

# Unit 35: Producing Video Installation Work

|                               |                      |
|-------------------------------|----------------------|
| <b>Unit code:</b>             | <b>R/502/5696</b>    |
| <b>QCF Level 3:</b>           | <b>BTEC National</b> |
| <b>Credit value:</b>          | <b>10</b>            |
| <b>Guided learning hours:</b> | <b>60</b>            |

## ● Aim and purpose

This unit aims to encourage learners to experiment with video as a medium. They will develop an awareness of the potential of non-mainstream forms of video production and devise, produce and exhibit work, thus acquiring an understanding of video installation work within the context of a gallery or other exhibition space.

## ● Unit introduction

Learners are likely to be familiar with experimental, non-mainstream or innovative video work, especially in the form of the music video, but they are less likely to be familiar with installation work, as this is very much a minority form of media activity. It is confined on the whole to specialist galleries and university art departments and it is not the most commercial of media activities. It is also true that learners are most unlikely to make any money from video installations at any point in their future careers. However, it is well worth considering for a variety of reasons. First, it is a form of expressive art that is likely to be of interest to learners as aspiring video practitioners, enabling them to explore personal ideas and to address challenging content. Second, it is an excellent way to extend and develop knowledge and skills. Third, it can have some commercial value to the individual in that it provides a focus for networking with other practitioners, and can provide a showcase for technical and creative abilities in the wider community of the media industry.

In this unit learners will be encouraged to experiment with video as a medium. They will develop practical and theoretical skills in non-mainstream forms of video production and will acquire an understanding of video installation work within the context of a gallery or other exhibition space.

Questions of narrative, aesthetics and the links between video recording and reality may be raised in the course of this unit. The term 'video installation' has acquired a set of conventions of its own which learners should consider, though these might vary between different types of gallery and public art space.

This unit will provide learners with an understanding of video production when removed from the constraints of the conventions of mainstream media forms and will encourage them to reflect upon the potential of video as a visual art form. Learners will need to reflect carefully upon the composition of the shot and the use of visual codes of lighting, colour, shape, proxemics, semiotics and camera angle. The additional elements of time and movement make this distinct from other visual art forms.

Whilst not part of what might be described as 'mainstream media' video installation work will require learners to demonstrate high levels of technical skill and professional production practices.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Understand the potential of video in an exhibition space as an art form
- 2 Be able to originate and develop an idea for a video installation in a specific location
- 3 Be able to produce a video for an installation in a specific location
- 4 Be able to set up the installation.

# Unit content

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## 1 Understand the potential of video in an exhibition space as an art form

*Past and current practice:* past and current practitioners; use of technology and techniques; styles; narrative and non-narrative forms; use of exhibition space to create meaning; relation of work to own ideas

*Audience:* nature of audience; audience responses

## 2 Be able to originate and develop an idea for a video installation in a specific location

*Ideas:* brainstorming; past and current practice; notes; sketches; draft scripts; set or installation sketches; research and development

*Technologies:* vision, eg video cameras, still cameras, hand crafted artwork, film, animation, digital technologies; sound, eg voice, dialogue, music, electronic, silence; lighting; projection or screen; single or multiple image sources; technological convergence

*Venue:* research possible venues; recesses; identify facilities; venue risk assessments

*Pre-production:* scripts; storyboards; cast and crew; production schedules; copyright issues; venue booking; installation risk assessments

## 3 Be able to produce a video for an installation in a specific location

*Production:* create visual material as planned; create sound material as planned

*Post-production:* selection of images; selection of sound; edit decision list; sequencing; editing: visual and sound effects; combination of image with sound; production of loop tape or DVD

## 4 Be able to set up the installation

*Installation planning:* liaise with venue; health and safety check; identify resources and equipment required; organise assistance required; plan logistics

*Installation process:* assemble resources and equipment; create a suitable working environment; complete installation; demonstrate safe working practices; complete safety check

