

Higher Level Qualifications Level 4 Higher Professional Diploma in Creative Arts (4440)

Qualification handbook

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Qualification handbook

**Accredited by QCA as a Level 4 qualification within
the National Qualifications Framework**

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Introduction and guidance

1 City & Guilds vocational schemes

- 1.1 City & Guilds provides vocational certification for occupational areas at seven levels within its Progressive Structure of Awards.
- 1.2 City & Guilds has developed this scheme with the support of the City & Guilds National Advisory Committee for Senior and Higher Level Awards and a subject specific Steering Group which includes representation from Higher Education and practitioners in the sector.
- 1.3 City & Guilds does not itself provide courses but has a 120 year history of developing qualifications and providing Quality Assurance and has had a Royal Charter for these activities since 1900.

Guide to levels and qualifications

7	Level 7 Fellowship (FCGI)
6	Level 6 Membership (MCGI)
5	Level 5 S/NVQ 5, Master Professional Diploma, Graduateship (GCGI)/Associateship (ACGI)* ILM Executive Diploma in Management
4	Level 4/H1 S/NVQ 4, Higher Professional Certificate/Diploma, Licentiatehip (LCGI), ILM Diploma in Management
3	Level 3 S/NVQ 3, Advanced Professional Certificate, Advanced Vocational Certificate in Education, ILM Certificate in First Line Management, Pitman Qualifications – Advanced/Professional, Pitman Qualifications – Level 3
2	Level 2 S/NVQ 2, Intermediate GNVQ, ILM Certificate in Team Leading, Pitman Qualifications – Intermediate, Pitman Qualifications – Level 2
1	Level 1 S/NVQ 1, Foundation GNVQ, GCSE, Pitman Qualifications – Elementary/Essential, Pitman Qualifications – Level 1

*Only graduates of the City and Guilds College, Imperial College of Science, Technology and Medicine are awarded the Associateship (ACGI)

2 City & Guilds Higher Level Qualifications

- 2.1 The City & Guilds Higher Level Qualifications have been developed in response to:
- government initiatives to increase the numbers participating in higher level education and training and Lifelong Learning
 - the emergence of QCA design principles for the submission of higher level vocational qualifications (excluding NVQs and degrees) into the National Qualifications Framework
 - a need from existing City & Guilds customers for higher level qualifications which offer a progression route from traditional level 3 qualifications
 - a City & Guilds initiative to offer its customers the full range of vocational qualifications from the basic to the highest levels.
- 2.2 These qualifications have been designed to:
- combine the development of knowledge, understanding and skills in a variety of vocational areas
 - equip the individual with a flexible programme of study which will provide the relevant level of knowledge and skills that are needed in the world of work
 - meet the needs of industry and commerce and reflect the knowledge areas expressed in the relevant National Occupational Standards and/or professional standards.
- 2.3 The design of the Level 4 City & Guilds Higher Professional Diplomas (HPDs) reflects an outcomes-based model that meets the requirements for Certificate Level (Level 1 HE) outcomes under the Framework for Higher Education Qualifications. This articulation facilitates the use of the HPD as the first year of a two year Foundation Degree. Please see the City & Guilds publication: *Further Education and Higher Education Working Together to deliver Foundation Degrees*.
- 2.4 It is anticipated that potential candidates for these qualifications will currently be in work or have access to work placement but require a mechanism for the acquisition of relevant knowledge. It is expected that many of these individuals will undertake the City & Guilds Higher Level Qualifications on a part-time basis, ie half day and evening, evenings only, or as block release. However, there is also potential for these qualifications to be delivered as full-time programmes.
- 2.5 It is likely that these qualifications will be delivered in
- colleges
 - training organisations
 - higher education institutions
 - armed forces
- 2.6 In the future, City & Guilds plans to develop with partners a range of mechanisms such as website material and open learning packages to promote flexible delivery to the individual where suitable materials do not already exist to support the Lifelong Learning agenda.
- 2.7 Some of the content covered in the units can contribute to the underpinning knowledge of relevant S/NVQs. Effective delivery mechanisms could connect the delivery of units from both qualifications in a coherent, linked fashion.

3 The qualification

3.1 The Higher Level Qualifications Department of City and Guilds has commissioned and developed this award, and **City & Guilds has copyright on the content of all the units within the qualification**. Consequently, none of this material can be used if not primarily as a City & Guilds Higher Level Qualification, and all candidates undertaking the units must therefore be registered with City & Guilds.

3.2 Rationale for the development of the Higher Professional Diploma in Creative Arts

'The creative industries are a significant contributor to the UK economy and growing significantly faster than the economy as a whole' (Department for Culture, Media and Sport). In order to compete and make their mark in such a dynamic industry, it is essential that individuals are able to continually develop and demonstrate their creative expertise as well as acquire effective business and marketing skills. The Higher Professional Diploma in Creative Arts (Level 4) helps individuals to maximise their creative potential in their chosen specialist area to work effectively in this industry. The concept of continuing reflective practice is integral and candidates have the opportunity to improve their individual style and practice by means of both commission-based and individually-focussed design and development processes. In addition, there is the opportunity to study historical and contemporary perspectives, guide the creative practice of others and acquire the skills needed to exhibit, present and market their craftsmanship effectively. The qualification also enables individuals to acquire the business development skills needed to work on a self-employed basis. In terms of progression, the qualification widens participation by offering a route into HE provision for those candidates who have achieved at Level 3. The Higher Professional Diploma in Creative Arts with its vocationally related focus provides a strong foundation for study on a related Foundation Degree. Alternatively, candidates could continue building on their portfolio and progress onto the second year of a related BA degree programme. The qualification also develops and recognises the high level of craftsmanship and business proficiency which is sought after in a variety of work contexts. Successful candidates are likely to progress to a number of roles in the creative arts industries such as working as designer-practitioners, establishing their own business, working in studio practice or in the field of conservation and restoration.

3.3 Applied Arts and Fine Arts Pathways

While the Higher Professional Diploma in Creative Arts focuses on Applied Arts-related pathways, the option of setting up various Fine Arts-related pathways is being considered. Printmaking has been accredited as a pathway, and Painting and Sculpture may be included in the future.

3.4 The Higher Professional Diploma in Creative Arts:

- has been accredited by QCA as a Level 4 qualification within the National Qualifications Framework (or HE1/QAA Level C in Higher Education contexts)
- contains units which can be contextualised to enable the individual to focus on a particular specialism or 'pathway'
- is designed to extend opportunities for Level 4 study to those who for reasons of employment, domestic responsibility or other personal circumstances choose or need to study part-time

- offers life-long opportunities to practising professionals needing a qualification or skills update, women returnees seeking entry to employment, individuals establishing second careers after early retirement and those with suitable experience looking for life-enhancing study.
- incorporates practical skills, knowledge and career preparation through a primary focus on professional practice
- comprises units which can be accredited separately
- is assessed by means of centre-devised assignments
- is externally moderated by City & Guilds.

3.5 The Higher Professional Diploma in Creative Arts facilitates the development of high level skills and abilities as follows:

Research skills	Unit 2 Researching Historical and Contemporary Practice, Unit 4 Focus on Design: Clients, Unit 5 Focus on Design: Self-expression, Unit 10 Researching a Business Idea
Independent learning	Unit 1 The Planning, Management and Display of Creative Practice This notion is also implicit in the approach to assessment in centres where candidates are encouraged to bring forward and negotiate ideas and assignments (via self-directed study) which relate directly to the candidate's work context or experience.
Transferable skills	All units. They have been written as generic units which can be contextualised to one or more specialist pathways.
Distance travelled within the qualification	Unit 1 The Planning, Management and Display of Creative Practice
Maintaining oneself as a craftsperson, freelancer	Unit 6 Focus on Production: Clients Unit 7: Focus on Production: Self-expression
Setting up a business as a craftsperson, freelancer	Unit 10 Researching a Business Idea Unit 11 Producing a Business Plan

4 General structure

4.1 In order to achieve a Higher Professional Diploma, candidates must successfully complete 12 units (three of which are mandatory double units) as indicated in the award structure table (overleaf). It has been designed as a 480 guided learning hours programme deliverable most probably part-time, but possibly as a full-time programme. An example of mode of study could be 2 years part-time (6.5 hours/week). The recommended total notional learning hours for this award (including guided learning hours) is 1200 hours (120 credits).

4.2 The award contains a selection of units which will form the basis of a coherent and targeted course of study.

The following award structure details mandatory and optional unit combinations. In addition, the specialisms/pathway titles are listed.

