

all you need to know.



Qualification Specification

NCFE Level 2 Award in Preparing to Work in the Film Industry
(601/4488/9)

NCFE Level 2 Extended Award in Preparing to Work in the
Film Industry (601/4490/7)

NCFE Level 2 Certificate in Preparing to Work in the Film
Industry (601/4489/0)

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Section 1

Qualification overview

Qualification overview

Introduction

We want to make your experience of working with NCFE as pleasant and easy as possible. This qualification specification contains everything you need to know about these qualifications and should be used by everyone involved in the planning, delivery and assessment of the Level 2 Award, Extended Award and Certificate in Preparing to Work in the Film Industry.

All information contained in this specification is correct at the time of publishing.

To ensure that you are using the most up-to-date version of this qualification specification please check the issue date in the page headers against that of the qualification specification on our dedicated qualifications website www.qualhub.co.uk.

If you advertise these qualifications using a different or shortened name you must ensure that learners are aware that their final certificate will state the regulated qualification title.

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About this qualification

These are regulated qualifications. The regulated numbers for these qualifications are 601/4488/9, 601/4490/7 and 601/4489/0.

These qualifications have been driven by the needs of industry and education partners and the content has been developed by colleagues from the British Film Institute (BFI) Film Academy and ScreenSkills, (previously Creative Skillset) with industry input from:

- Bristol Old Vic Theatre School
- CfBT Education Trust
- Eastside Educational Trust
- Into Film
- Resource Productions
- Tyneside Cinema

These qualifications will help develop learners' passions, interests and skills to help them in their potential careers across the film industry. They will help learners' develop their own ideas, build individual strengths and foster their confidence to create effective working relationships.

The BFI envisage that these qualifications will be delivered to 16–19 year old learners through regular weekend, or early evening film courses, giving a further entry route into the Creative Industries, in particular, progression into the Level 3 Advanced Apprenticeship in Creative and Digital Media.

These qualifications may be eligible for funding. For further guidance on funding, please contact your local funding provider.

Things you need to know

NCFE Level 2 Award in Preparing to Work in the Film Industry

- Qualification number (QN): 601/4488/9
- Aim reference: 60144889
- Total qualification time (TQT): 60
- Guided learning hours (GLH): 40
- Credit value: 6
- Level: 2
- Assessment requirements: internally assessed and externally moderated portfolio of evidence.

NCFE Level 2 Extended Award in Preparing to Work in the Film Industry

- Qualification number (QN): 601/4490/7
- Aim reference: 60144907
- Total qualification time (TQT): 80
- Guided learning hours (GLH): 51
- Credit value: 8
- Level: 2
- Assessment requirements: internally assessed and externally moderated portfolio of evidence.

NCFE Level 2 Certificate in Preparing to Work in the Film Industry

- Qualification number (QN): 601/4489/0
 - Aim reference: 60144890
 - Total qualification time (TQT): 150
 - Guided learning hours (GLH): 101
 - Credit value: 15
 - Level: 2
 - Assessment requirements: internally assessed and externally moderated portfolio of evidence.
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Total Qualification Time (TQT)

Total Qualification Time is the number of notional hours which represents an estimate of the total amount of time that could reasonably be expected to be required in order for a learner to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification.

Total Qualification Time comprises:

- the Guided Learning Hours for the qualification
- an estimate of the number of hours a learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, including assessment, which takes place as directed by – but not under the immediate guidance or supervision of – a lecturer, supervisor, Tutor or other appropriate provider of education or training.

Credit

The credit value is equal to the Total Qualification Time divided by ten, rounded to the nearest whole number.

Aims and objectives of these qualifications

These qualifications aim to:

- prepare learners for work in the Creative Industries, specifically within the film sector
- provide a route into further study in the Creative Industries, in particular, progression onto the Level 3 Advanced Apprenticeship in Creative and Digital Media.

The objectives of these qualifications are to help learners:

- understand the industry's history, culture, structure and marketplace
 - gain and improve technical skills
 - understand and contribute to the production process
 - review and critique their own and other productions
 - understand the key roles and job market in the film industry
 - work effectively within teams
 - reflect on their own development and plan their next steps.
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Entry guidance

These qualifications are designed for young people who are interested in gaining a better understanding of the film making process and pursuing a career within the industry.

There are no specific recommended prior learning requirements for these qualifications.

These qualifications are suitable for learners aged 16 and above. Centres are responsible for ensuring that these qualifications are appropriate for the age and ability of learners. They need to make sure that learners can fulfil the requirements of the assessment criteria and comply with the relevant literacy, numeracy, and health and safety aspects of these qualifications. Learners registered on these qualifications shouldn't undertake another qualification at the same level with the same or a similar title, as duplication of learning may affect funding eligibility.

Achieving these qualifications

NCFE Level 2 Award in Preparing to Work in the Film Industry (601/4488/9)

To be awarded the Level 2 Award in Preparing to Work in the Film Industry, learners are required to successfully complete **one** mandatory unit:

- Unit 01 Develop own working practice for the film industry (6 credits)

NCFE Level 2 Extended Award in Preparing to Work in the Film Industry (601/4490/7)

To be awarded the Level 2 Extended Award in Preparing to Work in the Film Industry, learners must achieve a minimum of **8** credits:

- a total of **6** credits from the mandatory unit
- a minimum of **2** credits from the optional units.

Mandatory units

- Unit 01 Develop own working practice for the film industry (6 credits)

Optional units

- Unit 02 Develop a treatment or script for film productions (3 credits)
- Unit 03 Follow the film production process to create a short film (4 credits)
- Unit 04 Awareness of the post-production process in film (2 credits)
- Unit 05 Use editing to tell the story in film (3 credits)
- Unit 06 Use animation in a short film production (4 credits)
- Unit 07 Use sound in a short film production (4 credits)
- Unit 08 Awareness of the distribution process for film productions (2 credits)

Achieving these qualifications (cont'd)

NCFE Level 2 Certificate in Preparing to Work in the Film Industry (601/4489/0)

To achieve the Level 2 Certificate in Preparing to Work in the Film Industry, learners must achieve a minimum of **15** credits:

- a total of **6** credits from the mandatory unit
- a minimum of **9** credits from the optional units.

Mandatory units

- Unit 01 Develop own working practice for the film industry (6 credits)

Optional units

- Unit 02 Develop a treatment or script for film productions (3 credits)
- Unit 03 Follow the film production process to create a short film (4 credits)
- Unit 04 Awareness of the post-production process in film (2 credits)
- Unit 05 Use editing to tell the story in film (3 credits)
- Unit 06 Use animation in a short film production (4 credits)
- Unit 07 Use sound in a short film production (4 credits)
- Unit 08 Awareness of the distribution process for film productions (2 credits)

The learning outcomes and assessment criteria for each unit are provided in Section 3.

To achieve any one of these qualifications, learners must successfully demonstrate their achievement of all learning outcomes and assessment criteria of the unit as detailed in this qualification specification. Grades are not awarded.

Learners who aren't successful can resubmit work within the registration period; however, a charge may apply. A partial certificate can be requested for learners who don't achieve their full qualification but who have achieved at least one whole unit.