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria   |  |   |
|---|--|---|
| To achieve a pass grade the evidence must show that the learner is able to:   | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:  | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:   |
| <b>P1</b> describe the work of video artists with some appropriate use of subject terminology [IE]  | <b>M1</b> explain the work of video artists with reference to detailed illustrative examples and with generally correct use of subject terminology                   | <b>D1</b> comprehensively explain the work of video artists with elucidated examples and consistently using subject terminology correctly   |
| <b>P2</b> originate and develop outline ideas for a video piece for exhibition in a specific location, working within appropriate conventions and with some assistance [CT] | <b>M2</b> originate and develop detailed ideas for a video piece for exhibition in a specific location, showing some imagination and with only occasional assistance | <b>D2</b> originate and develop thoroughly thought-through ideas for a video piece for exhibition in a specific location, showing creativity and flair and working independently to professional expectations               |
| <b>P3</b> produce a video piece for exhibition in a specific location, working within appropriate conventions and with some assistance                                      | <b>M3</b> produce a video piece for exhibition in a specific location to a good technical standard, showing some imagination and with only occasional assistance     | <b>D3</b> produce a video piece for exhibition in a specific location to a technical quality that reflects near-professional standards, showing creativity and flair and working independently to professional expectations |
| <b>P4</b> safely install a video piece for exhibition in the specified location with some assistance. [SM]  | <b>M4</b> safely install a video piece for exhibition in the specified location competently with only occasional assistance.   | <b>D4</b> safely install a video piece for exhibition in the specified location to a technical quality that reflects near-professional standards, working independently to professional expectations.                       |

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

|            |                            |                          |                              |
|------------|----------------------------|--------------------------|------------------------------|
| <b>Key</b> | IE – independent enquirers | RL – reflective learners | SM – self-managers           |
|            | CT – creative thinkers     | TW – team workers        | EP – effective participators |

# Essential guidance for tutors

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## Delivery

This unit is likely to be taught through a variety of workshops, tutorials, research assignments, lectures and production activity. Contact with video artists, curators or critics will also be valuable, so a strong emphasis should be placed on visits to galleries, studios and exhibitions involving work by video artists. Learners will need to be made aware of the wide variations existing in the field. Tutors should ensure that learners have insight into more than one type of video art installation.

Tutors should make sure that learners are aware of the importance of screening contexts and the relationship between audience and exhibition in a space as this unit relates both to video production and to the exhibition context of its installation. Learners should also be encouraged to initiate their own visits to relevant events. In addition, they can obtain valuable insights through accessing material where video artists discuss intentions and techniques involved in their work. Much of this exists on DVD, in books and on websites. Subscribing to relevant magazines and periodicals is also advised.

A starting point for this unit might focus on the role of experimental and non-mainstream video production and its relationship with the mainstream. Through individual research, learners should come to understand the skills and practices in production work of artists currently working in this field and in the past. This should include an awareness of the development of video art and some of the controversy that has surrounded certain work. Learners should be aware that visual styles, structures and forms, which in one era are regarded as experimental art, may, at a later time, be used in mainstream forms, music video and advertising being two examples. The outcomes of this research could be shared by learners in the form of a screening and presentation within a seminar session. These activities should, in turn, inform the devising and planning processes used in preparation for practical work.

A production assignment is a vital element of the unit. A brief may be given which specifies a particular exhibition context, or learners may devise and arrange their own. Learners may need guidance during the pre-production phase when they are articulating their own ideas and whilst being exposed to a range of potentially influential work. Once their production proposal is agreed learners should experiment in order to develop an innovative idea.

The relationship between sound and image is important and should be explored with reference to existing examples, but silent moving image pieces could be produced provided that the silence is genuinely a part of the overall concept of the piece.

Resource issues may determine the size of production groups, but an individual assignment provides both full creative potential for the learner and unambiguous evidence for assessment purposes. For learners working in small groups, centres must provide sufficient opportunities for all members of a group to demonstrate evidence to satisfy all the grading criteria. In group productions, the identification of learners with responsibility for specific tasks will be required in order for evidence to be assessed.

In terms of scope, and depending on the nature of the work, a 30-second animation on loop would be sufficient to generate evidence at the highest level, while work involving single-shot sequences might have a much longer running time.

The nature of the exhibition installation and the location of screens and lighting will need careful consideration, as well as the capabilities of the equipment available in, for example, synchronisation. Options could include a video installation in a centre as part of a show, a video on a screen in an arts venue or screening in another public location. For the purpose of this unit, single-screen presentation will be completely acceptable, although more ambitious multi-screen formats are possible.

