6010-20 Level 2 Technical Certificate in Make-up Artistry

2022

Qualification Report

Contents

Foreword

Results August 2022

As you will likely be aware, Ofqual has announced that grading for General Qualifications this summer will be more generous than prior to the pandemic. This is partly due to managing the impact of disruption and learning loss on learner performance and also managing fairness between learners in different years who had different methods of determining their grades. Therefore, for A levels and GCSEs, grading will seek a midway position between 2019 and 2021, meaning, in general, results will be somewhat higher than prior to the pandemic. This year, 2022, is a transitional year and outcomes and standards will likely return to pre-pandemic levels in 2023.

Similarly, for Vocational and Technical Qualifications (VTQs), this summer will be a transitional year and Ofqual has now been clear that for VTQs "we should expect that this summer's results will look different, despite exams and assessments taking a big step towards normality." Ofqual has published a blog What's behind this summer's VTQ results.

In acknowledgement of the disruption to learning and to support fairness for all learners certificating this summer (some of whom will be competing against learners taking General Qualifications for the same progression and higher education opportunities), we will be taking loss of learning into consideration, whilst still acknowledging the need to uphold the validity of the qualifications. On this basis, we have made the decision to apply a form of 'safety net' through some additional 'generosity' to both the theory examinations and synoptic assignments within our Technical Qualifications wherever appropriate, (noting that it may not be appropriate to apply where there is a clear impact on knowledge and skills to practice, particularly health and safety requirements or other relevant legislation). We are therefore also reviewing candidate work a few marks below (equivalent to 5% of maximum marks) the Pass and Distinction notional boundaries – the boundaries used during the awarding process as the best representation of maintaining the performance standard from 2019.

The reason for lowering boundaries, where appropriate, by 5% of the maximum marks available, is that it is broadly commensurate with the level of generosity learners are likely to see in General Qualifications at level 2 and level 3. Providing that senior examiners can support the quality of learners' work seen below the national boundaries and agree it is sufficient to maintain the integrity, meaning and credibility of the qualifications, the grade boundaries will be lowered across the full set of grades – e.g. Pass, Merit, Distinction and Distinction Star.

Given the circumstances, this is the best approach to take into account the disruption to teaching and learning across every learner in a fair and transparent way, and at the same time maintain the integrity and meaning of qualifications. This approach helps to level our Technical Qualifications awarding approach with that adopted for General Qualifications and other qualifications awarded in England and in the wider UK.

Spring examination series 2022

Having taken this decision, we are also mindful of learners who have taken components in **Spring 2022** and believe they should also have access to the same level of generosity. For these learners, we wish to adopt a similar approach. Therefore, for learners taking Technical Qualification assessments in spring there will be similar generosity, through the addition of 5% of the maximum mark available for the assessment. It is a different mechanism to that we are using for the summer assessments but provides the same level of generosity to those learners taking assessments in the summer.

Introduction

This document has been prepared by the Chief Examiner and Principal Moderator; it is designed to be used as a feedback tool for centres in order to enhance teaching and preparation for assessment. It is advised that this document is referred to when planning delivery and when preparing candidates for City & Guilds Technical assessments.

This report provides general commentary on candidate performance in both the synoptic assignment and theory exam. It highlights common themes in relation to the technical aspects explored within the assessment, giving areas of strengths and weakness demonstrated by the cohort of candidates who sat assessments in the 2022 academic year. It will explain aspects which caused difficulty and potentially why the difficulties arose.

The document provides commentary on the following assessments:

- 6010-020/520 – Level 2 Make-up Artistry – Theory Exam – Theory exam
  - March 2022 (Spring)
  - June 2022 (Summer)
- 6010-021 - Level 2 Technical Certificate in Make-up Artistry – Synoptic Assignment.