Qualifications and awards with simulation and assessment in a Realistic Work Environment (RWE)

The BFI Film Academy Scheme provides a Realistic Work Environment (RWE) and is the workplace environment for the learners on the scheme.

In a sector as diverse as the Creative Industries there are work environments that are difficult to simulate, such as live sets, bespoke productions, high-volume manufacture and automated production. However, high quality RWEs and simulations assessed via observation are accepted across all levels, as detailed below:

- performing a task that could be deemed to pose a risk to the learner or others, such as during evacuation of a studio following the detection of a fire
- performing health and safety operations where there could be major disruption to the work process, or where events rarely occur
- activities which would be costly to perform in terms of time, materials and equipment
- performing activities which would be considered non-routine under commercial working practices, such as the use of prosthetics in make-up
- performing activities that may present a business risk, such as presenting a pitch to an important new client.

RWEs and simulations must be designed to match the physical characteristics of an operational environment and must impose pressures which are consistent with workplace expectations. It's essential to provide an environment which allows learners to experience and perform work activities using tools and equipment, procedures and accommodation that are similar to those found in a place of work, as detailed below:

- the same time pressures, access to resources and access to information, as would be expected if the activity were real
- use real plant, materials, tools and equipment where possible
- provide interaction with colleagues and contacts using the communication media that would be expected at work, if relevant
- ensure that dummy materials take the same form as the real thing, for example, using water to mimic liquid spillage or using sand to mimic powder spillage

- in naturally occurring circumstances, if the environment would affect the learner's actions and decision-making (eg in camera, lighting, sound roles), the RWE should replicate the situation in which the required action/outcome would occur
- in naturally occurring circumstances, if the environment would affect the learner's actions and decision-making (eg production, editing and camera roles), the other people with which the learner is required to interact should behave 'in character' for the role they are playing within the simulation.

The use of appropriate simulations and RWE's provided by the training provider can be discussed with the BFI Film Academy team, or the External Quality Assurer prior to the learners starting, if required.

Learners must be provided with information, advice and guidance as to the activity and the outcomes to be achieved.

Progression opportunities

Learners who achieve these qualifications could progress to:

- Level 3 Certificate in Interactive Media
- Level 3 Diploma in Professional Competence for Lighting Technicians for Film and TV
- Level 3 Advanced Apprenticeship in Creative and Digital Media
- Courses with the ScreenSkills Tick, such as the National Film and Television School's Diploma in Sound Recording for Film and Television

It may also be useful to learners studying qualifications in the following sectors:

- Arts, Media and Publishing
- Preparation for Life and Work

Learners can progress from an Award to a Certificate but centres must carefully consider which qualification they want to register the learner onto, as the registration fee will be applied for both qualifications.

Barred units, equivalencies and exemptions

These qualifications may contain barred units, equivalencies or exemptions. These will be identified in the summary for each unit.

Recognition of Prior Learning (RPL)

Centres may recognise prior learning at their discretion if they are satisfied that the evidence provided meets the requirements of a qualification. Where RPL is to be used extensively (for a whole unit or more), advice must be given by a qualified RPL Advisor.

Credit transfer

Where a learner has already achieved a unit with credit, NCFE will recognise that prior learning and will allow the credit to be transferred onto a new qualification, provided that the units have the same Ofqual reference number.

Qualification dates

Regulated qualifications have operational end dates and certification end dates.

We review qualifications regularly, working with sector representatives, vocational experts and stakeholders to make any changes necessary to meet sector needs and to reflect recent developments.

If a decision is made to withdraw a qualification, we will set an operational end date and provide reasonable notice to our centres. We will also take all reasonable steps to protect the interest of learners.

An operational end date will only show on the Ofqual Register of Regulated Qualifications register.ofqual.gov.uk and on our website if a decision has been made to withdraw a qualification. After this date we can no longer accept learner registrations. However, certification is allowed until the certification end date so that learners have time to complete any programmes of study. The certification end date will only show on the Ofqual Register once an operational end date has been set. After this date we can no longer process certification claims.

Staffing requirements

Centres delivering any of NCFE's qualifications must:

- have a sufficient number of appropriately qualified/experienced Assessors to assess the volume of learners they intend to register
- have a sufficient number of appropriately qualified/experienced Internal Quality Assurers to internally quality assure the anticipated number of Assessors and learners
- ensure that all staff involved in assessment and internal quality assurance are provided with appropriate training and undertake meaningful and relevant continuing professional development
- implement effective internal quality assurance systems and processes to ensure all assessment decisions are reliable, valid, authentic, sufficient and current. This should include standardisation to ensure consistency of assessment
- provide all staff involved in the assessment process with sufficient time and resources to carry out their roles effectively.

Assessors and Internal Quality Assurance

Staff involved in the Assessment and Internal Quality Assurance of this qualification must be able to demonstrate that they have (or are working towards) the relevant occupational knowledge and/or occupational competence, at the same level or higher as the units being assessed and internal quality assured. This may be gained through experience and/or qualifications

Resource requirements

To assist in the delivery of these qualifications, learners should have access to:

- basic camera, lighting and sound skills, on current industry equipment
- editing software, such as Final Cut Pro
- an infrastructure that will allow learners to plan and deliver a practical film-based project, either individually or as part of a group
- safe and reliable premises, where risk assessments for filmmaking are performed.

Support for learners

Learner's Evidence Tracking Log (LETL)

This document can help learners keep track of their work. We provide a blank LETL template which can be downloaded free of charge from the qualification page on our dedicated qualifications website www.qualhub.co.uk. You don't have to use the LETL template – you can devise your own evidence-tracking document instead.

Any documents you produce should allow learners to track their achievement against each required learning outcome and assessment criterion and include:

- information on the content, availability and location of NCFE's procedures and policies
- advice on support mechanisms for learners who are experiencing difficulties with their studies
- a mechanism for Assessors and Internal Quality Assurers to authenticate evidence and achievement for each unit.

Support for centres

There are a number of support documents available that you might find useful for delivery. These are available to download from our dedicated qualifications website www.qualhub.co.uk or can be requested from the Customer Support team on 0191 239 8000 or by emailing service@ncfe.org.uk.

Centre Support Guide

This explains everything you need to know, from how to apply to become an NCFE-approved centre to registering your learners and claiming their certificates, and everything in between. Centres must seek approval to offer a qualification. Only learners from approved centres can be certificated.

Reasonable Adjustments and Special Considerations Policy

This policy is aimed at our customers - including learners - using our products and services and who submit requests for reasonable adjustments and special considerations. The policy can be found on our dedicated qualifications website www.qualhub.co.uk.

Subject maps

Our suite of subject maps showcase the qualifications we have available within each specialist sector and how they connect to each other. They demonstrate how you can plot routes for your learners at different levels from entry level right through to higher education or the workforce, with supporting qualifications along the way.

Fees and Pricing

This document is published in the spring for the forthcoming academic year.

Useful websites

Centres may find the following websites helpful for materials and resources to assist with the delivery of qualifications:

- www.bfi.org.uk
- www.screenskills.com

Training and support

We can provide training sessions for Assessors and Internal Quality Assurers. Bespoke subject-specific training is also available. For further information please contact our Quality Assurance team on 0191 239 8000.