Centres will be familiar with the security and health and safety issues connected with video and DVD screening and projection equipment, and learners must take these into account at all points in the development, production and installation of their work. In order to achieve a pass grade the finished installation must be safe. Any that are considered to be unsafe by a responsible person (ie, a tutor or facilities officer) must be taken down.

This unit offers learners an opportunity to implement skills acquired elsewhere in their programme and to develop skills in planning, production management, logging and scheduling, as well as to acquire insights into the potential for experimental video to be applied in other more conventional contexts.

**NB:** on the assumption that film production will be beyond the means and the resources of centres this unit does not refer to film production. However, if centres or individual learners do have access to film technology and wish to work in that medium, they are at liberty to do so and, where that is the case, may replace the word 'video' with the word 'film' throughout the unit, including in the grading grid.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

| Topics and suggested assignments and activities   |
|---|
| Introduction to unit and unit assessment.   |
| Class discussion: the role of experimental and non-mainstream video production and its relationship with the mainstream, illustrated with clips.  |
| Illustrated lectures: <ul style="list-style-type: none"> <li>• techniques and approaches used by well-known artists/film makers</li> <li>• the audiences.</li> </ul>  |
| <p><b>Assignment 1 – Installation Nasties</b></p> <p>Individual research brief to write, and provide illustrative stills for, a colour supplement article on controversial video installations of the late twentieth century. Brief is to focus on three artists and refer to others as appropriate. Learners should explore:</p> <ul style="list-style-type: none"> <li>• the skills and practices in production work of current and past artists working in this field</li> <li>• development of video art</li> <li>• audience responses and controversy that has surrounded certain work.</li> </ul> |
| Lecture illustrated with clips – screening contexts and the relationship between audience and exhibition in a space.  |
| Visits to galleries, studios and exhibitions to develop understanding of the potential of the medium, its development and current position. Input from video artists, curators and critics.   |
| <p><b>Assignment 2 – What's it All About, Arty?</b></p> <p>Brief from a gallery to research video installation artists talking about their work with a view to producing an educational video for use with visitors to the gallery. Learners present findings with clips.</p>   |

Workshops:

- production management techniques
- pre-production simulation based on ideas from assignment
- techniques for generating ideas
- treatment identifying the content of a proposed installation piece
- drawings and designs,
- storyboards and other appropriate pre-production documentation
- camera use and location practice
- relationship between sound and image
- post-production techniques (selection of images; selection of sound; edit decision list; sequencing and editing: visual and sound effects; combination of image with sound; setting of DVD in repeat mode)
- health and safety and safe working practices
- logistics
- negotiating with others.

### **Assignment 3 – Do it Yourself**

In response to a competition brief, learners will produce and install a piece on a given theme for a context within their centre:

- generate and develop ideas
- present ideas to rest of group
- pre-production
- production
- post-production
- plan installation
- execute installation
- assessment and review tutorial.

Unit learning and assessment review.

## **Assessment**

### **Evidence for assessment**

Evidence for the achievement of learning outcome 1 could be an oral presentation, a written report or a portfolio of work on techniques which have been significant in the development of video installation work. The presentation could be illustrated with a screening of clips and the report or portfolio illustrated by stills or screen grabs. Presentations must be recorded for the purposes of internal and external verification.

For assessment of achievement of learning outcome 2 learners could present a treatment identifying the content of a proposed installation piece along with drawings and designs, storyboards and other appropriate pre-production documentation. They might also give a presentation or pitch on their proposal.

Evidence for achievement of learning outcomes 3 and 4 will be production documentation, the installed video and tutor observation reports on the installation process.

In the case of group work, it should be clear which learner is responsible for which elements of the concept, design and production. It should also be clear which learner has produced drawings, collage, photographs or

other 2D work, including the use of any software. Evidence of camera operation and direction will also be required, along with soundtrack production and video post-production techniques. Learners are required to generate evidence for all the pass grading criteria and centres may need to set assignments which require two or more pieces of animation in order for this to be possible within the context of group work.

