing client or customer relationships.
8. What are the advantages and disadvantages of different ways of communicating with people and how to communicate clearly both verbally and in writing.
9. How to assess the risks and potential benefits of client or customer relationships.
10. How to identify opportunities to add value and save clients' or customers' money.
11. How to positively communicate necessary adaptations to agreements and changes to product.
12. What to do when things go wrong.
13. How to establish the level of resource required to manage client or customer relationships effectively and profitably.
14. How to identify and grasp opportunities when maintaining client or customer relationships.
15. When to communicate with other people or organisations to ensure clients' or customers' expectations of you are met.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least three occasions: 1- pre-production, 2 - during production, 3 - post-production**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52702 Develop viable concepts to meet the design brief

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to develop viable concepts to brief. It involves discussing the design brief with the relevant persons and identifying the parameters and the technical implications. It focuses on the initial part of the conceptualisation process and the development of ideas from a brief or a non-pictorial script. It can be about adapting existing options and economies that are consistent with the brief or developing alternative options that show potential.

ELEMENT**PERFORMANCE CRITERIA***Candidates must be able to:*

- | | |
|---|--|
| 1. Identify concepts with relevant persons | 1.1 Identify concepts which are technically feasible and most likely to meet the parameters of the brief, the budget, the schedule and the skills of the available persons.

1.2 Identify the environmental impact and sustainability of concepts with relevant persons.

1.3 Identify new and innovative concept solutions and approaches from appropriate sources when initial selections are not sufficient.

1.4 Discuss selected concepts with relevant persons and note their observations for future reference. |
| 2. Develop and present concepts against the technical and design parameters | 2.1 Develop concepts that have the greatest potential for success to a stage where they are capable of evaluation and implementation.

2.2 Evaluate concepts against significant parameters of the brief to ensure they are technically feasible and meet parameters.

2.3 Present evaluations and feasible concepts in sufficient detail to assist decision-makers to select a concept. |

- 2.4 Assess realistic changes to the brief and make recommendations when it is not possible to produce one solution that meets all requirements of the brief.
- 2.5 Assess the implications of modifying the brief and record the outcomes recorded according to organisational requirements.
- 2.6 Present assessments, conclusions and recommendations in a constructive manner likely to promote understanding and acceptance.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons may include but not limited to:

- Designer
- Accountant
- Director
- Animator

2. Presented may include but not limited to:

- Oral
- Written
- Combined

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to develop new concepts and with whom you should liaise.
2. What are the different sources of existing concepts.
3. How to specify concepts that show potential.
4. What are the benefits and uses of design bibles, colour palettes and design aesthetics.
5. How to identify, assess and select new and existing concepts consistent with the brief.
6. How to present evaluation results and feasible concepts to assist selection by decision-makers.
7. How to identify significant parameters of the brief.
8. When to respect the parameters of the brief and when these should be questioned.
9. How to work effectively within a constrained budget or schedule.
10. How to evaluate the value of other people's ideas, and exploit them when appropriate, whether junior or senior.
11. What is the role of department leads, clients and directors in decision-making.
12. What are the different types of evaluation for testing concept solutions.
13. Why it is important to have a “lock off point” after which changes cannot be made.
14. What are the different methods of data presentation.
15. What are the requirements for recording the options selected and any modifications made.
16. What impact will the product have on society and its sustainability.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

U52802**Create drawings to meet production requirements**

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to prepare original drawings and other visual information such as plans. It includes using digital media for graphical information and identifying what is required in terms of drawings and other visual information.

Candidates must select the appropriate methods, media and relevant scale to produce drawings. This requires utilising drawing techniques which are appropriate for the style adopted for the production. The drawings should be complete, accurate and comply with industry technical conventions and candidates should also know when to bring in specialist skills. Drawings must contain sufficient details and be consistent with the design bible. In addition, accurate records must be kept while meeting the agreed deadlines.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|---|
| 1. Prepare original drawings and visual information | 1.1 Identify requirements for drawings and other visual information, available time and resource constraints on your work.