Learning resources

Materials to support the delivery of these qualifications can be obtained from:

- Jen.sobol@bfi.org.uk or telephone 0207 957 4795

Links to National Skills Standards

For these qualifications we've highlighted where learning opportunities for the Functional Skills qualifications may be found.

These qualifications can be used to develop learners':

- English skills
- Mathematics skills
- Information and Communication Technology skills

Section 4 shows how the units of these qualifications relate to the skills above.

If a learner wishes to gain a Functional Skills qualification, they must successfully pass the relevant Functional Skills assessment.

These qualifications have also been mapped to the Personal, Learning and Thinking Skills (PLTS) framework. The framework describes the qualities and skills needed for success in learning and life. The PLTS framework was developed over a number of years in consultation with employers, parents, schools, students and the wider public. For more detailed mapping please see Section 4.

Mapping to National Occupational Standards

National Occupational Standards (NOS) are owned by a Sector Skills Council (SSC) or Standard-Setting Body (SSB) and describe the skills, knowledge and understanding needed to undertake a particular task or job at different levels of competence.

These qualifications have been mapped against the relevant Production, Post Production, Animation, Editing and Sound NOS which are owned by ScreenSkills. More detailed mapping is provided in Section 5.

Section 2

Assessment and quality assurance

Assessment and quality assurance

How the qualification is assessed

Assessment is the process of measuring a candidate's skill, knowledge and understanding against the standards set in a qualification.

The Level 2 Award, Extended Award, and Certificate in Preparing to Work in the Film Industry are internally assessed.

Internal assessment

Each candidate must create a portfolio of evidence which demonstrates achievement of all the learning outcomes and assessment criteria associated with each unit. On completion of each unit candidates must declare that the work produced is their own. The Assessor must countersign this. Assessment guidance for each unit is provided in Section 3.

Evidence for the portfolio could include (in no particular order):

- Assessor observation – completed observational checklists and related action plans
- inspection and evaluation of products produced
- Expert Witness testimony
- simulation
- candidate's proof of work
- workbooks/journals
- online blogs detailing project work carried out
- drawings
- case studies
- scripts
- presentation slides, or a video of the presentation itself
- assignments, projects or reports
- a finished film
- record of professional discussion
- record of oral and written questioning
- candidate and peer reports
- Recognition of Prior Learning (RPL).

Assessors can use other methods of assessment as long as they are valid and reliable and maintain the integrity of the assessment and of the standards required of these qualifications. Acceptable methods of assessment could be drawn from the list above.

Assessors must be satisfied that candidates have achieved all learning outcomes and assessment criteria related to the unit being assessed, prior to deciding if candidates have been successful. Assessors are also responsible for supporting candidates through the assessment process.

For approval of methods of internal assessment other than portfolio building, please contact the Quality Assurance team on 0191 239 8000.

Assessors

These qualifications are designed to be assessed by vocationally competent Assessors in the workplace and supported by consistent internal centre quality assurance, and external quality assurance by NCFE.

In line with the requirements of ScreenSkills, the skills and competences overleaf have been identified as essential for the Assessors, Quality Assurers and expert witnesses for these qualifications.

Role of the Assessor

The role of an Assessor is to make accurate and objective decisions as to whether the learner's performance meets the assessment criteria. The Assessor is ultimately responsible for the assessment of the learner's competence and must keep accurate records of the assessment decision, to the satisfaction of the internal quality assurance staff (Internal Quality Assurers).

Where the expert witness concept is utilised, the Assessor must:

- request the company nomination of an appropriate person in line with the expert witness criteria
- ensure that the expert witness has the required competence and knowledge
- brief and support the expert witness, as appropriate
- ensure that the expert witness understands the differences in the roles of assessment and training
- ensure the expert witness understands the units being assessed and their role in the assessment process.

Occupational competence of Assessor

ScreenSkills recommend that Assessors:

- provide current evidence of competence and understanding in the areas to be assessed, to the satisfaction of the external Quality Assurance staff (External Quality Assurer). This may be achieved either through experience or continual professional development
- either hold, or are working towards achievement of the relevant Assessor qualifications, as highlighted by the qualifications regulatory authorities and set out in national requirements and guidance
- demonstrate commitment to be working towards the relevant assessment standards within the Learning and Development National Occupational Standards (2010)
- have a full understanding of the units and the requirements of the qualification that is being assessed.

It would be desirable to hold, or be working towards an appropriate technical qualification in addition to Assessor qualifications.

Role of the expert witness

This innovation has been demanded by employers within the sector, in order to engage existing and experienced staff more closely in the process of developing a highly trained and qualified workforce. The intention is to enhance the quality of assessment by 'lifting' the witness testimony process – giving greater credibility to their contribution to the assessment process.

Who can be an expert witness?

Expert witnesses are individuals who, through their qualifications or experience, can attest to performance in the workplace, and are likely to be the candidate's line manager or experienced colleagues from within the candidate's organisation.

How will the expert witness be selected?

It's anticipated that initially the Tutor or Manager will nominate the expert witness. The expert witness should be considered competent in the unit that they will be witnessing by the Assessor, and have a working knowledge of the National Occupational Standards for the unit on which their testimony is based. The Assessor or the Internal Quality Assurer will be responsible for ensuring that the expert witness is properly briefed and supported.

What part will the expert witness take in the assessment process?

Expert witnesses will provide evidence of competence of the candidate. The assessor will have overall and ultimate responsibility for the assessment of this evidence. Where they are also involved in training, the differences in the roles of assessment and training should be clearly delineated by the Assessor. The Assessor should also be responsible for ensuring that the expert witness understands the unit being assessed, and his/her role in the assessment process.

How will the expert witness record evidence?

It is not intended to increase bureaucracy in assessment by introducing expert witnesses, rather to enhance the process, give support to Assessors, and increase credibility with employers. It is anticipated that any documentation will be kept to its simplest format and be based on the relevant unit(s). Questioning by the Assessor is also likely to be a prime method of gathering evidence.

Occupational Competence of the expert witness

It is essential that the expert witness has:

- time-served, practical experience, for example, peer/supervisor/manager nominated by the training provider
- occupational competence in the skills area to be assessed
- a working knowledge of the NOS and qualification being assessed.

It would be desirable to hold, or be working towards an appropriate unit of competence in the assessment of workplace performance, preferably L20 or current superseding qualifications.

Role of the internal quality assurance staff (Internal Quality Assurer)

Internal Quality Assurers are appointed by approved centres to ensure the consistency and quality of assessment. The Internal Quality Assurer monitors assessment activities and provides guidance, feedback and support to Assessors.

Occupational Competence of internal quality assurance staff (Internal Quality Assurer)

ScreenSkills recommend that Internal Quality Assurance staff:

- demonstrate sufficient and current understanding of the unit/qualifications to be internally verified
- hold, or are working towards achievement of the relevant internal quality assurance qualifications approved by the qualifications regulatory authorities, as set out in national requirements and guidance
- know where and how to access specialist advice, when additional technical knowledge relating to the unit/qualification is being assessed.

Role of the external quality assurance staff (External Quality Assurer)

External Quality Assurance staff are appointed by NCFE to check the accuracy of assessment and verification decisions, ensuring they comply with national standards and NCFE procedures and also provide a supporting role for centres.