Qualification Grade Distribution

The approximate grade distribution for this qualification is shown below:
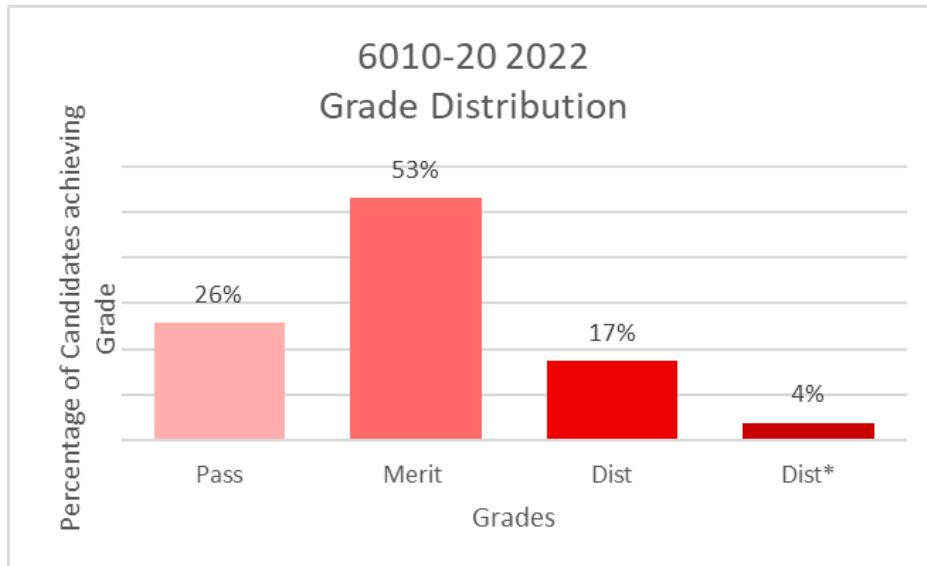
This data is based on the distribution as of 22 August 2022.

Please note City & Guilds will only report qualification grades for candidates who have achieved all of the required assessment components, including Employer Involvement, optional units and any other centre assessed components as indicated within the Qualification Handbook. The grade distribution shown above could include performance from previous years.
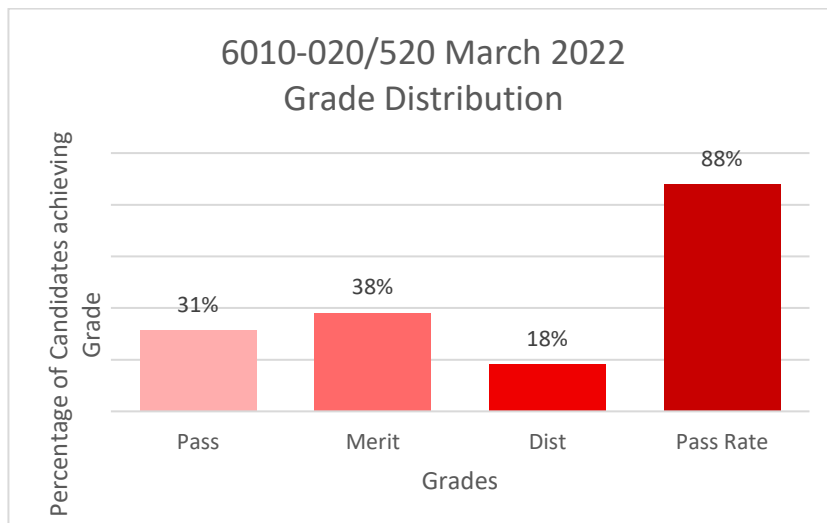
Theory Exam

Grade Boundaries

Assessment: **6010-020/520**
Series: **March/2022 (Spring)**

Below identifies the final grade boundaries for this assessment, as agreed by the awarding panel:

Total marks available	60
Pass mark	22
Merit mark	32
Distinction mark	42

The generosity applied to the summer assessments will also retrospectively be applied to candidates who achieved their best result in spring. 5% of the base mark of the assessment will be added to their score rather than applied to boundaries.

