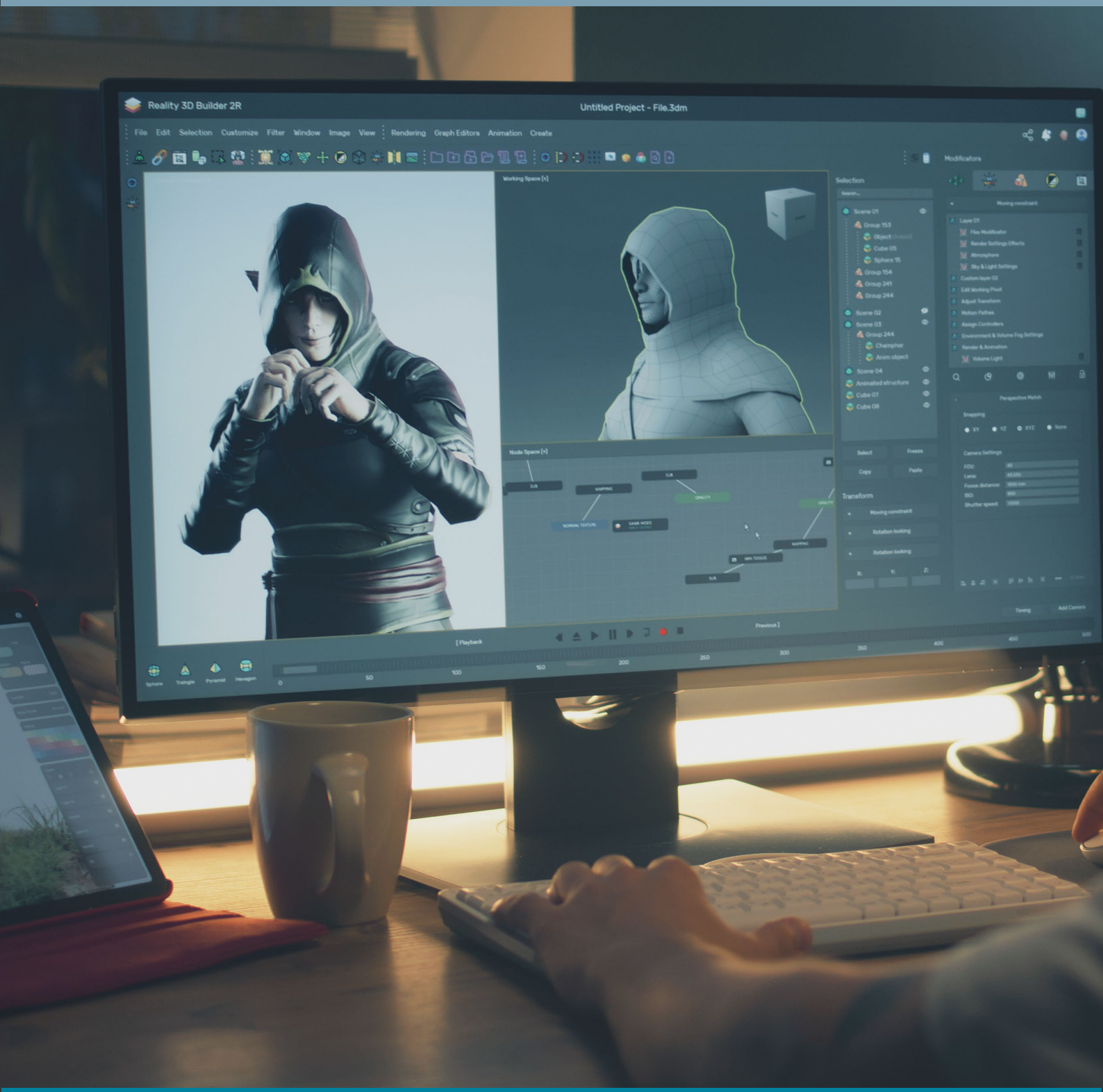
AIM Qualifications and Assessment Group

Level 4 Junior Animator

End-Point Assessment Specification



AIMASSESSMENT

www.aimgroup.org.uk/epa

Who is this specification for?

This specification has been created for anyone involved in training and supporting apprentices on this standard and should be read in conjunction with AIM's policies and procedures found on www.aimgroup.org.uk/eparesources

Disclaimer

The information contained in this specification was correct at the time of publication. Whilst we endeavour to keep the content up to date, we would recommend that you also refer to https://www.instituteforapprenticeships.org/apprenticeship-standards/junior-animator-v1-2 for up to date information on the EPA standard and the assessment plan.

To report any errors, please contact: assessment@aimgroup.org.uk

Version history

Version number	Version code	Date	Description	Changes made with page number(s)	Checked by (initials and date)
2	JA/SP/002/V2/070525/NM	May 25	Changes to English and maths requirements	Page 5	HL – 07/05/25

Contents

1. An Introduction to AIM Assessment

Who is AIM Assessment?

AIM Assessment is part of the AIM Qualifications and Assessment Group, a leading Awarding Organisation (AO) and Access Validating Agency (AVA) offering award-winning qualifications and Access to HE Diplomas for over thirty years.

AIM Qualifications and Assessment Group is an independent, Ofqual recognised, end-point assessment organisation (EPAO) responsible for an apprentice's final assessment to ensure they can do the job for which they've trained.

AIM is regulated by Ofqual, CCEA, Qualifications Wales and the Quality Assurance Agency for Higher Education (QAA) to ensure we maintain quality standards in our delivery and provision.