Award structure

Block A	Block B	Pathways
12 units in total: Block A and two units from Block B		Fashion
<p>Mandatory ALL TEN (three of which are double units)</p> <p>The Planning, Management and Display of Creative Practice</p> <p>*Researching Historical and Contemporary Practice</p> <p>Marketing and Product Design</p> <p>Focus on Design: Clients</p> <p>Focus on Design: Self-expression</p> <p>*Focus on Production: Clients</p> <p>*Focus on Production: Self-expression</p>	<p>Optional TWO of:</p> <p>Guiding the Creative Practice of Others</p> <p>Creative Computing</p> <p>Researching a Business Idea</p> <p>Producing a Business Plan</p>	<p>Interior Decoration</p> <p>Ceramics</p> <p>Stitched Textiles</p> <p>Stained Glass</p> <p>Floral Design</p> <p>Soft Furnishings</p> <p>Upholstery</p> <p>Furniture Design</p> <p>3D Craft and Design for Wood</p> <p>3D Craft and Design for Metal</p> <p>Decorative Plasterwork</p> <p>Stonework</p> <p>Printmaking</p> <p>Photo Imaging</p> <p>Painting } under consideration (please see Sculpture } paragraph 3.3)</p>
<p>*This equates to two units (please refer to paragraphs 4.5 and 4.8ii for further information)</p>		

4.3 Success in each unit within the qualification will be recognised by the issuing of a City & Guilds Certificate of Unit Credit. Achievement of all 12 designated units (three of which are mandatory double units) will result in a City & Guilds Higher Professional Diploma being awarded.

- 4.4 As far as possible the units have been expressed in a standard format, in accordance with QCA Design Principles for Higher Level Vocational Qualifications. Each unit comprises:
- *Unit title*
 - *Unit summary*
 - *Aims*
 - *Outcomes* – statements of what the learner is expected to achieve
 - *Unit Content* – specifies all the learning the candidates need to apply and draw upon in order to be able to produce evidence indicated in the Assessment section which addresses outcomes. In addition, it provides guidance to tutors in the design of their programmes and can be used as a diagnostic tool to identify areas of weakness when candidates have not been able to achieve outcomes.
 - *Assessment* – specifies what candidates need to produce to show that they have met the outcomes. A form of evidence, eg a report, is indicated in this section, but different forms of evidence, such as a case-study, presentation or a piece of practical work accompanied by appropriate research and information-gathering activity, are valid as long as they provide the opportunity for candidates to produce evidence of comparable quantity and quality and to meet the same outcomes.
 - *Guidance* – on delivery, on assessment, links with other units/qualifications, resources. Guidance also on Key Skills signposting – suggestions on where evidence could contribute to the Key Skills of Communication, Application of Number, Information Technology, Improving own Learning and Performance, Working with Others, and Problem Solving.
- 4.5 Each unit (including any double units) should be allocated one grade: **Pass**, **Merit** or **Distinction**. In order for candidates to achieve a **Pass**, it is necessary for them to produce evidence which clearly shows that all the assessment requirements (and therefore all the outcomes) have been met. In addition, the overall quality of the work in terms of sufficiency and currency should be of a satisfactory and reliable standard.
- 4.6 To gain a **Merit** grade, candidates will, in addition to meeting the **Pass** requirements, need to produce work which meets all of the criteria detailed in the **Merit** column. To gain a **Distinction** grade, candidates will need to meet both the **Pass** and **Merit** requirements and produce a high standard of work as reflected in the **Distinction** column.
- 4.7 The criteria for **Merit** and **Distinction** focus on the quality of the work, and the way in which candidates have approached it. The criteria have been written to specify the requirements in terms of 'better' (not 'more') work.

4.8 The Grading Criteria

4.8.i Unit grades

Each unit within the qualification should be graded on the following basis:

Pass: Candidates must meet the assessment requirements and outcomes in the unit specifications

Merit: Candidates must achieve a Pass and in addition achieve at least 14 marks from the Merit descriptors in the table below

Undertake research with minimum guidance from tutors/assessors (1) select and use a wide range of appropriate research sources (1) , record and analyse data/information accurately (1) to draw valid conclusions (1)	4 marks
Present and analyse information and ideas accurately and clearly (2) , using a well-structured format and appropriate technical language (2)	4 marks
Demonstrate effective and consistent application and development of work-related skills (2) knowledge and understanding (2)	4 marks
Demonstrate management of time, resources and learning (2) and an ability to analyse and reflect upon own ideas and actions (2)	4 marks

Distinction: Candidates must achieve a Merit and in addition achieve 16 marks from the Distinction descriptors in the table below

Define the focus and scope of research (1) , carry out research independently (1) evaluate the suitability of research sources and methods used (1) , analyse and verify data/information (1) to develop an appropriate work strategy (1)	5 marks
Consolidate and present complex information and concepts fluently and persuasively (2) with evidence of an original and imaginative approach (2)	4 marks
Evaluate and synthesise relevant work-related skills, knowledge and understanding (2) and use these to justify conclusions and recommendations (2)	4 marks
Demonstrate consistently good management of time, resources and learning (2) and an ability to identify areas for development and improvement by critically reflecting upon own ideas and actions (2) employ appropriate methods to resolve unpredictable problems (1)	5 marks

4.8.ii Calculating an overall grade for the qualification

Each unit grade achieved by the candidate should firstly be converted into points as follows:

Pass = 1

Merit = 2

Distinction = 3

The unit grade allocated to a double unit should be converted into point(s) and then doubled.

Then, the *points* should be aggregated and converted into an overall score and corresponding grade for the whole qualification as follows:

12-17 points = **Pass**

18-27 points = **Merit**

28-36 points = **Distinction**

NB Achievement of **all** designated units is necessary for the full award. It is therefore necessary for candidates to achieve a minimum of 1 point for each of the single units and 2 points for each of the double units.

5 Course planning and delivery

- 5.1 In terms of delivering the Higher Professional Diploma, the emphasis is expected to be on the relationship between the content of the unit and the demands made on the individual by their existing or future job.
- 5.2 As long as the assessment requirements of units within the Higher Professional Diploma are met, tutors/lecturers can design courses of study to meet the needs of their candidates as individuals. There are opportunities for aspects of Key Skills: Communication Skills, Application of Number, Information Technology, Working With Others, Improving Own Learning and Performance and Problem Solving to be covered as appropriate throughout the teaching programme. Similarly, there are links with relevant National Occupational Standards. Please see the Guidance section within each unit.
- 5.3 It is essential that candidates and tutors/lecturers are aware of health and safety considerations at all times. The need to ensure that candidates preserve the health and safety of others as well as themselves, should be emphasised.
- 5.4 Equal opportunities issues are relevant to all units of study and these aspects should be explicitly addressed in the delivery and assessment of the programme.
- 5.5 Candidates are likely to come from a variety of backgrounds, in that they will have had different education, training and work experiences and they will also have differing ambitions and opportunities. Tutors/lecturers may therefore find it helpful to
 - conduct an initial assessment of achievement for each candidate, so that prior learning and experience can be established and assessment strategies agreed
 - consider the best approaches to learning for each candidate.

- 5.6 Tutors/lecturers need to make these judgements by referring to the requirements of the Higher Professional Diploma and establish what candidates already know and can do to identify where they need further preparation before assessment.
- 5.7 During the initial assessment tutors/lecturers are likely to consider what, if any
- previous educational qualifications the candidates have, what training they have had and in particular what experience they have had in relevant vocational programmes and Key Skills
 - previous and current practical work experience the candidate has which is relevant to the aims of the scheme and from which relevant skills and knowledge may have been informally acquired.
- 5.8 When selecting appropriate approaches to learning and locations tutors/lecturers are likely to consider the result of the initial assessment as well as the availability and suitability of open or distance learning materials and other resources, or co-operative working with other centres.
- 5.9 Effective communication between the tutor and candidate is a key component of successful delivery. It is important that candidates know for each assignment or activity, its purpose, the knowledge and skills required and the criteria for success. In addition, candidates should receive regular constructive feedback on their progress and achievement and also be provided with the opportunity to provide comments on their progress and course from their own personal perspective.
- 5.10 Some centres use a 'self-directed study' or 'negotiated approach' in terms of assignment design to enable candidates to tailor their response to a particular work opportunity or scenario. Tutors meet with candidates individually to discuss the learning outcomes of the unit and negotiate assignments which will allow the achievement of the criteria and relate to the candidate's work context or experience. Centres have the flexibility to work with candidates in terms of the context of the assignment, focus of the design brief, or the presentation format of the assessment as long as the specified requirements are met.
- 5.11 Consideration should be made regarding candidate access to certification for the Higher Level Qualification. In cases where the HLQ is the first part of a Foundation or (Honours) Degree, the candidate must be made aware of and enabled to gain certification for the HLQ part of the award by City & Guilds.

6 Entry requirements

- 6.1 City & Guilds Higher Level Qualifications have been designed primarily for those in work, or with access to work experience as the specifications are vocationally relevant to the needs of the sector. In addition, given the high level of understanding and skills required of the qualification, it is likely that in order for prospective candidates to cope with the demands of the programme and achieve their full potential, they will have acquired one of the following:
- City and Guilds Level 3 Diploma in Design and Craft
 - Level 3 S/NVQ or other Vocational Award in a relevant subject
 - Foundation Course in Art and Design

- Advanced Vocational Certificate in Education (Art and Design)
 - an approved Access course onto an HE Art and Design programme
 - a level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through the APL procedure and/or appropriate certification.
- 6.2 In addition, prospective candidates should demonstrate that they are sufficiently mature, capable and motivated to meet the requirements of the programme and should be able to provide evidence of a range of relevant practical skills.
- 6.3 Where prospective candidates already have an Art and Design related degree, it may be possible to claim Accredited Prior Learning (APL) for two of the relevant units relating to Focus on Design and Focus on Production.