For some elements of this unit, and for some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

### **Application of grading criteria**

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

#### **Pass**

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will describe work by video artists, covering the context of the screening. These descriptions will be accurate, relevant and substantial, offering good accounts of the images on screen and the audio which accompanies them. Pass grade learners will only just begin to engage with interpretation of themes or meanings and with some of the critical responses to the work, doing so only on the basis of unsupported assertions. Whilst learners will refer to examples of video installation work, they will not provide more detailed exemplification from those examples, talking about them only in a generalised way. Evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P2: learners will provide outline plans for a video installation as part of an exhibition of work. Documentation will include treatment, production schedules, storyboards and log sheets, as well as some explanation for the choice of topic, but this documentation will be basic and lacking in detail.

P3: the video production made by learners will show a sense of purpose, having some shape, some sense of design, and the deliberate application of some technique behind it, but there will typically be a number of technical errors and the overall effect will fall short of what was intended by the learner.

P2 and P3: in terms of the aesthetic or imaginative qualities of their work, learners will not move beyond the conventional, but the conventions applied will be appropriate to the format within which they are working.

P4: learners will complete the installation of their video in the chosen exhibition space. Health and safety considerations will have been observed and learners will more than likely have been in need of considerable support in the form of prompts and reminders. In order to achieve a pass the finished installation must be safe. Once set up, the installation will run as intended. Typically, communication with the venue will have been sparse and irregular, and poor logistical planning will mean that the installation will not have proceeded smoothly.

P2, P3 and P4: learners will need frequent assistance and support, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it they should not be considered for a pass grade for this unit.



## Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1: learners will discuss the work of video artists in such a way as to engage with the techniques they used, their motivations, the exhibition context of the work, and critical responses to the work. They will explain what these artists have tried to accomplish and how they have worked to try to achieve what they have set out to do. Detailed exemplification will be provided from the works discussed to support what is said, but the learner will not elucidate these details to show how they illustrate the points they support. Learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

M2: learners will provide detailed plans for a video installation as part of an exhibition of work. Production schedules, storyboards and log sheets will have been produced methodically and neatly. Documentation will offer some explanation for the choice of topic and will give a good indication of how the finished piece will look and sound. Details of how the idea has evolved will be apparent. The planning will also relate to the chosen location for exhibition and drawings or designs relating to the venue will be produced.

M3: learners will create a competently produced video which shows good technical standards of image production and no serious technical errors. There will be effective use of resources such as actors, lighting and set. Audio will typically be at least two tracks which have appropriate levels and balance. Learners will demonstrate competent use of technology and techniques to produce the work.

M2 and M3: learners will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work so that codes and conventions will be employed with some inventiveness.

M4: learners will complete the installation of their video in the chosen exhibition space safely and competently. Merit grade learners will take account of the main health and safety considerations on their own initiative but may need some help with the less obvious ones. Typically, communication with the venue will have been good, and competent logistical planning will mean that the installation will have run fairly smoothly with only occasional and minor problems. Once set up, the installation will run as intended.

M2, M3 and M4: learners will need only occasional assistance though typically they will still need some support when dealing with more complex situations or technology. Like the pass grade learner, they will benefit from this help.

## Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1: learners will make evaluative links between the examples of video installation work, comparing, assessing and discriminating between them. Reference to the impact of the work will be supported by evidence from reviews and learners will justify any points they make using supporting arguments or evidence based on detailed exemplification from the work discussed, drawing out of an example precisely what it is about that exemplifies the point it illustrates. Typically, the work discussed will include pieces currently in exhibition which have been visited by the learner. Technical vocabulary will be secure and used correctly and confidently at all times.

D2: learners will have selected their location at an early stage and this may show a degree of personal initiative, for example using a public space or venue which is to be used for a public exhibition or festival. Plans are likely to refer to the work of video artists they have studied and a clear account of the development of ideas will be apparent. All documentation will be thorough and systematically organised, being developed and presented to near-professional standards, and will also offer an idea which shows an element of fresh thinking,

creativity and flair. Awareness of the installation process will be present throughout and may be discussed in relation to the influences on the piece. Designs for the projection or screening will be clear and thorough.

D3: learners will have successfully shot and edited a tape of technical quality which approaches professional standards. The work will be a skilled implementation of the plans produced and demonstrate high levels of visual awareness in terms of mise en scene, camera position and movement. Digital effects, if used, will have been created with skill. The interplay of sound and vision will be effective for the specified audience.

D2 and D3: learners will apply their technical skills not just with imagination but with ingenuity and even elegance, and codes and conventions will be used with occasionally surprising results.