Occupational competence of external quality assurance staff (External Quality Assurer)

ScreenSkills recommend that External Quality Assurance staff:

- have no connection with the assessment centres – in order to maintain objectivity
- have a full understanding of the NCFE Quality Assurance process
- demonstrate occupational knowledge appropriate to the sector which they are externally quality assuring
- demonstrate sufficient and current understanding of the qualification being externally verified
- hold, or are working towards achievement of the relevant external verifiers qualifications approved by the qualifications regulatory authorities, as set out in national requirements and qualification guidance
- hold, or are working towards achievement of the relevant external quality assurance qualifications highlighted by the qualifications regulatory authorities, as set out in national requirements and guidance
- know where and how to access specialist advice, when additional technical knowledge relating to the unit/qualification is being assessed.

Exceptions

When there's a shortage of External Quality Assurance staff (External Quality Assurers) from the sector, staff from a different sector background can be used, providing they are supported by a person who has current occupational knowledge.

Quality Assurance

Quality assurance is the process by which we confirm that assessment decisions in centres are:

- made by competent and qualified Assessors
- the product of sound and fair assessment practice
- recorded accurately and appropriately.

We do this through:

- internal quality assurance – which you carry out
- external quality assurance – which we carry out through our External Quality Assurers who, by supporting you, will make sure that assessments meet nationally agreed standards and that your quality assurance systems continue to meet our centre approval criteria.

The Internal Quality Assurer provides the vital link between the Assessors and the External Quality Assurer and acts as the centre's quality assurance agent.

If you'd like to know more about the responsibilities of Assessors and Internal and External Quality Assurers please refer to our Centre Support Guide.

Section 3

Structure and content

Structure and content

This section provides details of the structure and content of these qualifications.

The unit summary provides an overview of each unit including:

- unit title
- unit overview
- guided learning hours
- credit value
- level
- whether a unit is mandatory or optional.

Following the unit summary there's detailed information for each unit containing:

- unit title and number
- learning outcomes (the learner will) and assessment criteria (the learner can)
- guidance for developing assessment (an explanation of technical terms and the depth and breadth of coverage of the unit)
- assessment guidance (types of evidence for internal assessment)

The regulated unit number is indicated in brackets for each unit (eg M100/7116). However, to make cross-referencing assessment and moderation easier, we've used a sequential numbering system in this document for each unit.

For further information or guidance about these qualifications please contact our Product Development team on 0191 239 8000.

Unit summaries

Unit 01 Develop own working practice for the film industry (M/506/6563)

This unit will enable learners to gain insight into the culture and working practices of the film industry. They will identify the professional development opportunities available and understand the relationship between the film industry and the wider Creative Industries sector. Learners will develop an awareness of processes and skills involved in working collaboratively and develop the technical skills necessary for film production.

Guided learning hours: 40

Credit value: 6

Level: 2

This unit is **mandatory**

Unit 02 Develop a treatment or script for film productions (H/506/7080)

This unit aims to enable learners to develop a script or treatment to convey a concept or idea, with a view to creating a short film production.

Guided learning hours: 20

Credit value: 3

Level: 2

This unit is **optional**

Unit 03 Follow the film production process to create a short film (A/506/6565)

Learners will understand how the stages of a film production process are planned and monitored and will be able to plan and produce a short film.

Guided learning hours: 25

Credit value: 4

Level: 2

This unit is **optional**

Unit summaries (cont'd)

Unit 04 Awareness of the post-production process in film (F/506/6566)

This unit enables learners to understand technical terminology and the key stages of the post-production process in film. It also identifies available sources of support to further increase learners own understanding of film post-production.

Guided learning hours: 14

Credit value: 2

Level: 2

This unit is **optional**

Unit 05 Use editing to tell the story in film (J/506/6567)

Learners will develop and use editing skills and understand the effect this can have on different film genres.

Guided learning hours: 20

Credit value: 3

Level: 2

This unit is **optional**

Unit 06 Use animation in a short film production (L/506/6568)

This unit will provide an opportunity for learners to understand the uses of animation in film and develop and use the techniques and processes in a short film production.

Guided learning hours: 25

Credit value: 4

Level: 2

This unit is **optional**

Unit summaries (cont'd)

Unit 07 Use sound in a short film production (R/506/6569)

Learners will develop the techniques and processes used in the planning and recording of sound for film production and use editing techniques for sound during the post-production of a short film.

Guided learning hours: 30

Credit value: 4

Level: 2

This unit is **optional**

Unit 08 Awareness of the distribution process for film productions (J/506/6570)

This unit enables learners to identify and review the options used to distribute film and understand how to support marketing events for film. They will gain an awareness of the activities and responsibilities involved in co-ordinating these marketing events.

Guided learning hours: 11

Credit value: 2

Level: 2

This unit is **optional**

Unit 01 Develop own working practice for the film industry (M/506/6563)

The learner will:

- 1 Be able to develop technical skills to meet film production requirements

The learner can:

- 1.1 Describe areas for development in own current knowledge, understanding and skills
 - 1.2 Take a role in the production of a short film
 - 1.3 Gain feedback on how they performed their role
 - 1.4 Review one technical skills and use of equipment
-

The learner will:

- 2 Understand professional development opportunities within the film industry

The learner can:

- 2.1 Explain the working culture of the film industry
 - 2.2 Describe a range of key job roles and responsibilities in the film industry
 - 2.3 Outline the potential progression routes into the film industry and wider sector
-

The learner will:

- 3 Be able to develop effective working relationships with film production team members

The learner can:

- 3.1 Explain the importance of teamwork when working on a film production
- 3.2 Identify the qualities needed to work well with others
- 3.3 Describe how they worked with others collaboratively on their film production

Unit 01 Develop own working practice for the film industry (M/506/6563) (cont'd)

The learner will:

- 4 Understand film industry working practices and legislation

The learner can:

- 4.1 Demonstrate good health and safety practice when working on film productions
 - 4.2 Explain why copyright is important in the film industry
-

The learner will:

- 5 Be able to review film productions

The learner can:

- 5.1 Review and critique at least one short film production

Unit 01 Develop own working practice for the film industry (M/506/6563) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: areas identified for development in a learner's current knowledge, understanding and skills need to be recorded, perhaps using a workbook/journal or online portfolio, for example.

Assessment criteria: 1.2

Additional information: when considering the learner's own role within the production process, learners need to identify and apply the technical skills required of the role. Film production also needs a range of resources, which would be cameras, recording equipment and editing facilities, but might also be actors, specific set requirements, or specialist help, for example. These need to be identified, described and utilised.

Unit 01 Develop own working practice for the film industry (M/506/6563) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 1.3, 1.4

Additional information: The learners need to be critically aware of their own skills, review them frequently and identify how they may be improved. This would be done by self-reflection, which would need to be documented, but also by the use of other sources, such as feedback from members of the production team or Tutor.

Assessment criteria: 2.1

Additional information: to work in the film industry it is necessary for individuals to understand responsibility, personal initiative and good working practice. Learners should show that they understand this, including the freelance nature of the industry, the long working hours and the pressures of working on set or location. Other factors involve the relevance of time management, dressing appropriately, having a flexible attitude and understanding the importance of networking.