7 Assessment

- 7.1 Assessment is by means of centre-devised assignments which should provide the opportunity for the assessment requirements of the unit to be achieved. Please refer to Appendix A for guidance on assignment design.
- 7.2 Each unit has its own assessment which must be rigorous and fit for the purpose for which it is designed. The purpose of the assessment is for candidates to demonstrate that they have fulfilled the outcomes of the unit and achieved the standard required of the award they seek.
- 7.3 Assessment must reflect the achievement of the candidate in fulfilling the assessment requirements which are related to a consistent national standard. The assessment must therefore be carried out by competent and impartial assessors and by methods which enable them to assess a student fairly against the set requirements. This process will be monitored by the appointment to each centre of a City & Guilds external moderator who will be responsible for upholding the subject standards to a national level.
- 7.4 Centres must design a selection of assignments **prior to the start of the course**, so that there is an opportunity to obtain some feedback on their suitability from the Higher Level Qualifications external moderator.
- 7.5 Assignments should be designed to provide candidates with the opportunity to meet the Unit Outcomes and, where applicable, the grading criteria.
- 7.6 It is important for centres to use an integrated approach (ie content which effectively links across two or more units) in relation to at least one assignment. In the Higher Professional Diploma in Creative Arts this can be achieved via mandatory Unit 1: The Planning, Management and Display of Creative Practice. It is designed to enable candidates to integrate knowledge, skills and competence across units. It provides a logical starting point for creative study, a mechanism for the ongoing monitoring of progress and achievement and the opportunity for candidates to demonstrate and evaluate their overall knowledge, skills and expertise at the end of the course.

Where it is not possible or practical to cover all of the assessment requirements for each unit linked to an integrated assignment, it will be necessary for candidates to complete additional 'mini' assignments or 'top-up' activities to ensure that all requirements have been met.

The approach to marking/assessing integrated assignments should enable an individual grade to be allocated to each unit covered, for the purposes of grading calculations, etc.

- 7.7 Assignment design should take account of opportunities for the **Merit** and **Distinction** criteria to be met for those candidates with the potential to achieve a higher grade. For instance, the grading descriptors (see page 11) reflect the need for candidates to carry out research with increasing degrees of independence and also to take more responsibility for the learning process.
- 7.8 Centres must ensure that assignments relate to the assessment requirements and outcomes identified in the unit. Assignments (including any candidate guidance and marking criteria) together with candidate evidence must be available for checking by the Higher Level Qualifications external moderator.

8 Approval of centres

8.1 Centre and qualification approval procedures

Only approved organisations can offer City & Guilds qualifications. Organisations approved by City & Guilds are referred to as **centres**.

Centres must meet a set of quality criteria including:

- provision of adequate physical and human resources
- clear management information systems
- effective assessment and quality assurance procedures including candidate support and reliable recording systems.

An organisation that has not previously offered City & Guilds qualifications must apply for approval to become a centre. This is known as the **centre approval process (CAP)**. Centres also need approval to offer a specific qualification. This is known as the **qualification approval process (QAP)**, (previously known as scheme approval). In order to offer this qualification, organisations which are not already City & Guilds centres must apply for centre and qualification approval at the same time. Existing City & Guilds centres will only need to apply for qualification approval for the particular qualification.

Full details of the procedures and forms for applying for centre and qualification approval are given in *Providing City & Guilds qualifications – a guide to centre and qualification approval*, which is also available on the City & Guilds centre toolkit, or downloadable from the City & Guilds website.

Approval applications for this qualification should be sent to the **HLQ Department at City & Guilds, 1 Giltspur Street, London EC1A 9DD**. The HLQ Department will support new centres and appoint an External Moderator to guide the centre through the approval process. They will also provide details of the fees applicable for approvals.

Assessments must not be undertaken until qualification approval has been obtained.

City & Guilds reserves the right to withdraw qualification or centre approval for reasons of debt, malpractice or non-compliance with City & Guilds' policies, regulations, requirements, procedures and guidelines, or for any reason that may be detrimental to the maintenance of authentic, reliable and valid qualifications or that may prejudice the name of City & Guilds. Further details of the reasons for suspension and withdrawal of approval, procedures and timescales, are contained in *Providing City & Guilds qualifications*.

8.2 Centre staff qualifications

It is important that centre staff involved in delivery, assessment, and internal moderation have appropriate knowledge and skills to ensure effective provision of Higher Level Qualifications. It is a requirement that centre staff have one or more of the following:

- Level 4/5/6/7 qualification eg Degree/HNC/HND/HPD or MPD/NVQ in an appropriate subject with 3 years relevant sector experience
- or**
- Level 3 qualification in an appropriate subject with 5 years relevant sector experience at senior/managerial level
- or**
- 7 years proven experience in the sector at a managerial/senior level which could include recognised professional practice at a high level eg running a sector-related business or consultancy. (In certain circumstances this may be negotiable on discussion with the external moderator).
- and**
- A Cert Ed/equivalent teaching qualification and/or 2 years teaching/training experience

While the Assessor/Verifier (A/V) units are valued as qualifications for centre staff, they are not currently a requirement for the qualification.

Please note: Centre staff may undertake more than one role eg tutor and assessor but must never internally moderate their own assessments.

If additional experts (eg workplace practitioners) involved in the delivery of the programme do not have the necessary teaching qualifications or experience, it is necessary for any assessment they undertake to be second-marked by a qualified member of staff and form part of the internal moderation process.

Continuing professional development (CPD)

Centres are expected to support their staff in ensuring that their knowledge of the occupational area and of best practice in delivery, mentoring, training, assessment and moderation remains current, and takes account of any national or legislative developments.

9 The quality assurance system

9.1 It is important that centres have effective internal quality assurance to ensure optimum delivery and accurate assessment of the Higher Level Qualifications. It is expected that the centre will appoint a scheme co-ordinator/internal moderator who will ensure that assessment is subject to a suitable and agreed system of internal moderation. In addition, City & Guilds appoints a subject-specific external moderator to monitor standards, provide advice and guidance, and confirm results. The following roles are key to successful implementation and assessment of these schemes.

9.2 **The role of the Qualification Co-ordinator/Internal Moderator is to:**

- liaise with City & Guilds (including completion of Form APU – Approval Update – to notify City & Guilds of any change in details previously provided)
- ensure that all staff are appropriately qualified to deliver and assess the qualification (see 8.2)
- plan and manage the implementation of the qualification
- ensure there are adequate resources – both staff and materials
- keep staff who are involved in the delivery of the qualification informed of any changes to the scheme documentation made by City & Guilds
- establish and monitor candidate support systems
- ensure all staff carrying out assessment are familiar with and understand the specifications and assessment requirements
- discuss and ensure the implementation of any action agreed with the external moderator as a result of the outcomes of the approval or any subsequent visits
- ensure that assignments and candidate evidence are available and clearly organised and accessible for the external moderator
- ensure that all City & Guilds documentation is completed when required
- manage the **internal moderation** process within the centre
- ensure that there is a consistent interpretation of the requirements in the delivery of the award, through standardisation procedures and meetings
- ensure that policies for equal opportunities, complaints and appeals are effectively operated
- provide feedback or relevant documentation relating to standardisation procedures to the external moderator.

9.3 The **internal moderation** process should provide a sampled check of all aspects of the assessment process and should take account of:

- All candidates for each student group
- All tutors
- All assignments
- All forms of assessed work
- All grades of performance.

In addition, confidence in the validity, reliability, sufficiency and authenticity of the centre's assessment practice must be established by these internal checks. Consequently, they must show that work assessed as satisfactory or better is:

- the candidate's own work

- sufficient and appropriate to meet the requirements of the specification
- at the correct level
- free from assessor bias.

One of the strategies to be included in internal moderation is double marking of a representative sample of candidates for each assignment.

9.4 **The role of the Tutor is to:**

- ensure that each candidate is fully briefed on the characteristics of this qualification (eg approach to assignment delivery, grading)
- design assignments according to City & Guilds requirements which provide opportunities for the assessment requirements and, where applicable, the grading criteria to be met
- assess the extent to which each candidate's work contains evidence demonstrating that the assessments requirements have been met
- exercise judgement on claims for Accreditation of Prior Learning (APL), as appropriate
- provide each candidate with prompt, accurate and constructive written feedback
- keep accurate and legible records
- assist in the centre's internal moderation by carrying out double marking, as required
- meet with the co-ordinator and other tutors to monitor, agree and maintain standards.