Role

As an end-point assessment organisation (EPAO) we assess apprentices' knowledge, skills and behaviours learnt throughout their apprenticeship.

The assessment is taken after the training has been completed, and when the apprentice's employer and training provider are satisfied that the apprentice is ready. If the end-point assessment (EPA) is successful, an apprenticeship certificate is issued by the Education and Skills Funding Agency (ESFA). We work closely with employers and providers from the start of the apprenticeship to support apprentices and their employer/training provider on their journey towards a successful EPA.

2. Why choose AIM for your EPA?

AIM's exceptional end-point assessments are characterised by ten guiding principles.

By embodying these principles, we not only validate an apprentice's readiness for the industry but also enhance the overall quality and credibility of apprenticeships.

1. Assessments are undertaken by assessors with the **relevant skills**, **experience** and specific **industry knowledge**.

2. Assessments should produce **consistent results**, no matter who conducts or takes it, ensuring reliability in the evaluation process.

3. Assessments should **accurately measure** what it's intended to assess in order to guarantee that the assessment truly reflects the apprentice's capabilities.

4. The assessment process should be **fair and impartial**, avoiding bias or discrimination against any apprentice.

5. Assessments should be **accessible to all** apprentices, accommodating diverse backgrounds, abilities, and learning styles.

6. Assessments should have **clearly defined criteria and expectations** to ensure apprentices understand what they're being assessed on.

7. All parties (apprentice, employer and training provider) should know how the apprentice will be assessed; the process should be **transparent** to instil confidence in its fairness.

8. Assessment tasks and questions should mirror **real work scenarios** to help apprentices showcase their practical skills, knowledge and behaviours.

9. The assessor should provide **constructive feedback** to help apprentices understand their strengths and areas for improvement.

10. There should be **a close partnership** between the EPAO, and the training provider/employer to ensure the assessment meets everyone's needs.

3. Standard summary

Standard name	AIM Qualifications Level 4 Junior Animator End-Point Assessment
ST code **Role profile of the apprenticeship*** ***(* this outlines the purpose of the qualification)***	ST0488 Version: 1.2 The broad purpose of the role is to create assets and content for film, television, advertising, games, corporate and immersive reality by producing the motions, gestures, expressions and performance of two- or three-dimensional characters and inanimate objects including hand drawn, computer generated, or pictures of 3D objects with or without dialogue. They work closely with the animator, animation lead, supervisor and director along with clients and team members. They must be able to take direction and feedback and be able to interpret a storyboard and any character layout/scene planning that has been done in advance. Junior animators must also know and understand how characters develop, and their role in that development, the principles of anatomy and how these affect movement, shot construction and composition, shot breakdown and continuity. They should have an excellent knowledge of timing and spacing within the story being animated and have excellent drawing skills. They must also be aware of the brand guidelines, design or subject matter of the animation being created. They need to understand their place within the production workflow, organise animation files, export their work for review and work within a given schedule. Typical job titles include Junior Animator The purpose of the apprenticeship (qualification) including end-point assessment, is to ensure that the apprentice has learnt the knowledge, skills and behaviours needed to undertake the role of a Junior Animator.
Duration	Typically 18 months training and four months EPA
Apprenticeship process	The apprentice will typically spend 18 months on their apprenticeship. Apprentices working 30+ hours per week will spend a minimum of 20% (ie at least six hours per week) of their time off-the-job, learning with a training provider, college, or with their employer. After their training period the apprentice will begin their end-point assessment (EPA) to check they have the knowledge, skills and behaviours (KSBs) required for this role. This assessment should typically be completed within four months and will be conducted by AIM's specialist end-point assessors.
Gateway*/ other requirements	Apprentices must have satisfied the following before Gateway*: ▪ Spent at least 12 months on their apprenticeship programme ▪ Employer confirmation that the apprentice is ready to take EPA ▪ Achieved maths and English qualifications at Level 2 - this only applies to apprentices aged 16-18 at the start of their apprenticeship training. For apprentices aged 19+ at the start of their apprenticeship training, achieving L2 English and maths is not mandatory. ▪ Submitted a portfolio of evidence and mapping grid ▪ An approved project proposal *Gateway is the point at which apprentices enter the end-point assessment period

<table>
<tr><td>Assessment methods</td><td>

Assessment method one: Animation project, creating and presenting an animation project
Assessment method two: Professional discussion, underpinned by a portfolio

</td></tr>
<tr><td>Overall grading</td><td>Grading that is achievable for this standard:
<table>
<tr><th>Assessment method one: Animation project</th><th>Assessment method two: Professional discussion, underpinned by a portfolio</th><th>Overall grading</th></tr>
<tr><td>Fail</td><td>Any grade</td><td>Fail</td></tr>
<tr><td>Any grade</td><td>Fail</td><td>Fail</td></tr>
<tr><td>Pass</td><td>Pass</td><td>Pass</td></tr>
<tr><td>Pass</td><td>Distinction</td><td>Pass</td></tr>
<tr><td>Distinction</td><td>Pass</td><td>Pass</td></tr>
<tr><td>Distinction</td><td>Distinction</td><td>Distinction</td></tr>
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<tr><td>Appeals</td><td>The AIM Results and Appeals Policy can be viewed on the AIM website here: AIM Policies and Procedures</td></tr>
<tr><td>Reasonable adjustments</td><td>AIM can make reasonable adjustments to the way that an apprentice is assessed during their EPA, according to individual circumstances. For example, they may require practical arrangements be put in place to support them in an in-person assessment due to a diagnosed condition. For further information on applying for reasonable adjustments please visit: AIM Policies and Procedures</td></tr>
<tr><td>Results</td><td>AIM anticipates the release of results within 15 working days after the apprentice’s final assessment.</td></tr>
<tr><td>Preparation and support</td><td>Before Gateway, AIM will approve a project’s suitability and establish time frames with the apprentice. For the assessments, AIM will provide guidance and preparation documents. AIM also runs online clinics to support the employer and apprentice. Details can be found on www.aimgroup.org.uk/epaclinics</td></tr>
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4. Assessment methods