The graph below shows the approximate distributions of grades and pass rate for this assessment, it does not account for any marks that have been amended due to generosity:
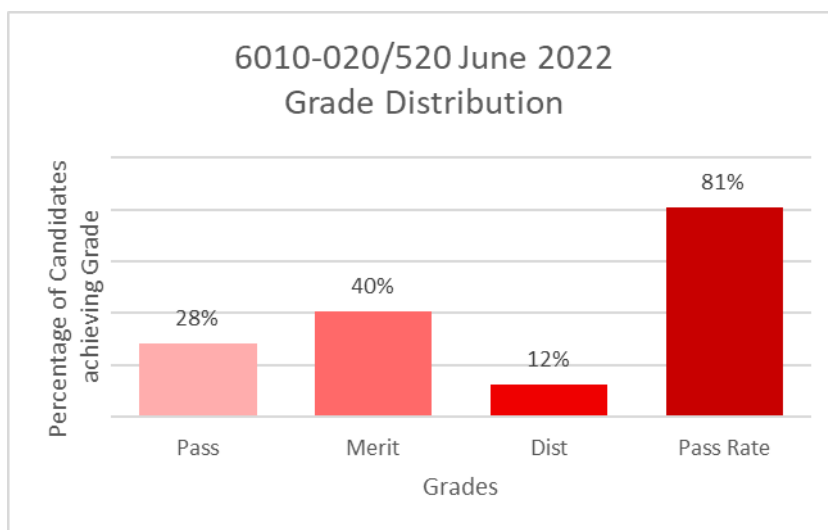
Assessment: **6010-020/520**
Series: **June/2022 (Summer)**

Below identifies the final grade boundaries for this assessment.

Total marks available	60
Pass mark	19
Merit mark	29
Distinction mark	39

The graph below shows the approximate distributions of grades and pass rate for this assessment using the above boundary marks:

Chief Examiner Commentary

6010-020/520 – Level 2 Make-up Artistry –Theory exam

Series 1 – March 2022

Overall candidates' performance on the paper was comparable to last year's. Candidates that were successful in this examination demonstrated that they have relevant knowledge and understanding to work safely and independently within the make-up industry. There were a range of total marks achieved for this question paper.

Candidates generally demonstrated a good understanding into specific practices of avoiding cross contamination during make-up services, with the most candidates gaining full marks.

There was a varied response regarding the benefits of effective time management when working as a make-up artist. Candidates shown some knowledge. There was some repetition within the responses, which limited the marks awarded. However generally this question was answered well with most gained marks.

A good understanding was observed in providing examples of how a make-up artist can plan and showcase their make-up designs and looks. Most candidates gaining full marks for this question.

Most candidates were able to show knowledge of make-up trends influenced by Asian culture. With the majority picking up marks, however some missed full marks by not being specific with the trend e.g. stating eyeliner which is too general, rather than wing eyeliner.

Most candidates were able to show knowledge into non-verbal communication during consultation often picking up marks. However, sometimes confused methods of communication during a consultation with general methods of communication, such as emails, texting and social media.

Although full marks were not always awarded, the majority of candidates were able to pick up marks when explaining how blogging can benefit a make-up artist. On occasions responses focused on promoting and building the business, which sometimes shown repetition. Which resulted in limited marks awarded.

There were gaps in candidates' knowledge and understanding of Anatomy and Physiology; this proved to be a particular area of weakness across all levels of candidates with understanding of the location of the skull bones and upper body muscles. Some candidates often confusing muscles with bones and facial bones as skull bones. Which resulted in limited marks awarded.

Some candidates misunderstood questions being asked regarding application techniques and how make-up techniques are applied. Often candidates would confuse to two; or shown repetition not gaining marks. This resulted in limited marks awarded, many not gaining full marks. An area of weakness was seen what candidates found challenging was the effects of using a different backdrops. Most candidates only picking up marks by identifying limited effects of using different backdrops. The majority of candidates only gained marks for recall with no explanation. Some failed to attempt the question.

Extended response question

This question performed well with responses and candidates seemed prepared on how to write their answers to include a range of consideration within some cases. Candidates' responses covered some considerations into the planning of a bridal fashion show make-up designs. However, some missed the opportunity to link to the theme and responses focused on general factors to consider when planning for any type of make-up application. Some of the higher

performing candidates recognised that when carrying out a bridal fashion show make-up designs make-up the make-up artist would need to consider more a variety of looks, lighting, photography and specific products that would be important.

Candidates will benefit from practising exam techniques when preparing for this examination. Candidates need to read questions carefully and respond clearly to the question given in the depth required. Candidates need to ensure to link responses to the question.