D4: learners will complete the installation of their video in the chosen exhibition space skilfully, with full awareness of and consideration for health and safety of those running and those viewing the installation. Typically, communication with the venue will have been excellent, and thorough logistical planning will mean that installation will have run without any hitches. Once set up the installation will run as intended, and the additional meanings created by the choice of space and its use will become clear.

D2, D3 and D4: the term 'working independently' means that learners are able to work on their own initiative, do not need constant support or supervision, give the work their full commitment, work positively and cooperatively with others, and meet deadlines. In other words, they have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent upon the support of others and that when they take advice they weigh it carefully for themselves.

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

| Criteria covered                       | Assignment title                          | Scenario   | Assessment method   |
|--|---|--|---|
| PI, M1, D1                             | Assignment 1 – Installation Nasties       | Learner has been commissioned to write an illustrated article for a colour supplement on controversial video installations of the late twentieth century.                          | <ul style="list-style-type: none"> <li>Written-up article illustrated with stills.</li> </ul>   |
| PI, M1, D1                             | Assignment 2 – What's it All About, Arty? | Learner has been to commissioned to research video installation artists talking about their work with a view to producing an educational video for use with visitors to a gallery. | <ul style="list-style-type: none"> <li>All research notes.</li> <li>Presentation slides, illustrative clips and notes.</li> <li>Recording of presentation.</li> </ul> |
| P2, M2, D2<br>P3, M3, D3<br>P4, M4, D4 | Assignment 3 – Do it Yourself             | Learners respond to a competition brief to produce a one-minute long silent installation to be set up in the centre foyer to entertain visitors.                                   | <ul style="list-style-type: none"> <li>Production journal.</li> <li>Pre-production and production documentation.</li> <li>Video installation.</li> </ul>              |

## Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2          | Level 3                           |
|------------------|-----------------------------------|
| Video Production | Film and Video Editing Techniques |
|                  | Understanding Video Technology    |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Camera, Directors, Editing, Lighting for Film and Television, Production (Film and Television), and Sound as follows:

### Camera

- C2 Specify camera equipment required
- C4 Obtain, prepare and return equipment
- C12 Provide assistance to record and review the video image
- C13 Maintain camera batteries during shoot
- C14 Co-ordinate the crew to position a camera
- C27 Elevate and track the video camera
- C28 Position and move the camera to frame and compose the image

### Directors

- D1 Investigate the viability of ideas for productions
- D2 Cast performers to realise the creative idea
- D4 Input into pre-production planning
- D5 Select a creative and technical team
- D6 Review the suitability of potential locations and studios
- D7 Direct the production
- D8 Direct the actors (dramas)
- D9 Direct the contributors (documentary)

### Editing

- E1 Identify and agree editing outcomes and process
- E5 Capture pictures and sound for nonlinear editing
- E11 Edit materials using non-linear equipment
- E23 Realise complex effects

## Lighting for Film and Television

- L3 Prepare and use equipment to modify and manipulate light
- L6 Identify and select the lighting requirements for film & television productions
- L7 Lighting for a single camera
- L8 Safe Installation of lighting equipment using accessories and mounting equipment
- L11 Set lighting to meet the desired effect
- L16 Carry out lighting- production liaison
- L17 Oversee the health and safety of lighting crews
- X2 Ensure your own actions reduce risks to Health and Safety

## Production (Film and Television)

- P1 Contribute ideas for productions
- P3 Prepare a budget for the production
- P8 Plan and schedule production activities
- P10 Control the overall planning of the production
- P13 Clear copyright materials
- P15 Ensure compliance with regulations and codes of practice
- P18 Co-ordinate activities to support production
- P19 Assist performers; contributors and crew
- P20 Identify and recommend contributors
- P23 Brief and manage contributors and performers prior to filming
- P24 Select crew and suppliers to meet production requirements
- P25 Identify and select supporting artistes and contributors
- P30 Research and assess location
- P31 Prepare and confirm use of locations
- P33 Manage locations for a production
- P34 Brief contributors during shooting
- P35 Co-ordinate activities during production
- P40 Monitor and control the progress of productions
- P44 Maintain continuity during the production
- P48 Plan and schedule post-production activities

## Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S5 Rig sound equipment
- S5 Rig sound equipment
- S11 Acquire sound using a microphone

- S14 Mix recorded sound
- S16 Make sound recordings
- S17 Record sound on location
- S18 Record sound through single camera operations
- S19 Document and store media
- S20 Edit sound.