1.2 Select methods, media and the relevant scale for producing suitable drawings.

1.3 Use drawing techniques that meet the production style and convey artistic and technical requirements for others.

1.4 Prepare drawings that clearly show the visual effect at key stages intended by the decision-makers for the production. |
| 2. Comply with production and industry technical requirements | 2.1 Provide drawings and associated material that are complete, accurate and comply with design information and industry technical conventions.

2.2 Consult with appropriate experts to acquire specialist skills when required and to ensure that relevant technical information is clearly expressed in the drawings and other material. |

- 2.3 Confirm that records are complete, clear and accurate according to organisation procedures.
- 2.4 Provide drawings that contain sufficient information for the intended use and complete within agreed deadlines.

RANGE STATEMENT

All range statements must be assessed:

1. Drawing techniques may include but not limited to:

- Manual
- Digital (assisted)

2. Information may include but not limited to:

- Production-related
- Creative
- Technical
- Delivery

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to interpret what is required for drawings and associated material such as graphics and specifications.
2. Who to consult and work with to ensure that drawings meet design information whilst remaining within production limits.
3. What is the intended purpose of the drawings.
4. How to select and apply suitable industry conventions, methods and media to produce drawings and associated graphical information, including:
 - design drawings
 - storyboards
 - camera projections (for example, matte)
 - false (forced) perspectives.
5. How to use light, colour and shape to convey structural information and mood.
6. What is the extent of your own drawing skills and the limits of your expertise.
7. What are the appropriate ways to develop your drawing skills.
8. How to maintain record systems of drawings and associated information.
9. What is the importance of carrying out checks relating to content and presentation of drawings, associated graphical information and specifications.
10. What are the different methods and medium for producing drawings and associated information.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances where, natural work evidence is unlikely to occur.

U52902 Design elements for animation

Unit Descriptor:

This unit describes the knowledge, skills and attitudes required to create the individual elements for 2D and 3D digital and Stop Motion animation, which can be characters, props or environments. Candidates are expected to be able to analyse what is needed to produce elements that are fit for the desired purpose.

Candidates must be prepared to test and evaluate the work and respond positively to feedback from others to ensure that the required elements are produced.

ELEMENT

PERFORMANCE CRITERIA

Candidates must be able to:

- | | |
|------------------------------|---|
| 1. Prepare elements | <ul style="list-style-type: none"> 1.1. Analyse briefs, scripts, visual references, technical and production parameters to determine what is needed. 1.2 Create characters, props or environments that conform to the design brief. 1.3 Apply appropriate colours and textures. |
| 2. Test and evaluate work | <ul style="list-style-type: none"> 2.1 Test characters, props or environments to ensure they appear from all required camera positions and angles. 2.2 Produce scratch/slap/wip test composites to check the continuity of shots and sequences. 2.3 Create prototype animations as necessary to check the integrity of any movements that will be applied to the elements in the finished animation. |
| 3. Refine and store elements | <ul style="list-style-type: none"> 3.1 Evaluate the quality of each individual element in relation to other elements and the context in which it will be used. 3.2 Respond to feedback in a positive manner about the elements created and make refinements as required. |

- 3.3 Supply characters, props or environments in appropriate formats that can be used by others.
- 3.4 Demonstrate flexibility and adaptability to new directions, creative requirements and technical developments.
- 3.5 Prepare and store elements to enable the stage of production to run in an efficient manner.