Assessment method one: Animation Project and presentation with supplementary questioning	
Summary of the assessment: The animation project involves the apprentice completing and submitting a piece of work that has a real business benefit. This method allows for the apprentice to demonstrate they can produce an original animation, lasting 15-30 seconds in duration, in their chosen animation specialism and then, be able to present their work and explain how they applied their animation knowledge, tools and techniques to deliver the animated sequence or assets. This is followed by questions from an assessor.	
Components	Component one: Animation project Component two: Presentation with supplementary questioning
Timings/duration	Animation project: Animated sequence of 15-30 seconds in duration Presentation: 20 minutes (+10% at the assessor's discretion) Questioning: 30 minutes (+10% at the assessor's discretion)
Submission requirements	project completed post Gateway and submitted at the end of week 8 of the apprentice's gateway AIM sign off the scope of the project
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including sample questions, which are available upon contracting with AIM. AIM also runs apprentice clinics to support the employer and apprentice. Details can be found on **www.aimgroup.org.uk/epaclinics**

Assessment method two: Professional discussion, underpinned by a portfolio	
Summary of the assessment: A structured discussion with an assessor, supported by a portfolio of evidence	
Components	Component one: Professional discussion
Timings/duration	Portfolio of evidence completed on-programme and submitted at Gateway Professional discussion: 60 minutes (+10% at the assessor discretion)
Submission requirements	Typically 10 pieces of evidence portfolio is submitted at Gateway along with a portfolio mapping grid
Grading for this assessment method	Fail Pass Distinction
Assessment preparation and support from AIM	For the assessment, AIM will provide detailed guidance and preparation documents, including sample questions, which are available upon contracting with AIM. AIM also runs apprentice clinics to support the employer and apprentice. Details can be found on **www.aimgroup.org.uk/epaclinics**

5. Grading criteria/KSBs

During their end-point assessment (EPA), apprentices are assessed against the grading criteria which is underpinned by the knowledge, skills and behaviours (KSBs) which have been attained during the on-programme period. These have been listed below and are sourced from the **Institute for Apprenticeships and Technical Education/Junior Animator** EPA assessment plan for this standard [accessed: 28/06/2024].

Grading criteria

Assessment method one: Animation Project and presentation with supplementary questioning		
Pathway	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate all the distinction grading criteria
Core	Identify and interpret a brief and relevant sources of information required to develop a finished animation or set of animated assets which demonstrates: the creative style overall concept level of animation required for the production (K24, S1, S3, S10)	Explain how potential issues with the specification and brief have been identified and mitigated, and how this had an impact on the final product. (S1, S3, S10)
Core	Explain how they researched ideas and information for the animation created, taking into account own surroundings and research of visual, written, empirical and physical references, with reference to traditional or digital animation methods (K1, K2, S2)	No distinction criteria for this grading descriptor
Core	Describe how the animated assets produced are in line with the set brief production requirements meet the needs of the animation department and the next stage of the production process including: brand guidelines, design or subject matter the character's/object/creature's development principles of anatomy and how these affect movement and timing shot construction and composition shot breakdown and continuity animation of primary and secondary characters/objects/creatures and elements (K3, K15, K16, K17, K18, K19, S20, S25, S17, S28, S44)	Identify additional opportunities to use the assets created to maximise business benefits (K3, K20) (Criteria is repeated for K20 below) Explain how they have considered the next phase of the process, and identified ways in which the handover to the next stage can be improved (S28)
Core	Describe how they applied: performance guidelines for the characters/objects/creatures they are	Provide an example of the character's/object's/creature's performance techniques which demonstrate the emotions and thought processes in their physical actions

	working on, such as how they may react and behave in different situations the logic of physical motion, weight, balance, texture and form character/object/creature movement and how they ensure animations are in sync with the soundtrack how live action reference can influence your ability to animate characters/objects/creatures the personality and traits of the character/ object/ creature, conveying emotions, behaviours and actions within a scene (K25, K26, K27, S26, S27)	(K25, K26, S26) Provide an example of an animation using industry standard level of synchronisation with a pre-recorded soundtrack (K27, S27)
Core	Present the completed animation using story/playboards or storytelling to illustrate their proposal, explaining how the animation or animated assets produced meets the needs of the brief and colleagues or clients (K20, S21, S22, S23)	Identify additional opportunities to use the assets created to maximise business benefits (K3, K20) (Criteria is repeated for K3 above)
Core	Describes how they used their initiative and acted proactively to complete the project, applying their own interest and enthusiasm for working in their animation area (B7, B6)	No distinction criteria for this grading descriptor
Core	Speak appropriately for the audience when communicating, listens to others and adapts their communications style including body language to ensure technical language is understood. Invites and responds to questioning during the presentation and checks their answers are understood. (K21, K22, K23, S24)	No distinction criteria for this grading descriptor
2D Animation	Create a series of key frames to structure the animation that are appropriate to the animation production and explain how they meet the needs of the director (S37, S38)	Produce an animation that demonstrates an e optimal application of movement through use of key frames (S37, S38, K44, S40)
2D Animation	Create the movement and performance required by the production to “in-between” the animation applying the concepts of key animation and “in-between” animation (K44, S40)	
2D Animation	Describe the principles of 2D animation (K41)	No distinction criteria for this grading descriptor
2D Animation	Describe the drawing skills that are needed for the animation or artwork being produced and the traditional	Evaluate and justify the animation and digital methods used when producing animated sequences