Assessment criteria: 2.2

Additional information: the key roles within the film industry, such as director, actor, art director, director of photography, editor, producer, scriptwriter, must be understood by the learner. The relationship between various activities in the film production process and the interdependence of all aspects of filmmaking, should be described.

Assessment criteria: 2.3

Additional information: research and describe the various progression routes into the film industry and the interdependent creative industries in general. These could include through qualifications, apprenticeships, entry-level positions, developing a portfolio of work and film festivals, for example.

Unit 01 Develop own working practice for the film industry (M/506/6563) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 3.1–3.3

Additional information: the industry relies on teamwork and on the confidence in the various people within it to carry out their roles to support the whole film production process. Learners need to be aware of and demonstrate good timekeeping, reliability, safe working, use of personal initiative and the ability to collaborate with others to test and adjust their decisions.

Learners need to identify how their behaviour or the behaviour of others impacts on working relationships. Interacting with others in the overall project has to be demonstrated practically and the learner should identify specific examples of teamwork, for example what problems were overcome and creative decisions made. This could be supplemented by a report from a suitably qualified professional, such as a Tutor.

Assessment criteria: 4.1

Additional information: learners need to demonstrate a practical understanding of health and safety when working on their own film-based project.

Some of the safety issues are general but others, such as those relating to set lighting or manual handling in the rigging or de-rigging of sets, are specific to the industry. These practices need to be identified and documented with reference to key aspects relevant to the film industry.

Assessment criteria: 4.2

Additional information: copyright issues are important within the film industry, not only with regards to distribution and illegal copying of films, but also with ideas development, scriptwriting, use of story, sound and image during the production stages. Learners should identify materials which may be subject to copyright and explain and demonstrate the impact of copyright regulations in filmmaking. Learners can evidence the practical application by including consent forms, location agreements and referring to the original works created in the making of their film.

Unit 01 Develop own working practice for the film industry (M/506/6563) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 5.1

Additional information: an important part of working in the industry is being able to make some personal but informed judgments of the films produced. Learners need to critique at least one short film production by commenting on the narrative structure, the use and suitability of sound, camera and editing techniques, or relationship of image to story, for example. The learner needs to research others' film reviews to understand the skills needed and demonstrate that 'review' moves beyond simply like or dislike.

The types of evidence listed above are for guidance purposes only. Within candidates' portfolios, other types of evidence are acceptable if all learning outcomes and assessment criteria are covered and if the evidence generated can be internally and externally moderated. For approval of methods of internal assessment other than portfolio building, please contact the Quality Assurance team at NCFE.

Unit 02 Develop a treatment or script for film productions (H/506/7080)

The learner will:

- 1 Be able to propose ideas for film productions

The learner can:

- 1.1 Explain how storytelling for screen differs from other forms of media
 - 1.2 Explain the difference between a treatment and a script
 - 1.3 Describe how to source ideas for scripts or treatments and research them
 - 1.4 Research ideas for a script or treatment
 - 1.5 Identify strengths and limitations of own ideas
 - 1.6 Present ideas for a script or treatment
-

The learner will:

- 2 Be able to develop ideas for film productions

The learner can:

- 2.1 Develop a script or treatment that meets the film production specification
 - 2.2 Structure stories that convey the idea or concept within the script or treatment
 - 2.3 Communicate the story and characters through a script or treatment
 - 2.4 Use feedback to improve own draft for the film production
-

Unit 02 Develop a treatment or script for film productions (H/506/7080) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: the candidate will produce research to explain and demonstrate the ways in which storytelling in film might be different from that in other media, such as literature, theatre or other visual arts. This might involve different examples from the various media.

Assessment criteria: 1.2, 1.3

Additional information: research will be undertaken to demonstrate the differences between a script and treatment, describing how the ideas for either can be identified and developed.

Unit 02 Develop a treatment or script for film productions (H/506/7080) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 1.4, 1.5

Additional information: candidates will research and propose a range of ideas and evaluate them for their strengths and weaknesses, demonstrating the ability to realistically identify the suitability of those ideas. Verification of originality should be provided if necessary, outlining the differences to similar productions.

Assessment criteria: 1.6

Additional information: ideas should be pitched using a presentation to obtain active, realistic feedback from the audience, such as Tutors or the peer group. The presentation must be recorded in a suitable format, such as slides or a video of the presentation itself. A report by a suitably qualified person may also be used.

Assessment criteria: 2.1

Additional information: the chosen idea must be developed conforming to the expectations of the production specification which may include, for example, duration, cost, audience expectation, director instructions.

Assessment criteria: 2.2, 2.3

Additional information: the script/treatment should accurately reflect the concept behind the idea and characters should be fully rounded elements of the script, demonstrating interactions and relationships which propel the narrative in the desired direction.

Assessment criteria: 2.4

Additional information: feedback might be from Tutors, peers or a film production team and this should be recorded, reflected upon and applied.

**Unit 02 Develop a treatment or script for film productions
(H/506/7080) (cont'd)**

Assessment guidance (cont'd)

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Unit 03 Follow the film production process to create a short film (A/506/6565)

The learner will:

- 1 Understand the film production process

The learner can:

- 1.1 Identify the stages of the film production process
 - 1.2 Summarise the main functions of each stage of the film production process
-

The learner will:

2. Be able to plan a short film production

The learner can:

- 2.1 Explain the key elements of a story structure in film
 - 2.2 Research ideas for a short film production
 - 2.3 Explain own ideas for a short film production
 - 2.4 Present short film ideas
 - 2.5 Agree production requirements within the film production team
 - 2.6 Plan a short film production
-

The learner will:

3. Be able to monitor a film production

The learner can:

- 3.1 Monitor production progress against the filming plan
 - 3.2 Report on progress of own filming plan
 - 3.3 Review plan and make any required changes
 - 3.4 Produce a short film
-

Unit 03 Follow the film production process to create a short film (A/506/6565) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1, 1.2

Additional information: the stages of the film production process, from the initial idea through to the script and final film need to be identified and the main functions of each stage summarised.

Assessment criteria: 2.1

Additional information: explanations of the key elements of a story structure in film need to show awareness of alternative forms of narrative structure which may be used in documentary, experimental, art house, avant-garde, or mainstream story-telling film. This would be discerned through the research of both written sources and the films themselves.

Unit 03 Follow the film production process to create a short film (A/506/6565) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 2.2, 2.3

Additional information: candidates would undertake investigations based on their research, to develop their own ideas for the production of a short film. These might include sources of ideas and how to access them, the writing of outline proposals and detailed treatments clearly and persuasively.

Assessment criteria: 2.4

Additional information: the idea needs then to be pitched using presentation techniques to obtain active and realistic feedback from the film production team. The presentation must be recorded in a suitable format, whether this be presentation slides or a video of the presentation itself. A report by a suitably qualified person or expert witness may also be used.

Assessment criteria: 2.5

Additional information: documentation and/or video evidence needs to demonstrate the progress of meetings to agree production requirements. The management of the development process by encouraging constructive discussion and negotiation with relevant individuals might form part of the records.

Assessment criteria: 2.6

Additional information: the film plan documentation needs to indicate a thorough understanding of the production process. This should include a production schedule and appropriate pre-production/post-production documentation.