## Essential resources

Learners will require video projectors, monitors and screens, cabling, DVD players and a means for playback equipment to run securely during exhibition.

## Employer engagement and vocational contexts

Opportunities for learners to receive commissions and to exhibit work to wider audiences can come through contacts with organisations in the community. Galleries, museums and other public spaces will provide a starting point for centres.

Galleries may also be able to broker connections between learners and local video artists. Local authority arts officers will provide another route for information and opportunities: contact through district or county offices.

The following agencies exist to develop film and media in the UK. Their websites provide material for research and many of them include clips of production work. The agencies themselves do not fund production work by learners, but offer information about production, distribution and exhibition initiatives taking place across the UK:

- [www.bfi.org.uk](http://www.bfi.org.uk) – British Film Institute
- [www.em-media.org.uk/pages/home](http://www.em-media.org.uk/pages/home) – East Midlands Media
- [www.filmagencywales.com/](http://www.filmagencywales.com/) – Film Agency for Wales
- [www.filmlondon.org.uk/](http://www.filmlondon.org.uk/) – Film London
- [www.northernirelandscreen.co.uk/](http://www.northernirelandscreen.co.uk/) – Northern Ireland Screen
- [www.northernmedia.org/](http://www.northernmedia.org/) – Northern Film and Media
- [www.northwestvision.co.uk/](http://www.northwestvision.co.uk/) – North West Vision and Media
- [www.scottishscreen.com/](http://www.scottishscreen.com/) – Scottish Screen
- [www.screeneast.co.uk/](http://www.screeneast.co.uk/) – Screen East
- [www.screensouth.org/](http://www.screensouth.org/) – Screen South
- [www.screenwm.co.uk/](http://www.screenwm.co.uk/) – Screen West Midlands
- [www.screenyorkshire.co.uk/](http://www.screenyorkshire.co.uk/) – Screen Yorkshire
- [www.swscreen.co.uk/](http://www.swscreen.co.uk/) – South West Screen
- [www.ukfilmcouncil.org.uk](http://www.ukfilmcouncil.org.uk) – UK Film Council.

Other useful organisations include:

- Arts Council England: information about activity in each region – [www.arts.org.uk/regions](http://www.arts.org.uk/regions).
- The Visual Arts and Galleries Association – [www.vaga.co.uk](http://www.vaga.co.uk).
- British Film Institute – [www.bfi.org.uk](http://www.bfi.org.uk).

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions. Guidance about industry roles and careers is on Skillset's website at [www.skillset.org/animation](http://www.skillset.org/animation).

Further general information on work-related learning can be found at the following websites:

- [www.aimhighersw.ac.uk/wbl.htm](http://www.aimhighersw.ac.uk/wbl.htm) – work-based learning guidance
- [www.businesslink.gov.uk](http://www.businesslink.gov.uk) – local, regional business links
- [www.nebpn.org](http://www.nebpn.org) – National Education and Business Partnership Network
- [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk) – Learning and Skills Network
- [www.warwick.ac.uk/wie/cei/](http://www.warwick.ac.uk/wie/cei/) – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Indicative reading for learners

### Textbooks

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Dalle Vacche A – *Cinema and Painting* (University of Texas Press, 1996) ISBN 978-0292715837

Elwes C and Neshat S – *Video Art: A Guided Tour* (I B Tauris, 2004) ISBN 978-1850435464

Furniss M – *Art in Motion* (John Libbey, 2008) ISBN 978-0861966639

Hall D and Fifer S J – *Illuminating Video: An Essential Guide to Video Art* (Aperture, 2004) ISBN 978-0893813901

Jones C and Joliffe G – *The Guerilla Film Makers Handbook* (Continuum, 2006) ISBN 978-0826447135

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Tyler P – *Underground Film: A Critical History* (Da Capo Press, 1995) ISBN 978-0306806322

Wood J and Harrison P – *John Wood and Paul Harrison: Obstacle Course and Other Works* (Firstsite Gallery Publications, 1999) ISBN 978-0948252075