	animation and digital methods for producing animated sequences (K46, K47)	(K46, K47)
2D Animation	Select and use industry-standard 2D animation software to create the final sequence (K48, S42)	No distinction criteria for this grading descriptor
2D Animation	Work in line with shot breakdown to ensure continuity (K45, S39)	No distinction criteria for this grading descriptor
Stop Motion Animation	Describe how they considered the particular production requirements, the creative, narrative and technical demands, limitations and conditions when working in stop motion animation (K53, K54, K55, K56, K57, S53)	Produce an animation that demonstrates the optimal application of movement, timing, lighting, camera angles and frame rates and where rigging has been implemented (K54, K56, K57, K58, S53)
Stop Motion Animation	Describe the development of the animated character/object/creature through its movement and timing (K58)	
Stop Motion Animation	Create pop through or rehearsal movie agreeing with the director an appropriate series of key frames to structure the animation (S50)	No distinction criteria for this grading descriptor
Stop Motion Animation	Describe examples of stop motion animation characters/objects/creatures and sequences they have tested, models reviewed, and suggestions offered, that assisted others with the animation production (S54, S55, S56)	Evaluate the stop motion character(s)/object(s)/creatures(s) created and how this concept could be developed further for other applications (S54, S56)
Stop Motion Animation	Demonstrate how they planned and blocked through shots under direction, where appropriate recording real life videos to try out the performance as a reference (S49)	No distinction criteria for this grading descriptor
3D Animation	Produce key frames and in-betweens breathing life into a character/object/creature and describe how they considered: the physics of motion and resistance the physical properties and mechanics of objects – for example particle systems, structures, cloths, fluids and crowds – and how they react and respond to different stimuli creation of naturalistic physical or magical phenomena such as fire, water, clouds, smoke and physical destruction (K61, K65, K66)	Produce an animation which includes interactions between characters and/or objects/creatures or have completed a nonroutine and nuanced character/object/creature performance animation (in addition to a solid physical/body mechanics performance). (K61, S60, S61, S63)

3D Animation	Block animation using stepped or spline techniques, structuring the animation appropriately for the production (S60)	
3D Animation	Create the movement and performance required by the production to in-between the animation adjusting the curves and adding extras keys as appropriate (S61)	
3D Animation	Maintain continuity of character/object/creature/performance with other shots in the sequence and/ or other animators work (S63)	
3D Animation	Ensure rigging techniques and references create credible animation with movements that are realistic for the type of object being modelled and the style of animation required (S62)	Explain how they evaluated the rigs they used and considered how these could have been improved. (S62)
Immersive Technology	Create animated assets for use and describe how they applied and considered: relevant standards and conventions relating to user-interface design principles of interaction design, the usability and accessibility of the assets which event or user interaction would trigger the animations and how many times this would be used the purpose and target users for the assets (K68, K69, K72, K73, K74)	Explain how they have assessed and evaluated the physical factors to be considered as part of interface design (K68, K69, K74)
Immersive Technology	Design and create animations that meet the requirements of the parameters given and for the target platform and medium, ensuring animations are fit for purpose (S67, S68)	Produce an animation which includes interactions between characters and/or objects/creatures or has completed a nonroutine animation for a particular platform (K71, S67, S68)
Immersive Technology	Explain the impact of on own work of technical parameters such as the processing power, memory, bandwidth, screen size, resolution, colour depth, physical user interface etc. of the target platform(s) (K71)	
Immersive Technology	Provide documentation for others to incorporate your animations into the product including preparatory and pre-production notes and narratives relating to the development process (S70)	No distinction criteria for this grading descriptor

Immersive Technology	Describe how animations are saved and organised in appropriate formats using appropriate filing and naming conventions so that they can be located easily by others (S69, S71)	No distinction criteria for this grading descriptor

Assessment method two: Professional discussion, underpinned by a portfolio of evidence		
Pathway	PASS – apprentices must demonstrate all the pass grading criteria	DISTINCTION – apprentices must demonstrate all the distinction grading criteria
Core	Describe the technical and production parameters and client requirements for the project, such as; the schedule, timelines, budget, animation medium, frame count, field size, aspect ratio and format (K11)	Describe specialist requirements for an animation they have produced, such as camera or lighting techniques (K11, K12, S14, S19)
Core	Provide examples of animations created and describe how characters/objects/creatures have been moved, and given camera angles have been moved or adjustments to camera have been made, in line with the production requirements (S14, S19)	
Core	Explain the particular operational and technical standards of other departments, the challenges they face and how to work effectively both individually and as part of a wider animation team (K8, S11, B3, K12)	
Core	Describe the brand, market position, departments, communication methods, financial processes, culture and ways of working for animation productions you work on (K14)	No distinction criteria for this grading descriptor
Core	Explain how they have treated others with respect, showing sensitivity and demonstrating an openness to others' ideas, feedback and input (K50, S15, S18)	No distinction criteria for this grading descriptor
Core	Provide examples of developing effective working relationships with colleagues and customers and how this has enabled the delivery of good customer service (K13, S16)	No distinction criteria for this grading descriptor
Core	Describe the history and development of the animation industry and animation genres including, but not	No distinction criteria for this grading descriptor