9.5 **When carrying out monitoring visits and external moderation visits, the External Moderator will carry out checks to ensure the following:**

- continued compliance with centre approval criteria
- effective scheme co-ordination
- effective internal quality assurance systems by sampling assessment activities, methods and records
- consistent interpretation of the specified standards
- appropriate and accurate grading of the completing candidates
- centre documentation meets the specified requirements
- effective appeals, complaints and equal opportunities provision.

9.6 **The role of the External Moderator in relation to assessment is to ensure that:**

- the assignments set by the centre are relevant, meet the specifications and are at the correct level
- centres interpret assessment standards fairly, consistently and accurately
- centres are following the assessment specifications published by City & Guilds
- centre documentation meets the requirements of City & Guilds
- judgements on APL are fair, consistent and appropriate
- centres carry out internal moderation of candidate work.

The External Moderator will:

- independently assess a piece of work from every candidate, against the specifications, and provide feedback
- sample and confirm grading decisions

and will require to see:

- a record of all units completed by candidates
- the assignments (including any candidate guidance and marking criteria) and internally assessed work by all candidates for whom the centre intends to seek certification
- a record of tutors showing their teaching/assessment responsibilities for the units
- evidence of internal moderation and standardisation procedures.

10 Summary of registration and certification procedures

- 10.1 Full details of City & Guilds' administrative procedures for this qualification are provided in the *Online Catalogue*. This information includes details on:
- registration procedures
 - enrolment numbers
 - fees
 - claiming certification.

Centres should be aware of time constraints regarding the registration and certification periods for the qualification, as specified in the City & Guilds *Online Catalogue*.

Centres should follow all administrative guidance carefully, particularly noting that fees, registration and certification end dates for the qualification are subject to change.

Please note that the centre should ensure that candidates are registered for this qualification with City & Guilds **within 12 weeks** of enrolling at the centre. The external moderator will be unable to check any evidence from a candidate that has not been registered with City & Guilds for the qualification.

Please also note that final results for the qualification should not be submitted until they have been agreed by the external moderator.

- 10.2 Centres must retain copies of candidate assessment records for at least three years after certification.
- 10.3 After completion of assessment, candidates will receive, via their centre, a 'notification of candidate results', giving details of how they performed. It is not a certificate of achievement.
- 10.4 A certificate of unit credit records the successful completion of a unit. Centres can apply for CUCs on behalf of a candidate at any time after they have achieved the unit. They do not need to wait until the full programme of study has been completed.
- 10.5 Full certificates are only issued to candidates who have met the full requirements of the qualifications, as described in section 4.2 'Award structure'.

10.6 Centres should note that, as certificates are prepared directly from these forms, it is essential that the **correct information** be supplied.

Centres should always check carefully that the

- centre name and number have been accurately recorded
- correct award number and award name are included
- correct complex and component numbers have been used
- candidate details have been accurately recorded.

If further guidance is required when completing forms, it is recommended that advice from City & Guilds Entries and Results Processing Department be sought.

10.7 The centre should retain a copy of completed forms until certificates are received.

10.8 Any queries regarding the issue of results must be conducted through the centre and made to City & Guilds, Entries and Result Processing Department.

11 Appeals

11.1 This section relates to appeals against results from assessment of evidence.

11.2 It is a condition of centre approval that all centres must ensure that there is an appeals procedure available to candidates. The appeals procedure documentation must be included in the documentation sent to City & Guilds in the scheme approval submission. If a candidate appeals against the result of the assessment, the course tutor and the programme director should try to resolve the problem in the first instance. If, however, the problem cannot be satisfactorily resolved, the external moderator should be approached to offer independent advice. All appeals must be clearly documented by the centre co-ordinator and made available to the external moderator and/or City & Guilds as appropriate.

11.3 City & Guilds will not enter into direct correspondence with the individual candidates concerning the results of their assessments unless they wish to formally appeal to City & Guilds regarding assessment decisions using the designated procedures.

11.4 All appeals must be made to City & Guilds Head of Quality Services. Applications should be made as soon as possible after the assessment concerned and, at the latest, within three months of the issue of results.

12 Equal opportunities

12.1 Access to these qualifications is open to all entrants, irrespective of gender, race, creed, age or special needs. The course tutor will ensure that no candidate is subject to unfair discrimination on any of these grounds in relation to access to assessment. City & Guilds will monitor the administration of these qualifications through external moderation to ensure that this policy is adhered to.

13 Further progression with City & Guilds and The Institute of Leadership & Management

Achieving a City & Guilds Higher Level Qualification provides the opportunity to also gain a Senior Award from City & Guilds and/or a grade of membership from the Institute of Leadership & Management.

Senior Awards are available at three levels and are offered under City & Guilds Royal Charter. They recognise a combination of academic achievement and vocational skills.

The **Institute of Leadership & Management (ILM)** is part of the City & Guilds Group. It is a professional body dedicated to raising leadership and management capability through qualifications, learning support, publishing and membership services across all sectors and at all levels.

Higher Level Qualification	Senior Award	ILM Membership grade
Master Professional Diploma + 10 yrs management experience	Membership (MCGI) in Management (Masters Degree level)	ILM Fellow (FInstLM)
Master Professional Diploma + 5 yrs management experience	Graduateship (GCGI) in Management (Honours Degree level)	ILM Fellow (FInstLM) or ILM Member (MInstLM)
Higher Professional Diploma + 5 yrs vocational experience	Licentiatehip (LCGI) in Management (Foundation Degree level)	ILM Member (MInstLM)

In order to gain the relevant Senior Award you will need to submit a copy of your Higher Level Qualification certificate, full CV and an endorsement of your vocational experience from a senior manager. All Senior Award holders receive a diploma, post nominal letters, and the opportunity to attend the yearly graduation ceremony.

If you would like more details please contact Senior Awards on 0207 294 8220, email senior@city-and-guilds.co.uk, or write to us at City & Guilds, 1 Giltspur Street, London. EC1A 9DD

For more information about gaining ILM membership or any other ILM services please contact the membership team on 01523 251346 or email membership@i-l-m.com

The Pathways

The Higher Professional Diploma has been designed to allow candidates to maximise their creative potential in their chosen specialist area. The following pages describe for each of the pathways: the rationale, target audience, typical activities, entry requirements, opportunities for progression and likely delivery centres.

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Higher Level Qualifications Level 4 Higher Professional Diploma in Creative Arts (4440)

The pathways

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City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Fashion)

Rationale

The UK fashion industry is a high profile, competitive industry and one of the world's leading fashion centres where high standards of design, production and innovation are expected. The Higher Professional Diploma in Creative Arts (Fashion) has been designed to provide the opportunity for candidates to develop the practical, creative and commercial skills which will enable them to work effectively in the industry and excel as the fashion designer/makers of the future.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in Fashion or a Fashion-related subject which has equipped them with a sound knowledge and application of garment-making processes and techniques, materials selection and design.

Typical activities

Potential candidates will, through the study of a range of challenging units, gain the knowledge and skills to enable them to:

- Develop expertise to enable them to display individual and original fashion garments/ outfits/accessories to a targeted audience in exhibition or presentation formats.
- Research and experiment with a range of historical, social, cultural and market influences to inform professional practice in a fashion context.
- Acquire effective marketing and commercial skills needed to operate as a self-employed fashion designer/maker.
- Use computer applications, digital methods and the internet to aid the fashion design and creative development process.
- Guide others in creative practice in fashion.
- Plan a personal learning and development strategy and career plan relating to employment in fashion.
- Manage fashion projects from initial stages through to prototype/and or production stage for clients and/or own personal interest and self-expression interest.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Manufacturing Textiles
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design
Other relevant Level 3 vocational award

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level eg a Foundation Degree in Fashion.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Interior Decoration)

Rationale

Interior decoration skills are used in a variety of contexts including corporate environments, hotels, retail outlets and clients' homes. Interior decorators need to balance a range of factors such as layout, ambience, lighting, space, colour schemes, floor and wall coverings, furniture and artefacts against budgets, user need and the requirements of a brief. In order to succeed in this industry, individuals need to be able to draw on a wide repertoire of contemporary and traditional decorative techniques, demonstrate design flair and creativity and have good business and marketing skills.

The Higher Professional Diploma in Creative Arts (Interior Decoration) offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent in interior decor both in terms of their own personal development as well as for commission-based work. In addition, candidates will have the opportunity to gain the important marketing and business skills needed to work effectively in the creative industry.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in a subject related to interior decoration which has equipped them with the knowledge and skills in a range of techniques such as decorative paint finishes, wood graining, and natural wood effects which can be applied to walls, furniture and objets d'art.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain high levels of creative practice in interior decoration for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Develop expertise in order to display individual and original interior decoration schemes and ideas to a targeted audience in exhibition or presentation formats.
- Experiment with a range of interior decor designs, techniques and resources to restructure space, co-ordinate soft furnishings and source furniture and accessories.
- Research historical concepts of interior décor together with contemporary, cultural and socio-economic influences and trends in interior décor.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in interior decoration.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Painting and Decorating
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg a related Foundation Degree or a BA Honours in Interior Design).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Ceramics)

Rationale

The UK ceramics industry is a long established one with a strong reputation for quality, tradition and innovation. In order to challenge competition particularly from overseas markets and the ever more demanding needs of consumers, there is a need for individuals to demonstrate versatility, creative flair and innovation. In addition, expertise in business and marketing are key to continued success.