Unit 03 Follow the film production process to create a short film (A/506/6565) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 3.1–3.3

Additional information: 'plan' can also mean schedule or storyboard. The planning needs to be monitored and active on-going production schedules need to be amended when necessary, with the reasons for this identified in the reports or notes written. These may include revised artistic decisions, the adaptation of treatments to meet differing schedule and budget requirements, or acknowledgment of technical issues.

Assessment criteria: 3.4

Additional information: candidates should produce the film, whilst adhering to both the overall concept and the production schedule.

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Unit 04 Awareness of the post-production process in film (F/506/6566)

The learner will:

- 1 Understand the post-production process in film

The learner can:

- 1.1 Identify the key stages of the post-production process in film
 - 1.2 List the key technical terminology for post-production of images in film
 - 1.3 List the key technical terminology for post-production of sound in film
-

The learner will:

2. Understand the post-production requirements in film

The learner can:

- 2.1 Describe the requirements of a film post-production plan
 - 2.2 Explain the procedures used in film post-production
 - 2.3 Explain the standards used in film post-production
 - 2.4 Describe the practices used in film post-production
 - 2.5 Identify available sources of support to increase own understanding of film post-production
-

Unit 04 Awareness of the post-production process in film (F/506/6566) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1–1.3

Additional information: candidates must show an awareness and understanding of the technical terminology used in the post-production film process (such as match cut, cross-cut, reverse edit, jump cut, elliptical edit, split edit, sound mix, and the use of diegetic and non-diegetic sound.) This would be demonstrated by definitions and explanations of the key stages of post-production, of both sound and image.

Assessment criteria: 2.1

Additional information: the key stages involved in the planning process for post-production of film should be identified, for example, links with the soundtrack, key cutting points and the flow of the narrative.

Unit 04 Awareness of the post-production process in film (F/506/6566) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 2.2

Additional information: the procedures used in post-production might include, for example, the editing and mixing of sound and image, introduction of effects, diegetic/non-diegetic sound and colour correction.

Assessment criteria: 2.3

Additional information: standards may include, for example, those required for delivery of a film to market across a range of distribution platforms and also frame rate, audio sample rate, film aspect ratio and quality of image.

Assessment criteria: 2.4

Additional information: candidates would show an understanding of post-production workflows, processes and disciplines, the use of colour-grading techniques to maximize visual impact of films and the application of core skills in visual effects production to the completion of films.

Assessment criteria: 2.5

Additional information: the sources where a candidate might find support for the post-production would need to be researched and identified. These might be films through history such as those of Eisenstein and Jean-Luc Godard, and of contemporary filmmakers working in the mainstream. Alternative film, linear, parallel, non-linear, anti-narrative, et cetera may be considered. Sources of technical information may also be identified.

**Unit 04 Awareness of the post-production process in film
(F/506/6566) (cont'd)**

Assessment guidance (cont'd)

The types of evidence listed above are for guidance purposes only. Within candidates' portfolios, other types of evidence are acceptable if all learning outcomes and assessment criteria are covered and if the evidence generated can be internally and externally moderated. For approval of methods of internal assessment other than portfolio building, please contact the Quality Assurance team at NCFE.

Unit 05 Use editing to tell the story in film (J/506/6567)

The learner will:

- 1 Understand the ways different film genres are affected by use of editing

The learner can:

- 1.1 Identify and suggest ways in which editing can help:
 - tell the story
 - show key messages
 - reflect the genre
 - convey the story's intended characteristics
-

The learner will:

- 2 Understand how the flow and context of the story might be perceived by an audience

The learner can:

- 2.1 Explain how the audience is engaged with the story
 - 2.2 Describe how the flow of the story affects audience perception
-

The learner will:

- 3 Be able to use editing processes to achieve creative aims in film

The learner can:

- 3.1 Cut and assemble shots and scenes to create:
 - pace and rhythm
 - impact
 - story direction
 - mood and tension
 - 3.2 Test and amend editing decisions
 - 3.3 Assess the quality of editing
-

Unit 05 Use editing to tell the story in film (J/506/6567) (cont'd)

The learner will:

- 4 Be able to review the quality of film material to expected artistic standards

The learner can:

- 4.1 Review the quality of film material against artistic standards
 - 4.2 Identify new ways to help tell the story
-

Unit 05 Use editing to tell the story in film (J/506/6567) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: candidates need to identify the effects of film editing on a range of genres both contemporary and historic. The methods by which the editing process might alter the meaning of the film, (historical examples may be the films of Eisenstein or Kurosawa) and the way the editing process is applied (cutting or use of montage for example), or the manipulation of the sequence of the material to reorder or create the story need to be identified. This would involve visual as well as written evidence.

Assessment criteria: 2.1

Additional information: candidates should use specific examples to explain the audience's expectations, perceptions and reception of the film.

Unit 05 Use editing to tell the story in film (J/506/6567) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 2.2

Additional information: candidates need to show how a story's context and flow, perhaps altered by editing, affects the way in which an audience engages with a story or understands the plot.

Assessment criteria: 3.1

Additional information: candidates need to demonstrate practically how pace and rhythm, impact, story direction, and mood and tension can be achieved through the editing process. This might involve demonstrating the ability to edit a piece of film in several ways to give different interpretations.

Assessment criteria: 3.2, 3.3

Additional information: testing the editing decisions made could be by written or visual personal reflection, audience appraisal or by professional advice.

Assessment criteria: 3.3, 4.1

Additional information: candidates need to evaluate the success of the editing in achieving the mood aimed for or the intended flow of the narrative. They should evaluate shots and scenes for their role in the story, and not just describe the process. The quality of the editing and its effects need to be evaluated against artistic standards as well as technical ones.

Assessment criteria: 4.2

Additional information: candidates may base their ideas for new methods of telling the story on their theoretical and research work in learning outcomes 1 and 2, and on their practical work in learning outcome 3.

Unit 05 Use editing to tell the story in film (J/506/6567) (cont'd)

Assessment guidance (cont'd)

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Unit 06 Use animation in a short film production (L/506/6568)

The learner will:

- 1 Understand the uses of animation in film production

The learner can:

- 1.1 List the main features of animation:
 - styles
 - techniques
 - processes
 - 1.2 Describe how animation is affected by other elements of a film production
-

The learner will:

- 2 Be able to develop a plan for using animation techniques in a short film production

The learner can:

- 2.1 Research and develop ideas for an animated sequence
 - 2.2 Identify ways to create images for own short film production
 - 2.3 Present ideas for agreement
 - 2.4 Plan an animated sequence in a short film production
-

The learner will:

3. Be able to produce animation for a short film production

The learner can:

- 3.1 Use animation techniques in a short film production
 - 3.2 Monitor progress of animation production against the agreed plan
 - 3.3 Use editing techniques for animation during film post-production
-

Unit 06 Use animation in a short film production (L/506/6568) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: a range of animation types need investigating to list the specific features, styles, techniques and processes. Candidates need to show an understanding of global, traditional, current and emerging animation theories/practices.

Candidates are expected to look at alternative types, for example, Czech animators (such as Jan Švankmajer, Aurel Klimt or Pavel Koutský), Norman McLaren, who drew directly onto film, animations (such as 'Persepolis', 'Média' or 'Waltz with Bashir') as well as mainstream examples (such as Disney and Aardman animations).