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## Websites

[www.eventnetwork.org.uk](http://www.eventnetwork.org.uk) – information about video art and video installations

[www.installationart.net](http://www.installationart.net) – updates and discussion of video installations

[www.picture-this.org.uk](http://www.picture-this.org.uk) – Bristol based organisation working with video artists

[www.saatchigallery.com](http://www.saatchigallery.com) – well-known collection of work including artists' videos

[www.tate.org.uk](http://www.tate.org.uk) – information about exhibitions and video artists and some video footage

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

| Skill                        | When learners are ...  |
|------------------------------|--|
| <b>Independent enquirers</b> | <ul style="list-style-type: none"> <li>researching video installation work and its development</li> <li>exploring the potential of installation in a specific site</li> <li>planning and carrying out research into video installation to develop their understanding of its potential</li> <li>carrying out research to develop ideas for their own video productions</li> <li>identifying locations and audiences for potential installations</li> </ul> |
| <b>Creative thinkers</b>     | <ul style="list-style-type: none"> <li>devising ideas for video installations</li> <li>devising installation to meet requirements of space</li> <li>devising practical solutions to logistical projection problems</li> <li>trying out a range of alternative approaches to communicate ideas through video installation</li> <li>adapting their ideas as circumstances change</li> </ul>  |
| <b>Self-managers</b>         | <ul style="list-style-type: none"> <li>seeking out challenges or new responsibilities and showing flexibility when priorities change</li> <li>deal with competing pressures, including personal and work-related demands</li> <li>responding positively to change, seeking advice and support when needed.</li> </ul>  |

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

| Skill                          | When learners are ...  |
|--------------------------------|--|
| <b>Reflective learners</b>     | <ul style="list-style-type: none"> <li>setting goals with success criteria for their production work</li> <li>inviting feedback on their own work and dealing positively with praise, setbacks and criticism</li> <li>evaluating their experiences and learning to inform future progress</li> </ul> |
| <b>Team workers</b>            | <ul style="list-style-type: none"> <li>presenting research material to other members of a group</li> <li>working within the constraints of a group exhibition and taking responsibility for their own contribution</li> <li>managing discussions to reach agreements and achieve results</li> </ul>  |
| <b>Effective participators</b> | <ul style="list-style-type: none"> <li>making a contribution to a festival or providing work for exhibition in a community space.</li> </ul>   |



## ● Functional Skills – Level 2

| Skill  | When learners are ...   |
|--|---|
| <b>ICT – Use ICT systems</b>   |   |
| Select, interact with and use ICT systems independently for a complex task to meet a variety of needs  | researching information relating to video artists and their work  |
| Manage information storage to enable efficient retrieval   | using digital video editing software  |
| <b>ICT – Find and select information</b>   |   |
| Select and use a variety of sources of information independently for a complex task  | researching video artists and information about their work and techniques<br>researching and identifying online video art sites |
| Access, search for, select and use ICT-based information and evaluate its fitness for purpose  | digitising video files, editing them and exporting a finished production  |
| <b>ICT – Develop, present and communicate information</b>  |   |
| Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> <li>• text and tables</li> <li>• images</li> <li>• numbers</li> <li>• records</li> </ul> | capturing still images and moving image clips for use in presentations<br>producing edit decision lists                         |
| Bring together information to suit content and purpose   | writing a report based on research undertaken   |
| Present information in ways that are fit for purpose and audience  | presenting research information about current and past video work   |
| Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists   | communicating with exhibition venues about logistics for installation   |
| <b>Mathematics</b>   |   |
| Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations   | planning a production in relation to frames, shot length, running time and calculations around loop tapes                       |
| Identify the situation or problem and the mathematical methods needed to tackle it   | allocating resources using a production management plan   |
| Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations   | making decisions and revisions linked to monitoring the plan  |

| Skill   | When learners are ...   |
|---|---|
| <b>English</b>  |   |
| Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts        | <p>discussing the work of specific video artists in groups</p> <p>reporting on the techniques and styles used by a named video artist</p> <p>presenting proposals for video installation to a small group</p> |
| Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions                    | exploring the context of the work of video artists both current and historical  |
| Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively | writing a piece describing the installation, its production process, intentions and the outcomes of its exhibition.   |