The Higher Professional Diploma in Creative Arts (Ceramics) offers candidates a demanding yet relevant progression opportunity which will help them to develop and demonstrate the skills needed to work effectively in the ceramics industry. Their work with ceramics will incorporate functional forms (eg tableware, vases), handcrafted collectibles (eg ceramic figures) and sculptural craft forms.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in ceramics or a ceramics-related area which has equipped them with the knowledge and skills in ceramics techniques such as clay, firing and glaze technology to prepare them for further study.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in ceramics for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Develop expertise in order to display individual and original work in ceramics to a targeted audience in exhibition or presentation formats.
- Design and produce high quality ceramics using a range of techniques and decorative finishes.
- Review their ceramics work in relation to traditional techniques and contemporary practice and design.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in ceramics.
- Plan a personal learning and development strategy and career plan relating to employment in the ceramics.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Ceramics
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg relevant Foundation Degree or a BA Honours in Ceramics).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Stitched Textiles)

Rationale

Stitched textiles is a diverse and innovative craft medium which encompasses many techniques and processes such as embroidery, hand & machine stitching, automated decorative stitching, patchwork, quilting, macramé using a range of different materials.

The Higher Professional Diploma in Creative Arts (Stitched Textiles) offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent in stitched textiles both in terms of their own interest areas and for commission-based work. In addition, candidates will have the opportunity to gain important marketing and business skills needed to work effectively in the creative industry.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in a subject related to stitched textiles which has equipped them with the knowledge and skills in stitched textile techniques to prepare them for further study.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in stitched textiles for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Design and produce high quality work experimenting with a range of stitched textile techniques and decorative finishes to take forward a particular theme or idea (eg the notion of flight).
- Develop expertise in order to display individual and original work in stitched textiles to a targeted audience in exhibition or presentation formats.
- Review their stitched textiles work in relation to traditional techniques and contemporary practice and design and the purpose of the project.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in stitched textiles.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Manufacturing Textiles
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg relevant Foundation Degree or BA Honours Embroidered Textiles/Constructed Textiles).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Stained Glass)

Rationale

Stained glass is a sophisticated and long established art and craft form in the UK where both traditional and contemporary techniques and approaches are used. The Higher Professional Diploma in Creative Arts (Stained Glass) provides candidates with the opportunity to work on stained glass projects which will have an architectural basis as well as other uses such as panels, mirrors etc. It is likely that candidates will have the opportunity to consolidate, integrate and experiment with a range of techniques for decorating glass for example casting, painting, fusing, silver stain as well as work with different glass types.

The Higher Professional Diploma in Creative Arts (Stained Glass) offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent in stained glass both in terms of their own interest and personal development as well as for commission-based work. In addition, candidates will have the opportunity to gain important marketing and business skills needed to work effectively in the creative industry.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in a subject related to stained glass which has equipped them with the knowledge and skills in a range of stained glass techniques.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in stitched textiles for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Develop expertise in order to display individual and original work in stained glass, perhaps in the form of an actual installation, to a targeted audience in exhibition or presentation formats.
- Experiment with a range of stained glass designs, techniques and finishes eg working with glass in 3D, and taking them to final conclusion.
- Review their stained glass work in relation to traditional techniques, and contemporary practice and their relevance for a particular project eg a study on the quality of light.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker
- Use computer applications, digital methods and the internet to aid the design process and creative development
- Guide others in creative practice in stained glass
- Plan a personal learning and development strategy and career plan relating to employment in the field
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Glass Processing
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg a relevant Foundation Degree or a BA Honours Architectural Stained Glass).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Floral Design)

Rationale

The floral design industry is a dynamic and vibrant craft sector in which the UK is fast becoming a major player. In this increasingly competitive and innovative environment, floral designers need to exhibit high level creative and business skills.

The Higher Professional Diploma in Creative Arts (Floral Design) encompasses:

- Floristry
- Floral decorating
- Flower Arranging and Display
- Garden Design

and offers candidates a demanding yet relevant progression opportunity which will help them to develop and demonstrate the skills needed to work effectively in the sector.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in floristry or a floristry-related area which has equipped them with the knowledge and skills in design, craft and plant study to prepare them for further study.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in floral design for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Design and produce beautifully crafted and innovative floral designs using a range of plant material as individual items or large scale events.
- Develop expertise in order to display individual and original floral arrangements to a targeted audience in exhibition or presentation formats.
- Research and experiment with historical and contemporary influences and sources to inform professional floral practice.
- Acquire effective marketing and business skills needed to operate as a self-employed floral designer.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in floral design.
- Plan a personal learning and development strategy and career plan relating to employment in the floral design field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
Level 3 Advanced National Certificate in Floristry
NVQ Level 3 in Floristry
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level eg a Foundation Degree in Floristry Design.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Soft Furnishings)

Rationale

The Higher Professional Diploma in Creative Arts (Soft Furnishings) provides the opportunity for candidates to further develop and demonstrate high level skills in the design and production of soft furnishings. These are likely to include window and bed furnishings, lampshades, cushions and loose covers. A range of fabrics, materials, styles and techniques are used in the design and production process.

Experts in the field work in variety of contexts to include private commissions (especially in period houses), conservation and restoration for historical purposes and one-off modern pieces. Whatever the context, creativity and flair are influenced by practical considerations in terms of time constraints, cost, the needs or lifestyle of the client and the criteria of the brief. In addition, individuals wishing to generate income from their work will need to know how to market, display and exhibit their craftsmanship effectively, use computer technology to aid the design process and ensure their business runs effectively. The Higher Professional Diploma in Creative Arts (Soft Furnishings) enables candidates to acquire the knowledge and skills to do this.

This qualification offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent in soft furnishings both in terms of their own personal development as well as for commission-based work.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in a subject related to the design and making of soft furnishings which has equipped them with skills in a range of decorative techniques (eg dyeing and painting, appliqué), cutting plans and measurements, the characteristics of a range of materials etc.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in soft furnishings for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Develop expertise in order to display individual and original soft furnishings to a targeted audience in exhibition or presentation formats.
- Experiment with a range of designs, techniques and ideas to produce high quality, innovative and traditional or contemporary soft furnishings.
- Research historical concepts and techniques relating to soft furnishings as well as current trends.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in the design and production of soft furnishings.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Manufacturing Textiles
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg relevant Foundation Degree and BA Honours in Textile Design).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Upholstery)

Rationale

The Higher Professional Diploma in Creative Arts (Upholstery) provides the opportunity for candidates to further develop and demonstrate high level skills in upholstery. Their work is likely to include a range of contemporary and traditional upholstery techniques, using inspirational source material on furniture items such as chairs, sofas, seats and back cushions.

Individuals with high quality upholstery skills work in a range of settings including hotels, restaurants and private homes. In addition, they may work on restoration and conservation projects. Whatever the context, creativity and flair are influenced by practical considerations in terms of time constraints, cost, the needs or lifestyle of the client and the criteria of the brief. In addition, individuals wishing to generate income from their work will need to know how to market, display and exhibit their craftsmanship effectively, use computer technology to aid the design process and ensure their business runs effectively. The Higher Professional Diploma in Creative Arts (Upholstery) enables candidates to acquire the knowledge and skills to do this.

This qualification offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent in upholstery both in terms of their own personal development as well as for commission-based work.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in a subject relevant to upholstery which has equipped them with skills in a range of techniques and processes such as deep buttoning, crossway piping, webbing, drafting patterns etc.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in upholstery for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Develop expertise in order to display upholstery skills effectively to a targeted audience in exhibition or presentation formats.
- Experiment with a range of designs, techniques and ideas to produce high quality, innovative and traditional or contemporary upholstered items.
- Research the historical perspective of upholstery and traditional techniques and materials as well as current trends and practices.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in upholstery.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Upholstered Furniture Production
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg relevant Foundation Degree or BA Honours in Furniture Design).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Furniture Design)

Rationale

Furniture making is both an art form and a technically advanced sculptural process, using a wide range of materials bridging both the Arts and Sciences. The industry which is mainly represented by small and medium-sized enterprises continues to make a significant contribution to the UK economy. In order to succeed in this increasingly competitive industry, there is a need for furniture designer/makers who have the high level creative skills and craftsmanship to drive forward innovation and meet the changing demands of clients.

Feedback from the National Skills Foresight Survey 2003 (endorsed by the Furniture, Furnishings and Interiors National Training Organisation) has highlighted skills shortages in all realms of design. The Higher Professional Diploma in Creative Arts (Furniture Design) offers candidates the opportunity to develop the transferable work skills that businesses are seeking in order to remain competitive in today's world.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in Furniture-related areas which has equipped them with a sound knowledge and understanding of furniture making with specialisms such as cabinet and chair making, wood machining and contemporary as well as traditional wood finishing.