Animation techniques could include ink and paint, sand, pixilation or cut out.

Unit 06 Use animation in a short film production (L/506/6568) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 1.2

Additional information: the effects of all the other elements of a film production, such as narrative structure, post-production techniques, camera work and cinematic style need investigating, in order to demonstrate an understanding of how these may affect animation.

Assessment criteria: 2.1, 2.2

Additional information: candidates should undertake investigations based on their research to develop their own ideas for the production of an animated sequence. Images need to be produced for a candidate's own short film production in the form of (eg) annotated drawings, storyboards or photographs.

Assessment criteria: 2.3

Additional information: the ideas formulated for the previous outcomes need then to be pitched using presentation techniques or meetings to obtain the agreement of the production team. The presentation must be recorded in a suitable format, whether this be slides or a video of the presentation itself. A report by a suitably qualified person or Expert Witness might also be used.

Assessment criteria: 2.4

Additional information: plan can include storyboard and/or script The production planning documentation needs to indicate a thorough pre-production process, such as the links of the visual with the soundtrack, key cutting points, or the flow of the narrative.

Unit 06 Use animation in a short film production (L/506/6568) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 3.1, 3.2

Additional information: candidates need to practically apply animation techniques - such as ink and paint, sand, pixilation, stop frame 3D, or cut out - in a short film production, based on the planning completed for learning outcome 2. There needs to be evidence that the production process is monitored against the agreed production plan. This could be in the form of meetings, written records or video, for example.

Assessment criteria: 3.3

Additional information: editing techniques, such as cutting, montage or fading, need to be demonstrated in the post-production process, to reinforce the ideas agreed in the planning stages.

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Unit 07 Use sound in a short film production (R/506/6569)

The learner will:

- 1 Understand the relationship between sound and picture in film

The learner can:

- 1.1 Describe the impact that design aspects have upon sound requirements in film
 - 1.2 Explain the agreed design concepts
 - 1.3 List the main requirements for sound design in film
-

The learner will:

2. Be able to develop a plan for sound in a short film production

The learner can:

- 2.1 Develop a plan for using and recording sound in a short film production
 - 2.2 Agree the production plan with others
-

The learner will:

3. Be able to record sound for a short film production

The learner can:

- 3.1 Use recording techniques to produce a soundtrack for a short film production
 - 3.2 Monitor progress of sound requirements against the agreed plan
 - 3.3 Use editing techniques for sound during post-production for a short film production
-

Unit 07 Use sound in a short film production (R/506/6569) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

sound design can be defined as:

- sound design is a process of experimentation to create an audio environment that supports the on-screen action and engages the audience
- sound design is the intentional use of sound to aid storytelling by eliciting emotional responses from an audience member.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: candidates need to describe the influences on sound requirements, for example, diegetic/non-diegetic sound to link with the image, the suitability of sound effects, mood of the visual images, how sound is used to motivate a visual edit) and the impact they may have when recording, designing, adding, or adapting a soundtrack for film.

Other considerations may be sound treatment and equalisation, characteristics of tonal quality, and the effect of different types of music on mood. Design aspects could also include the script, score or the dramatic effect required.

Unit 07 Use sound in a short film production (R/506/6569) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 1.2

Additional information: design concepts for using and recording sound for film need to be explained. These may include how and why the sound will be used; the relevance to the overall film design; technical concerns such as the use of mono/stereo/multichannel sound to realise creative ideas; manipulation of soundtracks to achieve the level, balance, tonal quality, perspective and dynamic range which best communicates the required emotion or acoustic authenticity.

Assessment criteria: 1.3

Additional information: the main requirements for sound design need to be listed with some explanation. These may include whether music will be used; recording is to take place in the field; Foleys are to be employed; there will be a voice-over; which sounds or music will be diegetic, and which won't.

Assessment criteria: 2.1

Additional information: when developing a plan for using and recording sound for a film, the components of the soundtrack (dialogue, atmospheres, Foleys, ADR, designed effects and music) would be considered and the decisions on them included in the plan.

Assessment criteria: 2.2

Additional information: the ideas for the sound design need then to be pitched using presentation techniques or meetings to obtain the agreement of the production team. The presentation must be recorded in a suitable format, whether this be presentation slides or a video of the presentation itself. A report by a suitably qualified person or expert witness might also be used.

Unit 07 Use sound in a short film production (R/506/6569) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 3.1

Additional information: candidates record and edit a soundtrack having made decisions on what is required. All decisions need to be documented and ideally annotated screen grabs should be used.

Assessment criteria: 3.2

Additional information: there needs to be evidence that the production process is monitored against the agreed plan. This could be in the form of meetings, written record or video, for example.

Assessment criteria: 3.3

Additional information: editing techniques, such as cutting, montage and fading need to be demonstrated in the post-production process, to reinforce the ideas agreed in the planning stages.

The types of evidence listed above are for guidance purposes only. Within candidates' portfolios, other types of evidence are acceptable if all learning outcomes and assessment criteria are covered and if the evidence generated can be internally and externally moderated. For approval of methods of internal assessment other than portfolio building, please contact the Quality Assurance team at NCFE.

Unit 08 Awareness of the distribution process for film productions (J/506/6570)

The learner will:

- 1 Understand the role of marketing for film

The learner can:

- 1.1 Identify markets for different film genres including:
 - age groups
 - peer groups
 - social groups
 - 1.2 Identify what is needed to promote a film
-

The learner will:

- 2 Understand the options for film distribution

The learner can:

- 2.1 Identify options for film distribution
 - 2.2 Review the different methods of film distribution and their:
 - benefits
 - shortfalls
 - efficiency
 - effectiveness
 - cost
-

The learner will:

- 3 Understand the role of co-ordination in a marketing event for film

The learner can:

- 3.1 Describe the range of activities required when co-ordinating a marketing event for a film
- 3.2 Identify the responsibilities involved in co-ordinating a marketing event for a film
- 3.3 Identify the types of problems that may occur during the event and how to deal with these
- 3.4 Describe the types of follow-up activities when co-ordinating a marketing event for a film

Unit 08 Awareness of the distribution process for film productions (J/506/6570) (cont'd)

Assessment guidance

The ScreenSkills Assessment Principles apply for this unit. This document can be downloaded from the qualifications page on our dedicated qualifications website www.qualhub.co.uk.

Type(s) of evidence: practical activity is expected due to the RWE in which candidates will generally be working in, but realistic simulation would be appropriate as a viable alternative. Suitable forms of evidence could include:

- workbook or journal
- blog or video diary
- time-management plans
- annotated drawings
- notes or written comments justifying choices
- scripts
- presentation slides
- professional and expert witness reports on observations would also be suitable forms of evidence.

Assessment criteria: 1.1

Additional information: the markets for particular film genres need to be researched and identified against different groups, including age, social, political, ethnic and peer groups. Candidates should consider how the techniques used to market a horror film might differ from those used for a documentary. Candidates should identify different types of marketing and how it might be carried out, for example, using posters, social media, television, or a combination of all 3.

Assessment criteria: 1.2

Additional information: bearing in mind the different groups identified in 1.1, candidates need to identify the requirements of film promotion. These need to include the differing techniques that might be used for a range of films whether they are mainstream, alternative, or specialist.