Centres are reminded of the City & Guilds Technicals 'Exam Guides' available here:

https://www.cityandguilds.com/qualifications-and-apprenticeships/beauty-and-complementary-therapies/beauty/6010-theatrical-and-media-makeup#tab=documents

Series 2 – June 2022

Candidates that were successful in this examination demonstrated that they have relevant knowledge and understanding to work safely and independently within the make-up industry. Candidates performed better for responses across the AO1 questions requiring recall and were generally able to show knowledge on AO2 questions, however in some cases did not show enough understanding to gain full marks.

Candidates demonstrated a good understanding into specific practices of the steps to be taken when dealing with contra-actions during make-up services and showed knowledge of environmental conditions and how to maintain products, tools, and equipment. Candidates also showed good understanding in some areas of anatomy and physiology; to include terminal hair locations and the location on the frontal bone and the products that should be avoided when working on a mature skin.

Reasonably good understanding was observed when examples were provided of how a make-up artist can benefit from developing an industry portfolio with the majority of candidates gaining marks. Most candidates were able to show good knowledge of make-up trends of the1960's. However, sometimes missed the opportunity to gain full marks by stating general examples and not being specific to the trend. Relatively good understanding was observed in the positioning of camera lightning and the effects on the make-up look. Most of the candidates only gained marks for recall by identifying limited effects and showed no depth of understanding.

There were gaps in candidates' knowledge and understanding of Anatomy and Physiology, this proved to be a particular area of weakness across all levels of candidates. Some candidates often confused the location of lower facial bones and some skull bones hence marks were in some cases missed completely. Many candidates misunderstood the process of how a make-up artist would close a sale. Candidates often confused closing a sale with the sales cycle or how to provide a discounted sale at the salon.

Many candidates misinterpreted the benefits of vlogging to a make-up artist. Sometimes candidates would discuss the process instead of the benefits of vlogging. Many would focus on one aspect, which sometimes demonstrated repetition and resulted in capped marks and no candidate achieving full marks.

Extended response question

This question showed candidates understood factors to consider when planning for a make-up service. Some candidates structured their responses to include a range of considerations into the planning of make-up designs. However, candidates sometimes missed the opportunity to link their responses to the scenario and instead their responses focused on general factors to consider when planning for any type of make-up application. Higher performing candidates explored a variety of factors, discussing a range of considerations with good justifications which were relevant to the brief.

Centres are advised to support candidates in the exam preparation to help them gain a detailed understanding of the exam structure. Candidates need to read questions carefully and respond clearly to the question in the depth required. For the extended response questions, candidates could improve their responses and potentially move into higher bands if the answers would be tailored to the specific scenario, covering a wider range of indicative content and addressing a wider range of influencing factors.

Centres are reminded of the City & Guilds Technicals 'Exam Guides' available here:

https://www.cityandguilds.com/qualifications-and-apprenticeships/beauty-and-complementary-therapies/beauty/6010-theatrical-and-media-makeup#tab=documents

Synoptic Assignment

Grade Boundaries

Below identifies the final grade boundaries for this assessment.

Assessment: **6010-021**
Series: **2022**

Total marks available	60
Pass mark	22
Merit mark	34
Distinction mark	46

The graph below shows the approximate distributions of grades and pass rate for this assessment using the above boundary marks:

6010-021 2022
Grade Distribution
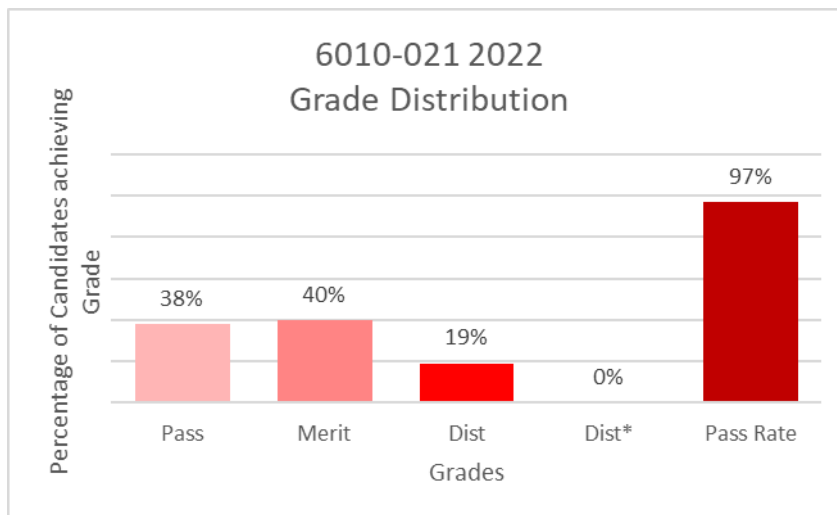
Principal Moderator Commentary

The assignment brief allowed candidates to make use of their knowledge, understanding and skills that they have built up over the course of their learning.