RANGE STATEMENT

All range statements must be assessed:

1. Shots may include but not limited to:

- Still
- Dynamic

2. Store may include but not limited to:

- Manually
- Electronically

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. What are the creative style, overall concept and level of detail required for the production.
2. How to identify the technical parameters for the project, such as the timelines set out in the build schedule and milestone deliverables or use a particular software program.
3. What is the entire production process and how your role fits into the process.
4. What is the intended use and context of the elements you created.
5. What are the principles and techniques of digital animation, for example:
 - high- and low-resolution modelling
 - meshing
 - colouring
 - matte making
 - character/prop rigging and weighting
 - skeletal animation
 - morphing
 - skinning
 - digital sculpting
6. What is the physics of motion and resistance.
7. What are the effects of camera positions, angles, lens types and lighting in relation to objects and environments.
8. What are the surface properties of materials, different types of textures, lighting and other effects that can be applied to 3D objects and environments.
9. What is the theory and importance of colour, lighting and cinematography.
10. What are the techniques for creating mattes, such as for backgrounds, shadows, travel or hold-outs.
11. What is the importance of continuity.
12. How to exploit the potential of industry-standard digital animation software for digital elements.
13. How to exploit the potential of suitable drawing and modelling materials, techniques and processes for stop-motion elements.
14. How to evaluate if the setup of elements is fit for the desired purpose.
15. What is the value of seeking early feedback.
16. What is the importance of maintaining data security and following your organisation's guidelines and file structures.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates must prove that they can carry out **all** the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on at least two (2) occasions**. This evidence must come from a real working environment.

(2) Methods of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

(3) Context of Assessment

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **must not be used**, except in exceptional circumstances, where natural work evidence is unlikely to occur.

Assessment methods

The methods which can be used to determine competence in performance and underpinning knowledge.

Assessors

The Assessor guides and assesses the candidate. His/her role is to determine whether evidence presented by a candidate for assessment within the programme, meets the required standard of competence in the relevant unit or element. The Assessor needs to be competent to assess to national standards in the area under assessment.

Approved Centre

Organisation/Centre approved to offer full Caribbean Vocational Qualifications.

Case Studies

In situations where it is difficult for workplace assessment to take place, case studies can offer the candidate an opportunity to demonstrate potential competence.

A case study is a description of an actual or imaginary situation presented in some detail. The way the case study is presented will vary depending upon the qualification, but the most usual methods are written, taped or filmed.

The main advantage of a case study is the amount of evidence of underpinning knowledge they can generate and the specific nature of the evidence produced.

Competence

In the context of vocational qualifications, competence means: the ability to carry out prescribed activities to nationally pre-determined standards in an occupation. The definition embraces cognitive, practical and behavioural skills, underpinning knowledge and understanding and the ability to react appropriately in contingency situations.

CVQ

Caribbean Vocational Qualifications (CVQs) are work-based qualifications that assess an individual's competence in a work situation and certify that the individual can perform the work role to the standards expected in employment.

CVQs are based on national occupational standards of competence drawn up by standards-setting bodies known as Industry Lead Bodies. The standards describe the level and breadth of performance that is expected of persons working in the industry or sector which the CVQ covers.

CVQ Coordinator

The CVQ Coordinator is the centre contact within each approved Centre offering CVQs. He/she has overall responsibility for the operation and administration of the CVQ system

Element

An element is a description of an activity which a person should be able to do. It is a description of an action, behaviour or outcome which a person should be able to demonstrate.

Explanation of CVQ Levels

CVQs cover five (5) levels of competence, from entry level staff at Level 1 through to senior management at Level 5.

Level 1 - Entry Level

Recognises competence in a range of varied work activities performed in a variety of contexts. Most work activities are simple and routine. Collaboration with others through work groups or teams may often be a requirement. Substantial supervision is required especially during the early months evolving into more autonomy with time.

Level 2 - Skilled Occupations

Recognises competence in a broad range of diverse work activities performed in a variety of contexts. Some of these may be complex and non-routine and involve some responsibility and autonomy. Collaboration with others through work groups or teams and guidance of others may be required.

Level 3 - Technician and Supervisory Occupations

Recognises competence in a broad range of complex, technical or professional work activities performed in a wide variety of contexts, with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources are often a requirement. The individual is capable of self-directed application, exhibits problem solving, planning, designing and supervisory capabilities.