	limited to, childrens, family, adult, experimental, information content (K4)	
Core	Explain the differences between the different animation styles, core techniques and technologies used such as 2D, 3D and Stop Motion (K5)	No distinction criteria for this grading descriptor
Core	Describe the dynamics of the animation sector and current and future trends in animation (K6)	Explain how new technology or current/future trends impact on own role and are used to improve workflow practices (K6, S4, B1)
Core	Describe how they update own animation skills, use new tools, software, data and other related technology (S4, B1)	
Core	Explain an example of being adaptable and able to meet the requirements of the animation style or genre specified for the production (B2, S5, S30)	No distinction criteria for this grading descriptor
Core	Explain how they identify and use reliable information to keep-up-to date with the laws, regulations, codes of practice, standards and guidelines that govern animation and how they affect animated assets including copyright and intellectual property rights (K32, S6)	No distinction criteria for this grading descriptor
Core	Explain how to correctly comply with legislation and organisational processes and procedures such as Health and Safety requirements (K7, S8, S12)	No distinction criteria for this grading descriptor
Core	Describe the context of their role on a production, the department they are working in, and how this interacts with the subsequent stages of the workflow process and the production pipeline (K9, K10)	No distinction criteria for this grading descriptor
Core	Explain how they have demonstrated a strong work ethic; working in a methodical manner, taking personal responsibility for own work, meeting deadlines, setting the right example for others and displaying honesty and integrity, and maintaining customer and company confidentiality (B5, K59, S9, B4)	No distinction criteria for this grading descriptor
Core	Explain how they maintain an awareness of the current priorities,	No distinction criteria for this grading descriptor

	constraints and opportunities of own work as a Junior Animator and the client's budget or production requirements at all times (S7, S13)	
Core	Describe the possibilities and constraints offered by the software you are using for the animation production and how to select and use the relevant graphics, animation and compositing software (K28, K30, S29)	Explain how they identified and why they selected a particular tool or software to produce a particular effect in an animation (e.g. atmosphere) and whether it produced the planned outcome (K28, K30, S29)
Core	Describe how they maintain data and security when storing animated assets and the recording systems used in line with organisational guidelines (K29, K31, S31)	No distinction criteria for this grading descriptor
Core	Describe the correct uses of rendering techniques, such as: ray tracing, texture mapping to define the colour, texture and reflectance of objects and environments, exposure depth of field to alter the sense of depth or focus on objects and environments, toon rendering and stereo rendering (K36)	No distinction criteria for this grading descriptor
Core	Explain an example of using previously created elements to prepare and render an animation applying techniques and considering the rendering requirements for the production including appearance and required degree of realism of the finished image. (K33, K34, K35, S33, S34, K37, K38, K39)	No distinction criteria for this grading descriptor
Core	Describe how they have completed the rendering process including testing and calculating render times for an animation (S32, S35, S36, K40)	No distinction criteria for this grading descriptor
2D Animation	Explain how and when rotoscopy is used in 2D animation (K43, S43)	Describe when they have used rotoscopy in 2D animation and whether the desired effect was achieved or could have been improved (K43, S43)
2D Animation	Describe use of 2D vector graphics, manipulation of images and how and when to use interpolated morphing (K42, K49)	No distinction criteria for this grading descriptor
2D Animation	Explain how they provide examples of animated sequences, review output with relevant people, act on feedback, and offer suggestions to assist others with the production (S41, S45, S46)	Describe an alternative use for the 2D animated assets they have developed (S45, S47)

2D Animation	Explain how they remain flexible and adaptable to new directions, creative requirements and software developments (S47)	
Stop Motion	Describe how they have adjusted lighting and camera to meet production and aesthetic requirements, and timed out each shot in agreement with the director when working on a stop motion animation (S48, S51)	No distinction criteria for this grading descriptor
Stop Motion	Describe the principles of stop motion animation and the media and techniques used (K51, K52)	Justify the use of stop motion and its benefits as the primary animation source compared with other forms of animation (K51, K52)
Stop Motion	Explain how they prepare for and re-animate individual shots according to the director's notes (S52)	No distinction criteria for this grading descriptor
Stop Motion	Explain how they review output with relevant people, act on feedback, and remain constantly flexible and adaptable to changes in the to assist others with the production (S57, S58)	Describe an alternative use for the stop-motion animated assets they have developed (S57, S58)
Stop Motion	Describe how to prepare and store assets and files in line with production requirements (S59)	No distinction criteria for this grading descriptor
3D Animation	Describe the principles and techniques of digital animation, such as hi and low-resolution modelling, meshing, colouring, matte making, digital sculpting of 3D animation (K60)	No distinction criteria for this grading descriptor
3D Animation	Explain how to achieve different looks in computer generated assets including shininess, reflectivity, texture, roughness (K64)	No distinction criteria for this grading descriptor
3D Animation	Describe the testing of 3D animations you have created against the production specifications and any amendments made following this (S64)	No distinction criteria for this grading descriptor
3D Animation	Explain how they review 3D animations with relevant people, act on feedback and remain constantly flexible and adaptable to changes in the requirements of the production (S58, S65, S66)	Describe an alternative use for the 3D animated assets they have developed (S58, S65)
3D Animation	Explain how to correctly use industry standard 3D animation software, and	No distinction criteria for this grading descriptor