Photographic evidence overall was better this year with most centres using plain backgrounds with sufficient lighting and covering different angles of the hair and make-up. Close-ups pictures were generally included, which it made it more accessible for the moderator to see the finer details of the technical skill.

On the whole content on the PO forms has improved with tutors generally writing a more descriptive account on the quality of the assessment process and linking to the AO band descriptors. CRFs provided a holistic summary of all tasks and considered awarding marks across all the AO's. However, on occasions more justifications as to why marks had been awarded would have been useful to provide.

For task 1 most candidates included a word-processed document of their research findings as stated in the brief. Some included this on their mood boards, which did restrict the amount of detail they provided depending on the size of the mood board used. Referencing should be included as part of the task evidence however, candidates did not always provide this or if they did, did not reference correctly. Across all candidates' secondary research sources were used. However, there was limited primary research sources across many candidates.

This year the task guidance stated that candidates needed to annotate design plans to include the use of products and techniques. Some candidates included a step-by-step plan of what they were planning to do showing some evidence of knowledge and understanding of the products and techniques they were going to use. However, some candidates missed the opportunity to complete this as well as explaining where their inspiration of the design came from and only completing a face chart to show ideas. Hair charts were not always included along with little explanation on how the hair look was going to be carried out. Mood board creativity on the whole improved from previous years with candidates attempting to use textures and materials to create 3D effects. By completing a word-processed document on the research carried out and not including this on their mood board, allowed for more room to showcase design ideas on the mood boards.

Consultation forms were an additional request for candidates to complete for task 1 this year. In previous years centres tended to use their own pro formas which provided little evidence to support the candidates' knowledge and understanding. Candidates were asked to complete their own consultation/service plan to collate model information, after care and promotional activities. Across most centres although candidates had devised their own consultation form it was often mimicking the centre's pro formas which provided very little evidence to show that the candidate had considered model's information and characteristics as well as describing the products and techniques they would be using to create the look and why they have made those choices. Tick boxes in this instance do not add value to the evidence and do not demonstrate understanding. Some after care was stated on the consultation form however, the promotion of products and services was often missed.

Evaluations were better with most candidates reflecting and identifying their strengths and weaknesses.

AO1 - Candidates who gained higher marks were able to confidently articulate breadth of knowledge in their planning stating the types of products and techniques they would use. Candidates demonstrated further recall by considering models' requirements and including this into their plan. Health and safety considerations were often implied through the practical performances with tutors clearly documenting this on the PO forms. Documenting of oral

questions asked during the practical assessment and recording candidates' responses, were included on the PO forms allowing the Moderator to see the accuracy of the candidate's knowledge and any gaps or misunderstanding. In most cases for the lower scoring candidates demonstrated minimal knowledge of products and techniques and model considerations with inaccuracies to responses from oral questioning.

AO2 - Research for the 1990's grunge look showed the candidates' understanding into the main makeup and hair trends of the era and considering a range of influences. The body art research was more detailed this year providing clear evidence of their understanding of the theme. All candidates used secondary research sources with many candidates' providing little or no primary research sources. Higher performing candidates were able to interpret the brief showing their understanding by linking theory to practice. This was evident in their planning as they were able to layout their findings in a logical manner giving justifications to their plans and explaining where their inspiration came from. Lower scoring candidates missed the opportunity to show their understanding on how the research linked to their designs and did not annotate their design plans or show where their inspiration came from.

AO3 – Overall body art skills were stronger this year with some candidates showing sound technical skill and meeting the brief requirements of covering 2 full areas and 3 body painting techniques. The higher marked candidates were able to show an extensive range of techniques across both looks showing confidence and creativity with the quality of skills. Evaluations showed clear links to their designs and recognised strengths and weaknesses with their performance justifying how they would adjust techniques to improve.