Typical activities

Potential candidates will, through the study of a range of challenging units, gain the knowledge and skills to enable them to:

- Apply the skills in creative design and furniture making to prepare them to work effectively as furniture designers and makers.
- Develop expertise in furniture exhibition design to enable them to display their craftsmanship effectively to a targeted audience.
- Research and experiment with traditional and contemporary influences and sources to inform professional practice.
- Acquire effective marketing and business skills needed to operate as a self-employed furniture designer/maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guiding others in creative practice in furniture design.
- Plan a personal learning and development strategy and career plan relating to employment in the furniture design field.
- Manage furniture design projects from initial stages through to prototype/and or production stage for clients and/or own personal interest and self-expression interest.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
6955 Progression Award in Furniture Craft subjects
NVQ Level 3 in a Furniture-related subject
Advanced Modern Apprenticeship in Furniture
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design
Other relevant Level 3 vocational award

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level eg a Foundation Degree or a BA Honours Degree in Furniture Design.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (3D Craft and Design for Wood)

Rationale

The Higher Professional Diploma in Creative Arts (3D Craft and Design for Wood) provides the opportunity for candidates to further develop and demonstrate high level skills in the design and production of wooden pieces. Their work is likely to include a range of techniques such as wood turning and wood carving to produce commissioned items such as sculptural bowls (not intended for use, but to display the beauty of the wood), the production of small and large scale items ranging from carved and incised letterforms and fine decorative boxes to architectural wood carvings or historical reproduction pieces for restoration or conservation projects (in churches, period homes) as well as the production of sculptural forms as part of the construction of the built environment.

In order to be successful it is important for the designer/maker to balance high levels of craftsmanship, creativity and design flair against practical considerations such as time constraints, cost, the needs or lifestyle of the client and the requirements of the brief. In addition, individuals wishing to generate income from their work will need to know how to market, display and exhibit their craftsmanship effectively, use computer technology to aid the design process and ensure their business runs effectively. The Higher Professional Diploma in Creative Arts (3D Craft and Design for Wood) enables candidates to acquire the knowledge and skills to do this.

This qualification offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent and craftsmanship both in terms of their own personal development as well as for commission-based work.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in an art and design-related subject which has equipped them with skills in a range of techniques and processes such as wood turning and carving.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice for the purposes of personal development, career progression or further academic study. This qualification will enable candidates to:

- Use effective problem-solving skills during the creative process to ensure that wooden artefacts designed and produced meet requirements in terms of own personal expression as well as commission-based projects.
- Develop expertise in order to display their craftsmanship to a targeted audience in exhibition or presentation formats.
- Experiment with a range of designs, influences and ideas to produce high quality, innovative, original wooden pieces using a range of traditional and/or contemporary techniques.
- Research the historical perspective as well as current trends relevant to the design and production of 3D artefacts in wood.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice in 3D Craft and Design for Wood.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Wood Occupations
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg Foundation Degree or BA Honours in Furniture Design).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (3D Craft and Design for Metal)

Rationale

Designer-makers working with metal are likely to include sculptors, jewellers, goldsmiths, silversmiths and constructivists. In order for them to succeed their work must demonstrate high levels of technical skills as well as originality, creativity and innovation. In addition, the ability to use traditional techniques is needed for restoration and conservation work. The Higher Professional Diploma in Creative Arts (3D Craft and Design for Metal) will provide candidates with the opportunity to use a range of techniques and metals to design and produce a variety of work, for example:

- large sculptural forms for public art purposes
- metal sculptures for interior display (eg worked up pieces, cast pieces as in bronzes, metal constructions as a visible part of architecture)
- decorative and functional wrought iron work (eg candleholders, wine racks)
- jewellery using semi-precious and precious metal with some stone-setting
- fashion items such as spectacle frames
- furniture items.

In order to be successful it is important for the designer/maker to balance high levels of craftsmanship, creativity and design flair against practical considerations such as time constraints, cost, the needs or lifestyle of the client and the requirements of the brief. Individuals wishing to generate income from their work will need to know how to market, display and exhibit their craftsmanship effectively, use computer technology to aid the design process and ensure their business runs effectively. In addition, it is important for individuals to keep up to date with new trends and experiment with their creative practice for their own self-expression and personal development.

This qualification offers candidates a demanding yet relevant progression opportunity which will help them to extend and develop their creative talent and craftsmanship both in terms of their own personal development as well as for commission-based work.

Target audience

The programme is designed as a progression route for candidates with a Level 3 qualification in an art and design-related subject which has equipped them with skills in a range of techniques and processes such as soldering, etching, forging, wire work.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in 3D Craft and Design for Metal for the purposes of personal development, career progression or further academic study.

This qualification will enable candidates to:

- Develop expertise in order to display their craftsmanship to a targeted audience in exhibition or presentation formats.
- Use effective problem-solving skills during the creative process to ensure that metal craftwork designed and produced meets requirements in terms of own personal expression as well as commission-based projects.
- Experiment with a range of designs, influences and ideas to demonstrate high quality, innovative, original metal craftsmanship using a range of traditional and/or contemporary techniques.
- Research traditional and contemporary techniques for metal craft as well as current trends.
- Acquire effective marketing and business skills needed to operate as a self-employed designer-maker.
- Use computer applications, digital methods and the internet to aid the design process and creative development.
- Guide others in creative practice using metal as a medium.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Fabrication and Welding
Relevant Level 3 vocational awards in a related subject
Advanced Vocational Certificate in Education (Art & Design)
Foundation Course in Art & Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg a relevant Foundation Degree or a BA Honours in metalwork and jewellery).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Decorative Plasterwork)

Rationale

The Higher Professional Diploma in Creative Arts (Decorative Plasterwork) provides the opportunity for candidates to further develop and demonstrate high level skills in the design, production and conservation of decorative plasterwork using running moulds, reverse moulds, case moulds, piece moulds and original modelling.

A range of materials, such as casting plasters, lime, clays and synthetics, as well as a range of techniques are used in the design and production process.

The Higher Professional Diploma in Creative Arts (Decorative Plasterwork) offers candidates a challenging progression opportunity which will allow them to develop and extend their creative talent and skills in the production and installation of decorative plasterwork components. In addition candidates will have the opportunity to gain the important marketing and business skills needed to work effectively in a creative industry.

Target audience

The programme is designed as a progression route for candidates with a level 3 qualification in plasterwork which has equipped them with the knowledge and skills in a range of techniques such as the running of mouldings and the casting of plaster components using a range of techniques and materials.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition they will have the opportunity to attain high levels of creative practice in decorative plasterwork for the purpose of personal development, career progression or further academic study.

The qualification will enable candidates to:

- Develop expertise in order to display individual and accurate interior and exterior decorative plasterwork schemes and ideas to a targeted audience in presentation format.
- Experiment with a range of motifs, techniques and resources to decorate spaces.
- Research historical concepts, including the classical orders, in applying appropriate decoration in plaster.
- Acquire effective marketing and business skills needed to operate as a self employed practitioner.
- Use computer applications, digital methods and internet to aid the design process and creative development.
- Guide others in creative practice.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 in Design and Craft
NVQ Level 3 in Plastering.
Advanced Construction Award in Plastering.
Relevant level 3 vocational awards in a related subject.

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through and APL procedure.

Opportunities for Progression

This qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue their studies at Degree level.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Stonework)

Rationale

The Higher Professional Diploma in Creative Arts (Stonework) provides the opportunity for candidates to further develop and demonstrate high level skills in the design, production and conservation of architectural and sculptured stone using hand tools and mechanical aids.

A range of materials, such as stone, granite and marble, as well as a range of techniques are used in the design and production process.

The Higher Professional Diploma in Creative Arts (Stonework) offers candidates a challenging progression opportunity which will allow them to develop and extend their creative talent and skills in the production and installation of architectural and sculptured components. In addition, candidates will have the opportunity to gain the important marketing and business skills needed to work effectively in a creative industry.

Target audience

The programme is designed as a progression route for candidates with a level 3 qualification in stonework which has equipped them with the knowledge and skills in a range of techniques such as the cutting of mouldings and the arrangement of stone components using a range of techniques and materials.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition they will have the opportunity to attain high levels of creative practice in stonework for the purpose of personal development, career progression or further academic study.

The qualification will enable candidates to:

- Develop expertise in order to display individual and accurate interior and exterior stonework schemes and ideas to a targeted audience in presentation format.
- Experiment with a range of motifs, techniques and resources to decorate spaces.
- Research historical concepts, including the classical orders, in applying appropriate design in stone.
- Acquire effective marketing and business skills needed to operate as a self employed practitioner.
- Use computer applications, digital methods and internet to aid the design process and creative development.
- Guide others in creative practice.
- Plan a personal learning and development strategy and career plan relating to employment in the field.
- Work effectively with a range of clients or for own personal development.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
NVQ Level 3 in Stonemasonry.
Advanced Construction Award in Stonemasonry.
Relevant level 3 vocational awards in a related subject.