	prepare and store assets and files in line with production requirements (K63, S59)	
3D Animation	Explain when it is appropriate to use motion-capture, and the techniques, issues, costs and output for this (K62)	Provide an example of how they have evaluated the use of an emerging practice or technique to improve their 3D Animation skills and how they shared this with team members (K62, K67)
3D Animation	Describe the requirements and expectations of other team members who will use the animations you create (K67)	
Immersive Technology	Explain when and why an animation might be cut-off prematurely, and how to minimise the risk of this adversely affecting the user's experience (K70)	No distinction criteria for this grading descriptor
Immersive Technology	Describe how they correctly prepare and store assets and files in line with production requirements (S59)	No distinction criteria for this grading descriptor
Immersive Technology	Describe examples of reviewing assets created by self and others act on feedback, and remain constantly flexible and adaptable to changes in the requirements of the production (S58, S74, S75)	Describe an alternative use for the animated assets they have developed (S58, S74)
Immersive Technology	Describe how they tested the animated assets they created against the production specifications, to ensure the animated assets created are easy to use and fit-for-purpose (S73)	Explain how they have reviewed own and colleagues' assets and how any issues they identified and addressed have led to an improvement in practice in their team (S72, S73)
Immersive Technology	Explain how they liaise with colleagues, such as designers and developers, to ensure animations are appropriate and meet requirements and expectations of team members (S72)	

Knowledge, skills and behaviours (KSBs)

Knowledge	
Core/Specialism	*Criteria*
Core	K1: How to use own surroundings and research of visual, written and empirical and physical references to inspire and inform animated creations.
Core	K2: Know and understand the traditional and digital methods for producing animated sequences such as hand drawn or computer generated animation.
Core	K3: Understand the brand guidelines or subject matter of the animation to be created.

Core	K4: Understand the history and development of the animation industry and animation genres including, but not limited to, children's, family, adult, experimental, information content.
Core	K5: Know and understand the different animation styles, core techniques and technologies used such as 2D, 3D and stop motion.
Core	K6: Understand the dynamics of the animation sector and current and future trends in animation.
Core	K7: Know and understand own responsibility for identifying and reporting risks relating to health and safety.
Core	K8: How to work effectively, both individually and as part of a team.
Core	K9: Understand the context within the production of own role, the department they are working in, and the subsequent stages of the workflow process.
Core	K10: Understand the animation production pipeline and how own role interacts with this.
Core	K11: Know and understand the technical and production parameters and client requirements for the project, such as; the schedule, timelines, budget, animation medium, frame count, field size, aspect ratio and format.
Core	K12: Understand the particular operational and technical standards of others departments and the challenges they face.
Core	K13: How good, timely communication can contribute to productive working relationships with clients and customers.
Core	K14: Understand the brand, market position, departments, communication methods, financial processes, culture and ways of working for animation productions you work on.
Core	K15: How live action reference can influence your ability to animate characters/objects/creatures.
Core	K16: Understand character/object/creature development and your role in that development.
Core	K17: The principles of anatomy and how these affect movement.
Core	K18: Understand shot construction and composition.
Core	K19: Understand shot breakdown and continuity.
Core	K20: How to present ideas and information effectively using story/playboards or story telling.
Core	K21: How to use language which is clear, avoids jargon and is appropriate to the audience.
Core	K22: Understand the effect your voice tone, pace, volume and body language can have on your audience during presentations.
Core	K23: How to encourage questions in both oral and written presentations.
Core/ 3D Animation	K24: Understand the creative style, overall concept and level of animation required for the production.
Core	K25: Understand any performance guidelines for the characters/objects/creatures they are working on, such as how they may react and behave in different situations.
Core	K26: Understand the logic of physical motion, weight, balance, texture and form.
Core	K27: Understand character/object/creature movement and lip sync.
Core	K28: Know how to use the relevant graphics, animation and compositing software for an animation production.
Core	K29: How to maintain record systems of drawings and associated information.
Core	K30: Understand the possibilities and constraints offered by the software you are using for the animation production.
Core/ 2D Animation/3D Animation/ Interactive Media and	K31: Understand the importance of maintaining data security and following your organisation's guidelines and file structures for storage.

Immersive reality	
Core	K32: The legal and regulatory requirements which apply to animated assets such as copyright and intellectual property rights.
Core	K33: Understand the rendering requirements for the production.
Core	K34: Understand the intended appearance and required degree of realism of the finished image you are working on.
Core	K35: Know and understand the factors affecting render speed, such as size of texture map, ray and reflection depth, global illumination, ambient occlusion, anti-aliasing, blurry reflections or area shadows.
Core	K36: Know and understand rendering techniques, such as: ray tracing, texture mapping to define the colour, texture and reflectance of objects and environments, exposure depth of field to alter the sense of depth or focus on objects and environments, toon rendering and stereo rendering.
Core	K37: How to use z-buffering techniques to simulate a sense of perspective to describe the distance between objects and environments.
Core	K38: How creative blurring and transforms give the appearance of live-action.
Core	K39: Understand the surface properties and how shading models can be applied to represent variations in different materials.
Core	K40: How to save and duplicate render settings across multiple files.
2D Animation	K41: Understand the principles of 2D animation.
2D Animation	K42: How to use interpolated morphing to make animation more fluid.
2D Animation	K43: How rotoscopy is used in 2D animation.
2D Animation	K44: Understand the concepts of key animation and in-between animation.
2D Animation	K45: Understand shot breakdown and continuity.
2D Animation	K46: Recognise and understand the drawing skills that are needed for the animation or artwork being produced.
2D Animation	K47: Understand the traditional and digital methods for producing animated sequences.
2D Animation	K48: Understand how to use industry-standard 2D animation software.
2D Animation	K49: Understand the use of 2D vector graphics and manipulation of images.
2D Animation/3D Animation/ Interactive Media and Immersive reality	K50: Understand why it is important to evaluate progress and seek feedback on your work in animation.
Stop-Motion Animation	K51: The principles of stop motion animation.
Stop-Motion Animation	K52: Understand the media and techniques used in stop motion animation.
Stop-Motion Animation	K53: The materials used and how they are resistant to movement. For example, joints, stability, plasticine preservation.
Stop-Motion Animation	K54: How to improvise rigging and when it is appropriate for you to do so.
Stop-Motion Animation	K55: Understand the capabilities and limitations of models.