Level 4 - Technical Specialist and Middle Management Occupations

Recognises competence involving the application of a range of fundamental principles and complex techniques across a wide and unpredictable variety of contexts. Requires very substantial personal autonomy and often significant responsibility for the work of others, the allocation of resources, as well as personal accountability for analysis, diagnosis, design, planning, execution and evaluation.

Level 5 - Chartered, Professional and Senior Management Occupations

Recognises the ability to exercise personal professional responsibility for the design, development or improvement of a product, process, system or service. Recognises technical and management competencies at the highest level and includes those who have occupied positions of the highest responsibility and made outstanding contribution to the promotion and practice of their occupation.

External Verifier

The External Verifier is trained and appointed by the TVET Council/National Training Agency and is competent to approve and ensure an approved Centre's quality of provision.

Internal Verifier

The Internal Verifier acts in a supporting role for Assessors to ensure consistent quality of assessment and competence. They need to be competent to assess to national standards in the area under assessment.

Observation

Observation of the candidate carrying out his/her job in the workplace is the assessment method recommended in the vast majority of units and elements. Observation of staff carrying out their duties is something that most supervisors and managers do every day.

Performance Criteria

Performance criteria indicate what is required for the successful achievement of an element. They are descriptions of what you would expect to see in competent performance.

Product of Work

This could be items produced during the normal course of work, which can be used for evidence purposes such as reports, menus, promotional literature, training plans, etc.

Questioning

Questioning is one of the most appropriate ways to collect evidence to assess a candidate's underpinning knowledge and understanding.

Questioning can also be used to assess a candidate in those areas of work listed in the range which cannot be assessed by observation. Guidance on when this assessment method can be used is given in the assessment guidance of each individual element.

As an assessment method, questioning ensures you have all of the evidence about a candidate's performance. It also allows you to clarify situations.

Range statements

The range puts the element of competence into context. A range statement is a description of the range of situations to which an element and its performance criteria is intended to apply.

Range statements are prescriptive therefore each category must be assessed.

Role-plays

Role-plays are simulations where the candidate is asked to act out a situation in the way he/she considers “real” people would behave. By using role-play situations to assess a candidate you are able to collect evidence and make a judgment about how the candidate is most likely to perform. This may be necessary if the range specified includes a situation in which the candidate is unlikely to find himself/herself in the normal course of their work, or where the candidate needs to develop competence, before being judged competently, for example, in a disciplinary situation,

Simulations

Where possible, assessment should always be carried out by observing **natural performance** in the workplace. **Simulated performance**, however, can be used where specified to collect evidence about an aspect of the candidate’s work which occurs infrequently or is potentially hazardous; for example, dealing with fires.

By designing the simulated situation, briefing the candidate and observing his/her performance, you will be able to elicit evidence which will help you judge how a candidate is **most likely** to perform in real life.

Supplementary evidence

Supplementary evidence can be used to confirm and support performance evidence. Types of supplementary evidence include witness testimonies, reports, journals or diaries, records of activities, personal statements, simulation (see note in glossary).

Underpinning knowledge

Underpinning knowledge indicates what knowledge is essential for a person to possess in order to successfully achieve an element and prove total competence.

Units

A unit of competence describes one or more activities which form a significant part of an individual’s work. Units are accredited separately but in combination can make up a vocational qualification. There are three categories of units:

Mandatory units - are core to a qualification and must be completed.

Optional units - candidates must choose the required number of individual units, specified in the qualification structure, to achieve the qualification.

Work-based projects

Work-based projects are a useful way for you to collect evidence to support any decision you make about a candidate's performance. They are particularly appropriate in determining the level of a candidate's underpinning knowledge and understanding where it may be insufficient to rely only on questioning observation.

A project often involves the identification of a solution to a specific problem identified by you and/or the candidate (such as looking at ways to redress a recent drop in sales), or may be a structured programme of work built around a central situation or idea (such as the introduction of a new job rostering process)