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for Progression

This qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue their studies at Degree Level.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Printmaking)

Rationale

Printmaking is used by artists and designers both as a discrete discipline and to add printing elements to their work (Tracey Emin and David Hockney are notable contemporary examples; Picasso, Sonia Delaunay and Joseph Albers are recent modern examples). Subsequently, for this suite of Creative Arts qualifications, and in line with established European art education implemented by Bauhaus, there is a required holistic approach across all disciplines to ensure full appreciation of industrial and aesthetic recognition and principles.

The Printmaking pathway will enable students to understand and explore processes such as Relief and Screen Printing, Lithography and Intaglio as creative media.

This will include exploration of how the printmaking processes relate to other areas of Art & Design in the production of a fine art image. The programme is designed to facilitate an understanding of how artists, designers and illustrators will utilise and combine the Printmaking processes to develop their own working practice.

Target audience

The programme is designed as a progression route for candidates with a level 3 qualification in printmaking or a subject related to printmaking which has equipped them with knowledge and skills in a range of techniques.

Typical activities

Potential candidates for this programme will study a range of challenging and contextualised units. In addition, they will have the opportunity to attain the high levels of creative practice in printmaking for the purposes of personal development, career progression or further academic study. This will include:

- an understanding of the major printmaking processes and their historical context
- an understanding of how the work of others has developed through the creative exploration of process and technique
- an awareness of what is an original print (*ie that making a print is essentially a way of mechanising an image; making an original print is extending this process by incorporating artistic invention as a means of overcoming mechanical conformity*).
- an ability to discuss and demonstrate the technical and aesthetic considerations made in the process of conveying an original idea to the finished print stage
- experimentation and continuing artistic development with different printmaking processes
- an understanding of the broad definition of what is an original print and the conventions, skills and aesthetic considerations relating to its production
- an ability to evaluate as written and practical material the quality of an original print through its various stages of production
- recognition and development of the creative potential offered by various processes and techniques

- an appreciation of the many holistic connections between Printmaking, Painting and 3D studies- that there can not be one without another – that they all inter react closely within Fine Art Education in terms of theory, historic references, industrial practice and practical outcomes.
- the application of safe working practices.

Entry requirements

City & Guilds Level 3 Diploma in Design and Craft
 Level 3 qualifications in Printmaking Skills
 Other Level 3 vocational award in a related subject
 Advanced Vocational Certificate in Education (Art & Design)
 Foundation Course in Art and Design

A level of expertise commensurate with Level 3 in the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

The qualification supports candidates' progression by:

- facilitating a route to Higher Education to study
 - Printmaking and Combined Media programmes or stand-alone Fine Art degree options
- developing knowledge, experience and portfolio evidence for entry consideration to most other Art and Design courses
- developing one's own practice to
 - develop business and managerial skills in the current climate of craft and art management
 - provide sound and knowledgeable technical skills that will inspire confidence in potential stakeholders in the Printmaking medium.

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Photo Imaging)

Rationale

Photo imaging is one of the foremost global means of communication.

Traditional processes for the capture and manipulation of images have always been the basis for the photographic medium. However in recent years, photography has been popularised further by the advent of digital imaging – the shift in processes making access to images instant and universal.

This pathway offers the flexibility to use and explore the concepts and techniques relating to either traditional or digital photo imaging, or a combination of both.

The application of photo imaging essentially requires the need for visual acuity in the design of the image content: 'seeing' the picture before capturing it.

Candidates are given the opportunity to develop skills in the process of conceiving, making, presenting and marketing the photographic image. The content deals with the technical, visual, business and interpersonal skills needed in photographic design and production; the importance of photographs as elements both of commercial promotion and individual fine art, and the peripheral understanding needed of computer-based post-production.

Target audience

This programme is designed as a progression route for candidates with a Level 3 qualification, or equivalent experience, in Photo-Imaging or a related visual communication area which has equipped them with the knowledge and skills to enable them to undertake a deeper study of the business and practice of photo-imaging.

Typical activities

Candidates for this programme will study a variety of challenging and relevant units; they will have the opportunity to attain high levels of visual and technical expertise, coupled with a deep understanding of the business of photography, with its associated need for good interpersonal skills. Candidates will develop abilities either for direct commercial involvement, or for further study into this important area of human communication.

The qualification will enable candidates to:

- relate and apply the findings to other forms of visual communication such as drawing, painting, sculpture, moving-image media, and other contexts within the Creative Arts suite
- research and critically analyse the development and growth of photo-imaging
- demonstrate and apply technical skills in selecting and using equipment and materials for the photo imaging process
- design photo-images which achieve their stated purpose, whether individual or corporate
- develop a self-critical ability

- acquire and apply marketing and business skills needed in the photo-imaging industry
- be aware of the use of production methods of image manipulation, bearing in mind legal and ethical factors involved in photo-imaging, such as copyright and privacy
- guide others in the business and practice of photo imaging
- plan a personal learning and development strategy for a career in photo imaging
- work effectively on a variety of projects, and with a range of clients.

Entry requirements

Level 3 S/NVQ or vocational qualification in Photography
Foundation Course in Art and Design

A level of expertise commensurate with Level 3 on the National Qualifications Framework which has been acquired through work experience and can be demonstrated through an APL procedure.

Opportunities for progression

This qualification provides a progression route for candidates who wish to improve and extend their professional and commercial skills as well as those who wish to continue with further studies at degree level (eg Foundation Degree or BA Honours in Photography).

Delivery centres

Colleges, training organisations, higher education institutions, commercial organisations.

Higher Level Qualifications Level 4 Higher Professional Diploma in Creative Arts (4440)

The units

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Unit 1

The Planning, Management and Display of Creative Practice

Unit summary

This unit is about the knowledge and skills needed to plan, monitor and manage a personal learning and development programme in creative practice which will allow individuals to take responsibility for their own career development. It will enable candidates to make and take opportunities for themselves and require them to look beyond the immediate needs of the course to consider themselves as artists/designers/practitioners. They will need to display and present a range of knowledge, talent and skills to a targeted audience in exhibition or presentation formats.

This is a unit for which candidates will need to gather evidence throughout the course. It has been designed to provide a logical starting point for creative study, a mechanism for the ongoing monitoring of progress and achievement and the opportunity for candidates to demonstrate and evaluate their overall knowledge, skills and expertise at the end of the course.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

This unit aims to enable the candidate to:

- seek information on ways to achieve what they want to do, identify factors that may affect their plans and monitor their progress in creative study
- further develop and confirm the research and creative process
- develop and combine two and three-dimensional presentation formats
- acquire expertise in the manipulation and combination of a variety of materials and processes including the new technologies
- demonstrate acquired marketing skills and techniques relating to a specific product or service
- stimulate the achievement of high quality standards

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Devise a personal strategy and schedule for managing their creative study
- 2 Monitor their progress with support from others and critically reflect on personal development throughout the creative study
- 3 Demonstrate and apply a range of theoretical and practical creative skills for exhibition/presentation design
- 4 Demonstrate planning and time management skills for exhibition/presentation production processes
- 5 Demonstrate personal creative skills development through the selection, presentation and evaluation of materials relating to exhibition/presentation production

Unit 1 The Planning, Management and Display of Creative Practice

Unit content

Outcome 1

Devise a personal strategy and schedule for managing their creative study

The candidate knows how to:

- explain the importance of self development
- identify behaviours associated with personal effectiveness
- describe the importance of developing effective professional relationships in the creative environment
- record experiences to date, identifying knowledge and skills acquired through previous experience and present job role
- outline own aspirations using appropriate sources of advice and information
- produce a schedule as a practical framework for intended study

Outcome 2

Monitor their progress with support from others and critically reflect on personal development throughout the creative study

The candidate knows how to:

- prioritise actions for achieving targets
- devise a method of tracking personal progress by use of a reflective journal or an agreed equivalent method
- review, with help from others, the experience of learning and identify personal strengths and weaknesses
- monitor own performance and review progress towards achieving objectives paying particular attention to setting and meeting deadlines
- monitor the development of learning methods
- make use of available means of support, such as self-directed learning using written or IT-based material, teaching or training sessions, tutorials, activity-based learning
- make revisions to plans to take account of any changes in personal circumstances
- adapt methods of learning as necessary

Unit 1 The Planning, Management and Display of Creative Practice

Outcome 3

Demonstrate and apply a range of theoretical and practical creative skills relating to exhibition/presentation design

The candidate knows how to:

- evaluate the design constraints imposed by costing, materials, content, production processes, special awareness and location considerations
- produce ideas, concept drawings, materials usage plans and finished design concepts using a range of techniques, including computer generated imagery
- following the concept stage, produce a scale model of exhibition proposal or alternative visual presentation via storyboards, templates etc.
- apply Health & Safety legislation and safe working practices to the design process and exhibition/presentation environment
- eliminate risk to self or others by conducting risk assessment surveys and site reconnaissance
- apply safe working practice during the project life cycle