Stop-Motion Animation	K56: Understand the importance of lighting, camera angles and frame rates for stop motion.
Stop-Motion Animation	K57: Understand shot construction, composition, breakdown and continuity of shots.
Stop-Motion Animation	K58: Understand the development of the animated character/object/creature through its movement and timing.
Core	K59: Understand the need to work methodically in an organised and concentrated manner, paying attention to detail.
Stop-Motion Animation/3D Animation	K60: Understand the principles and techniques of digital animation, such as hi and low resolution modelling, meshing, colouring, matte making, digital sculpting of 3D animation.
Stop-Motion Animation/3D Animation	K61: Understand the physics of motion and resistance.
Stop-Motion Animation/3D Animation	K62: Know and understand the techniques, issues, costs and output of motion-capture, and when it is appropriate to use it.
Stop-Motion Animation/3D Animation	K63: How to use industry-standard 3D animation software.
3D Animation	K64: How to achieve different looks in computer generated assets including shininess, reflectivity, texture, roughness.
3D Animation	K65: Understand physical properties and mechanics of objects – for example, particle systems, structures, cloths, fluids, and crowds – and how they react and respond to different stimuli
3D Animation	K66: How to create renditions of naturalistic physical or magical phenomena such as fire, water, clouds, smoke and physical destruction.
3D Animation/ Interactive Media and Immersive reality	K67: Understand the requirements and expectations of other team members who will use the animations you create.
Interactive Media and Immersive reality	K68: Understand relevant standards and conventions relating to user-interface design.
Interactive Media and Immersive reality	K69: Understand the principles of interaction design, especially regarding usability and accessibility.
Interactive Media and Immersive reality	K70: When and why an animation might be cut-off prematurely, and how to minimise the risk of this adversely affecting the user's experience of the product.
Interactive Media and Immersive reality	K71: Understand the impact on own work of technical parameters such as the processing power, memory, bandwidth, screen size, resolution, colour depth or physical user interface of the target platform(s).
Interactive Media and Immersive reality	K72: Which of the events or user interactions will trigger your animations.
Interactive Media and	K73: How each animation will be used in the product such as whether it will play once, loop several times or indefinitely.

Immersive reality	
Interactive Media and Immersive reality	K74: Understand the purpose and target users for the animated assets being created.

Skills	
Core/Specialism	Criteria
Core	S1: Determine what is required for their own work as a junior animator by analysing briefs, specifications, visual references, technical and production parameters.
Core	S2: Research ideas and information for the animation being created.
Core	S3: Read and interpret the relevant sources of information for the production, such as; the script, animatic, x-sheet or dope-sheet, character/object/creature, colour and model reference and soundtrack.
Core	S4: Continue to update own animation skills, use new tools, software, data and other related technology.
Core	S5: Adapt and be able to meet the requirements of the animation style or genre specified for the production.
Core	S6: Use reliable information to keep-up-to date with the laws, regulations, codes of practice, standards and guidelines that govern animation and how they affect your work.
Core	S7: Maintain an awareness of the current priorities, constraints and opportunities of your work as junior animator at all times.
Core	S8: Comply with relevant legislation and organisational policies and procedures such as health and safety.
Core	S9: Work methodically in an organised and concentrated manner, paying particular attention to detail.
Core	S10: Identify the information you need to carry out your work to expected standards on each animation production.
Core	S11: Work effectively both individually and as part of a wider animation team.
Core	S12: Operate within and adhere to agreed organisational policies, standards and procedures.
Core	S13: Maintain an awareness of the current priorities, constraints and opportunities of the client's budget or production requirements at all times.
Core	S14: Move characters/objects/creatures in whatever style is required to meet the creative, narrative and technical demands of the production.
Core	S15: Respond to feedback about the animated material you create in a positive way, making refinements as requested by clients or supervisors.
Core	S16: Deliver good customer service in a creative environment.
Core	S17: Develop an animated character/object/creature through its movement and timing.
Core	S18: Contribute ideas to aid the creative development of the character/object/creature, shot and overall production.
Core	S19: Create animations using given camera angles, or make adjustments to camera animations according to the production demands and schedule.
Core	S20: Create the assets that meet the requirements of the animation department.
Core	S21: Plan story/playboards to communicate key ideas with the team or clients.
Core	S22: Create story/playboards that depict the script and narrative.
Core	S23: Present work in progress, or completed animations to colleagues or clients.