The lower achieving candidates were only able to show a limited range of skills that were basic and often lacked the ability to make adjustments and corrections to improve. Candidates tended to struggle with perfecting a smoky eye with lack of blending skills and lips often showed issues with symmetry. Hair skills varied but given the theme of 1990's grunge where the hair would be expected to be less perfected candidates on the whole did meet the requirements of the brief. For body art, line work was often messy and not corrected and the correct ratio of paint to water was often seen through areas being patchy or lacking coverage. Evaluations were basic often writing a step by step of what they did instead of recognising strengths and weaknesses and attempting to make adjustments.

AO4 - For higher scoring candidates, designs showed creativity and included their own interpretation of historical influences. Hair and costume sketches were often included which further supported the candidates' artistic flair. Mood boards were presented nicely which contained textures and materials to accessorise as well as annotations showing links to research and design ideas. Candidates generally considered using props and costume to compliment the overall look, however, this did lack in the body art look. The final looks fitted with the designs and clearly reflected the era. Budgets were completed by breaking down product costs and considering other factors when preparing a budget for a make-up application, however at times final amounts were not always finalised and realistic to the design.

Lower achieving candidates struggled to demonstrate creativity with their designs and mood boards. Mood boards lacked detail with only Google images and no use of textures and materials. Designs were often not annotated or very basic and missing hair charts and full body design plans. Budgets were not always broken down or realistic to the brief, they were presented more as cost sheets only considering cost of products rather than how to prepare for a budget. Across all candidates there was a lack of evidence for promoting products and services. It would be beneficial for candidates to showcase this evidence and if not, it is advisable it is stated on the PO forms.

AO5 - Across both higher and lower scoring candidates there was varied attention to detail with inconsistencies across the two looks. With the 1990's look, lips tended to show inaccuracies and candidates did not always correct symmetry or smudging. On occasions, the body art paint looked patchy and line work was messy with areas of the body left unfinished i.e., hands, ears,

full arms. In some instances, the photographic evidence did not support what the tutor had written on the PO form, with the moderator judging attention to detail to be lacking across some of the looks.

Best Practice to Centres

- Centres should upload photographic evidence either on a power point or PDF document ensuring only one photograph per slide or page is added. Centres need to avoid adding multiple images together as this makes it difficult for the moderator to zoom in. Centres should also check the clarity of the photographic evidence before uploading. This includes mood board images as at times these also pixelated when zooming in to see the detail included.

- Ensure that when awarding marks on the CRF, clear justifications are provided to justify why marks have been awarded. Comments should include both strengths and weaknesses and using wording from the correct band descriptors for the moderator to clearly understand why the marks have been given.

- PO forms should state the quality of the skills seen, purely documenting the sequence of the activity does not give sufficient detail for accurate marking.

- Candidates should consider the costume and props to complement the total look for both hair and make- up and body art.

- Candidates must include referencing to support their research.

- Mood boards and designs should show creativity to help gain marks for AO4. Candidates should include face charts, hair plans, textures, body charts, materials and accessories on their mood boards as stated on page 8 in the synoptic assessment pack.

- Candidates' research should be documented on a word-processed document covering both looks in detail. Both primary and secondary research sources should be included.

- Designs should be clearly explained to show where inspiration came from with annotations and links to products and techniques, they will be carrying out to demonstrate further knowledge and understanding.

- Consultation forms should not be a tick sheet and instead should allow the candidates to be able to provide detail on model considerations, products and techniques and evidence of after-care advice and promotional activities.

- When preparing for a budget, candidates should be calculating product costs, ensuring these are broken down into individual uses as well as considering other factors such as insurance, travel, time. All budgets should be calculated correctly and realistic to the designs.

- Oral questions, along with candidates' responses, should be recorded on the PO forms to provide further evidence of recall and understanding. Tutors should be encouraged to review task 1 before task 2 is carried out and identify gaps of knowledge and understanding, to devise questions to ask candidates, therefore providing further evidence for AO1 and AO2. Questions should be individual to each candidate. If the candidates is demonstrating understanding through their practical skills, there is no need to ask questions on that area.