Unit 08 Awareness of the distribution process for film productions (J/506/6570) (cont'd)

Assessment guidance (cont'd)

Assessment criteria: 2.1, 2.2

Additional information: different options for film distribution need to be researched and documented. The methods might include a mainstream film distribution network such as the Odeon chain; showing at film festivals; self-distribution, or links with television companies such as Film4 or the BBC, for example. Candidates should also demonstrate that they have considered and reviewed the advantages and disadvantages of the available options and their effectiveness, depending on the type of film and the costs of each option. Distribution at regional, national and international levels should also be considered.

The following outcome might be a practical activity for some candidates, or a researched and theoretical one for others.

Assessment criteria: 3.1, 3.2

Additional information: the stages of the distribution process and the co-ordination of their marketing need to be described, demonstrating how optimum multiplatform distribution plans can be developed in parallel to the proposed idea, and taking into consideration the research for learning outcomes 1 and 2. The identification of the roles of those involved and their function within the process should be explained by the candidate.

Assessment criteria: 3.3, 3.4

Additional information: issues that may cause problems, such as potential censorship, audience demographic and possible technical issues, need to be identified and the methods of overcoming them described. Candidates should also identify and describe possible follow-up activities, marketing possibilities and the potential for further distribution or social media networking.

**Unit 08 Awareness of the distribution process for film
productions (J/506/6570) (cont'd)**

Assessment guidance (cont'd)

The types of evidence listed above are for guidance purposes only. Within candidates' portfolios, other types of evidence are acceptable if all learning outcomes and assessment criteria are covered and if the evidence generated can be internally and externally moderated. For approval of methods of internal assessment other than portfolio building, please contact the Quality Assurance team at NCFE.

Section 4

Links to National Skills Standards

Section 4

Links to National Skills Standards

We've highlighted where learning opportunities for the Functional Skills qualifications may be found. The activities learners carry out whilst completing these qualifications could help prepare them for their Functional Skills assessments.

We've also highlighted which of the Personal Learning and Thinking Skills (PLTS) link into the units of these qualifications.

The mapping is only at the level of the unit.

English

All units

Mathematics

Unit 03, Unit 06, Unit 08

ICT

All units

PLTS Independent Enquirers

All units

PLTS Creative Thinkers

All units

PLTS Reflective Learners

Unit 01, Unit 02, Unit 03, Unit 05, Unit 06, Unit 07

PLTS Team Workers

Unit 01, Unit 03, Unit 06, Unit 07

PLTS Self-managers

All units

PLTS Effective Participators

All units

For further information please contact a member of the Research and Product Development team.

Section 5

Links to National Occupational Standards

Section 5

Links to National Occupational Standards

We've mapped these qualifications against National Occupational Standards (NOS) in Preparing to Work in the Film Industry. As they complete these qualifications, learners can gather evidence that may be used towards the knowledge requirements of a relevant competence-based qualification.

The BFI Film Academy learning outcomes have been mapped to the knowledge and understanding sections of the following ScreenSkills National Occupational Standards: Production; Post Production; Animation; Editing and Sound, and for developmental units in particular:

| NCFE unit number/title | NOS unit number/title |
|--|--|
| Unit 01 Develop own working practice for the film industry | ScreenSkills Production NOS 2012 |
| Unit 02 Develop a treatment or script for film productions | ScreenSkills Animation NOS 2013 |
| Unit 03 Follow the film production process to create a short film | ScreenSkills Production NOS 2012 |
| Unit 04 Awareness of the post-production process in film | ScreenSkills Post Production NOS 2010 PP24 |
| Unit 05 Use editing to tell the story in film | ScreenSkills Editing NOS 2013 E2 |
| Unit 06 Use animation in a short film production | ScreenSkills Animation NOS 2013 ANIM 3, ANIM 5, ANIM 16 |
| Unit 07 Use sound in a short film production | ScreenSkills Sound NOS 2009 S1, S2, S20 |
| Unit 08 Awareness of the distribution process for film productions | ScreenSkills Production NOS 2013 P37, P38, P41 |

Section 6

Explanation of terms

Section 6

Explanation of terms

This table explains how the terms used at Level 2 in the unit content are applied to this qualification (not all verbs are used in this qualification).

| | |
|---|--|
| Apply | Link existing knowledge to new or different situations. |
| Assess | Consider information in order to make decisions. |
| Classify | Organise according to specific criteria. |
| Compare | Examine the subjects in detail looking at similarities and differences. |
| Define | State the meaning of a word or phrase. |
| Demonstrate | Show an understanding of the subject or how to apply skills in a practical situation. |
| Describe | Write about the subject giving detailed information. |
| Differentiate | Give the differences between two or more things. |
| Discuss | Write an account giving more than one view or opinion. |
| Distinguish | Show or recognise the difference between items/ideas/information. |
| Estimate | Give an approximate decision or opinion using previous knowledge. |
| Explain | Provide details about the subject with reasons showing how or why. Some responses could include examples. |
| Give (positive and negative points...) | Provide information showing the advantages and disadvantages of the subject. |
| Identify | List or name the main points. (Some description may also be necessary to gain higher marks when using compensatory marking). |

| | |
|-------------------|---|
| Illustrate | Give clear information using written examples, pictures or diagrams. |
| List | Make a list of key words, sentences or comments that focus on the subject. |
| Perform | Do something (take an action/follow an instruction) which the question or task asks or requires. |
| Plan | Think about and organise information in a logical way. This could be presented as written information, a diagram, an illustration or other suitable format. |
| Provide | Give relevant information about a subject. |
| Reflect | Learners should look back on their actions, experiences or learning and think about how this could inform their future practice. |
| Select | Choose for a specific purpose. |
| Show | Supply sufficient evidence to demonstrate knowledge and understanding. |
| State | Give the main points clearly in sentences. |
| Use | Take or apply an item, resource or piece of information as asked in the question or task. |

Section 7

General information

Section 7

General information

Equal opportunities

NCFE fully supports the principle of equal opportunities and opposes all unlawful or unfair discrimination on the grounds of ability, age, colour, culture, disability, domestic circumstances, employment status, gender, marital status, nationality, political orientation, racial origin, religious beliefs, sexual orientation and social background. NCFE aims to ensure that equality of opportunity is promoted and that unlawful or unfair discrimination, whether direct or indirect, is eliminated both in its own employment practices and in access to its qualifications. A copy of NCFE's Equal Opportunities Policy is available on request.

Diversity, access and inclusion

Our qualifications and associated assessments are designed to be accessible, inclusive and non-discriminatory. NCFE regularly evaluates and monitors the 6 diversity strands (gender, age, race, disability, religion, sexual orientation) throughout the development process as well as throughout the delivery, external moderation and external assessment processes of live qualifications. This ensures that positive attitudes and good relations are promoted, discriminatory language is not used and our assessment procedures are fully inclusive.

Candidates who require reasonable adjustments or special consideration should discuss their requirements with their Tutor who should refer to our Reasonable Adjustments and Special Considerations policy for guidance.

For more information on the Reasonable Adjustments and Special Considerations policy please see our dedicated qualifications website www.qualhub.co.uk.

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