Core	S24: Respond carefully to questions, making sure you provide the information the audience is asking for.
Core	S25: Animate primary and secondary characters/objects/creatures and elements.
Core	S26: Interpret the personality and traits of the character/object/creature, conveying the emotions, behaviours and actions within a scene.
Core	S27: Ensure that animations are in sync with the soundtrack.
Core	S28: Create animation in line with production demands, and ensure the output is correct for the next stage of the process.
Core	S29: Select and use the industry standard software package required by the particular animation production.
Core	S30: Adapt to the various styles, techniques, procedures and software that may be required by the animation production.
Core	S31: Prepare and store files in line with production requirements, to enable the next stage of animation production to run efficiently.
Core	S32: Undertake test renders at appropriate times to determine the length of time required for rendering and check for errors.
Core	S33: Establish the render settings that gain the required appearance and create sufficient flexibility for compositing.
Core	S34: Apply render settings that enable the required degree of realism.
Core	S35: Prioritise renders in accordance with production priorities.
Core	S36: Calculate render times and storage space required to meet production requirements.
2D Animation	S37: Create a series of key frames to structure the animation that are appropriate to the animation production.
2D Animation	S38: Provide the key frames and check they meet the needs of the production with the director.
2D Animation	S39: Work in line with shot breakdown ensuring continuity.
2D Animation	S40: Create the movement and performance required by the production to in-between the animation, adding frames or cleaning up as required.
2D Animation	S41: Test animated sequences to confirm the effects and continuity meet requirements.
2D Animation	S42: Use the appropriate software for the techniques and procedures required.
2D Animation	S43: Use rotoscoping to produce animated frames.
2D Animation	S44: Create animation according to the production demands.
2D Animation	S45: Review output with relevant people and offer suggestions to assist others with the production.
2D Animation	S46: Respond positively to feedback about the animations you create, making refinements as needed.
2D Animation	S47: Remain constantly flexible and adaptable to new directions, creative requirements and software developments.
Stop Motion Animation	S48: Adjust lighting and camera equipment to meet production and aesthetic requirements of specific scenes throughout the production.
Stop Motion Animation	S49: Plan and block through shots under direction, where appropriate recording real life videos to try out the performance as a reference.
Stop Motion Animation	S50: Create pop through or rehearsal movie and agree with the director an appropriate series of key frames to structure the animation.
Stop Motion Animation	S51: Time out each shot that is appropriate to the production and agree these with the director.
Stop Motion Animation	S52: Prepare for and re-animate individual shots according to the director's notes.

Stop Motion Animation	S53: Move characters/objects/creatures on set in whatever style is required to meet the creative, narrative and technical demands of the production.
Stop Motion Animation	S54: Review models with relevant people and offer suggestions that assist others with the animation production.
Stop Motion Animation	S55: Test the stop motion animation characters/objects/creatures and sequences you have created against the production specifications.
Stop Motion Animation/ Interactive Media and Immersive reality	S56: Review animations created with the relevant people, offering suggestions to assist others with the production.
Stop Motion Animation	S57: Respond positively to feedback about the stop motion animations you create, making refinements as needed
Stop Motion Animation/ 3D Animation/ Interactive Media and Immersive reality	S58: Remain constantly flexible and adaptable to changes in the creative requirements of the production.
Stop Motion Animation /3D Animation/ Interactive Media and Immersive reality	S59: Prepare and store assets and files in line with production requirements to enable the next stage of production to run efficiently.
3D Animation	S60: Block animation using stepped or spline techniques, structuring the animation appropriately for the production and in agreement with the director.
3D Animation	S61: Create the movement and performance required by the production to in-between the animation, adjusting the curves and adding extras keys as appropriate.
3D Animation	S62: Ensure rigging techniques and references create credible animation with movements that are realistic for the type of object being modelled and the style of animation required.
3D Animation	S63: Ensure that animations maintain continuity of character/object/creature/performance with other shots in the sequence and/or other animators work.
3D Animation	S64: Test the 3D animations you have created against the production specifications.
3D Animation	S65: Review animations created with the relevant people, offering suggestions to assist others with the production.
3D Animation	S66: Respond positively to feedback about the 3D animations you create, making refinements as needed.
3D Animation/ Interactive Media and Immersive reality	S67: Design animations within specified parameters and constraints relating to the target platform and medium.
Interactive Media and Immersive reality	S68: Create animations that are attractive, easy to use and fit for purpose.
Interactive Media and	S69: Save your animations in appropriate formats so that they can be easily incorporated into the product.

Immersive reality	
Interactive Media and Immersive reality	S70: Provide clear documentation for others to incorporate your animations into the product.
Interactive Media and Immersive reality	S71: Organise animations using appropriate filing and naming conventions so that they can be located easily by others.
Interactive Media and Immersive reality	S72: Liaise with colleagues, such as designers and developers, to ensure your animations are appropriate and meet requirements.
Interactive Media and Immersive reality	S73: Test the animated assets you have created against the production specifications and to ensure they are easy to use and fit-for-purpose.
Interactive Media and Immersive reality	S74: Review assets created with the relevant people, offering suggestions to assist others with the production.
Interactive Media and Immersive reality	S75: Respond positively to feedback about the assets you create, making refinements as needed

Behaviours	
Core/ Specialism	*Criteria*
Core	B1: Self motivation - a self-starter, with a proactive approach to tasks and managing own development.
Core	B2: Adaptability- adapts positively to changing work priorities and patterns, ensuring productions deadlines continue to be met.
Core	B3: Flexibility – A positive approach to working independently and collaboratively as part of a team.
Core	B4: Strong work ethic - motivated, proactive, committed punctual and reliable
Core	B5: Maintains company and customer confidentiality, acting as an ambassador for their employer.
Core/ 2D Animation/ Stop Motion Animation/ 3D Animation/ Interactive Media and Immersive Reality	B6: Displays a passion for animation and creative media creation.
Core/ 2D Animation	B7: Displays a positive attitude - constructive thinking and motivated to succeed.

6. Regulatory references (internal use)

Ofqual General Conditions of recognition	
Design and development of qualifications	Condition E3 Publication of a qualification specification

Contact information

If you need help/assistance from the EPA team, please contact us using the details below.

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More information can be found on: **www.aimgroup.org.uk/epa**