Outcome 4

Demonstrate planning and time management skills for exhibition/presentation production processes

The candidate knows how to:

- source and assemble necessary materials to meet the deadline for exhibition/presentation
- effectively manage time constraints relating to production processes via task related time-management systems and action planning
- effectively communicate and develop working relationships through building and regular production meetings, the outcomes of which are recorded
- relate cost analysis and budgetary constraints to production

Outcome 5

Demonstrate personal creative skills development through the selection, presentation and evaluation of materials relating to exhibition/presentation production

The candidate knows how to:

- exercise self-critique in selecting material and products for display
- evaluate and apply good design practice relating to product utility and proposed user groups

Unit 1 The Planning, Management and Display of Creative Practice

Assessment

The outcomes of this unit will be assessed on the production of:

- a personal study schedule and critical self-review relating both to the learning programme and to the exhibition/presentation production processes
- records, notes, exhibition/presentation formats and materials which demonstrate the application of planning, time-management and a range of theoretical and creative skills
- exhibition/presentation formats and materials which are fully representative of the units of study on the learning programme and demonstrate creativity and innovation to the target audience or individual

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 2**
Monitoring their progress with support from others and critically reflect on personal development throughout the creative study
-
- **Outcome 5**
Demonstrate personal creative skills development through the selection, presentation, and evaluation of materials relating to exhibition/presentation production
-

These are the areas of **Key Skills** evidence gathering opportunities relating to **Outcomes 1-5**

Communication C4.1
Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in work involving:
one group discussion about a complex subject
one extended written communication about a complex subject

Problem Solving PS4.1
Evaluate your overall strategy and present the outcomes from your work using a variety of methods

Unit 1 The Planning, Management and Display of Creative Practice

Links with other units/qualifications

This unit forms an introduction to study for a Higher Professional Diploma and alerts the candidate to the need for constant review of their progress and learning achievements through creative practice. It encourages an awareness of critical reflection as a learning feature that is central to higher education. The primary function of this unit is to ensure that candidates start with the understanding that they are engaged in an undergraduate level of study. Candidates should conclude the unit in the full awareness that they are about to manage, monitor and direct their own learning. Experience gained from this unit should underpin that of all the others in their programme.

This unit is an opportunity for candidates to additionally develop self-employment progression opportunities and the creation of small business potential.

Candidates undertaking this unit will also have opportunities to develop strategies that will enable them to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. The standards are divided into seven units each reflecting a key area of design activity.

Unit 1 The Planning, Management and Display of Creative Practice

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

A balance will need to be maintained between making students aware that they are progressing from a base of previous learning, and encouraging them to develop the self-confidence necessary for study at higher education level. Their progress through the unit needs to be monitored by the tutor and styles of teaching introduced accordingly: encouraging and supportive at the start and more critical as candidates gain in confidence. Advice will be needed on the role and function of tutors and on the responsibilities of students with regard to study schedules and communicating with tutors. Specific instruction is likely to be needed on technologies associated with forms of distance learning. Maximum opportunity should be provided for discussion, especially on the course document and problems likely to be encountered in producing assessment evidence. Developing candidates' capacity to share experiences and support each other should be seen as a dominant feature of study for this unit.

Candidates should have full access to a wide range of physical, learning and other resources that enables the development of quality skills and creativity, including: dedicated, staffed specialist workshop and studio/lecture facilities equipped with an appropriate range of tools and equipment relating to particular specialisms. Project work should be developed in appropriate surroundings that are conducive to personalised creativity. Library or learning resource facilities should be available, stocked with a broad range of reference works inclusive of specialist books and periodicals. Internet and CD-ROM access should be offered by booking systems that take into account attendance patterns of candidates. IT provision will further enhance students' development on the programme and will include PC/Macintosh computers, colour printers and scanners. Appropriate technician/staff support should be in place with a broad knowledge of software packages and programmes that incorporate access to word processing, spreadsheets, databases, graphics, design and desk-top publishing. Audio and video recording and editing resources would facilitate the research and presentation process. Appropriate study and pastoral support services provision should be available on-site.

Suggested resources list

This list is provided as background information. It forms a source of encouragement to engage in critical self-reflection as a device for learning managing.

Dormer P – *The Art of the Maker* (Thames and Hudson, 1994)

West L – *Beyond Fragments: Adults, Motivation and Higher Education* (Taylor & Francis, 1996)

Unit 1 The Planning, Management and Display of Creative Practice

Coare P. and Thomson A. – *Through the Joy of Learning: Diary of 1,000 Adult Learners* (National Institute of Adult Continuing Education, MACE 1996)

An extended range of textbook and reference materials are available to students undertaking research and developmental studies in **Exhibition Design and Presentation Techniques** including the following examples:

Allwood, Bryan and Montgomery – *Exhibition Planning & Design* (Batsford, 1989)

Cliff Stafford (Ed.) – *Best in Exhibition Stand Design* (Sheldon Press, 1996)

Mastropietro Mario – *New Italian Exhibition Design* (Edizioni Lybra Immagine, 1997)

Mulherin Jenny – *Presentation Techniques for the Graphic Artist* (Phaidon Press Ltd, 1989)

Murphy Bill – *Presentations for Professional Communicators* (Batsford, 1995)

Powell Dick – *Presentation Techniques* (Macdonald Orbis, 1985)

Swain Alan – *Design and Marketing* (Phaidon Press Limited, 1990)

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Unit 2

Researching Historical and Contemporary Practice

Unit summary

This unit is concerned with how research can inform ideas in academic study. It offers not only an opportunity to engage in research processes appropriate to higher education, but also requires candidates to use new technologies and to visually and verbally communicate their research to others. It requires the candidate to undertake a case study of practice in a contemporary organisation, and includes investigating how its products connect with those from the past.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

This unit is a double unit and therefore equates to two units.

Aims

The unit aims to enable the candidate to:

- acquire and apply skills associated with practical research and presentation
- become conversant with ideas and conditions that underpin professional practice
- enhance the intellectual component of creative study through systematic research
- extend personal skills with regard to co-operative action and public presentation
- critically reflect on his or her own potential career as a creative practitioner

Outcomes

On successful completion of this unit, the candidate will be able to:

- 1 Identify, justify and plan processes of historical and contemporary research
- 2 Undertake, monitor and direct processes of enquiry that support personal practice
- 3 Present the results of the research in verbal and visual forms

Unit 2 Researching Historical and Contemporary Practice

Unit content

Outcome 1

Identify, justify and plan processes of historical and contemporary research

The candidate knows how to:

- select the products and activities of a historical movement or personality, and the art, craft or design practice of a contemporary individual or company as subjects for research
- produce a rationale for how differing subjects and diverse methods of research are likely to lead to a better understanding of his or her own practice in creative study
- draw up appropriate research plans taking account of resource availability, logistics of information gathering, time schedule and contingency measures

Outcome 2

Undertake, monitor and direct a process of enquiry that supports personal practice

The candidate knows how to:

- reference cultural, social and economic ideas associated with the subject through electronic data banks, libraries and museums/galleries
- co-operate with others and use systematic methods in recording, analysing, evaluating and collating visual and verbal evidence
- balance costs of the process (for example, time, energy, finance) against the value of the research (for example, insight, understanding, clarity of results)
- plan, conduct and evaluate a workplace interview efficiently and sensitively
- produce a case-study report of contemporary practice in industry or commerce
- correlate visual and verbal information in constructing informed and reasoned points of view, including correlation to the candidate's own creative practice.

Outcome 3

Present the results of the research in visual and verbal forms

The candidate knows how to:

- produce visual and written communications that clearly and effectively identify their personal positions on differing subjects
- report back to others in agreed forms and working to pre-scheduled deadlines
- authenticate findings of research by reference to publications and other authorities
- engage in informed discussion analysing, contextualising and evaluating the results of his or her research
- review his or her own creative processes in the light of research in order to construct a coherent and comprehensive view of personal professional practice

Unit 2 Researching Historical and Contemporary Practice

Assessment

The outcomes of this unit will be assessed on the production of:

- a word processed case study – 4,000 words maximum – of creative arts practice in either a small-to-medium enterprise or a substantial commercial or industrial company which documents the development of the organisation and the market at which it is aimed. The case study will include, as an appendix within the word limit, the text and illustrations of a talk given to other students using slides, OHP or power point presentation, and showing how the products/services of the organisation featured in the case study are inspired by or connect with products associated with a style, period, movement or personality in art, craft or design history.

Guidance

Key Skills signposting

This unit also provides opportunities as part of a developed personal strategy for Key Skills (Level 4) development particularly:

If candidates are working towards the following outcomes:

- **Outcome 1**
Identifying, justifying and planning a processes of historical and contemporary research
- **Outcome 2**
Undertaking, monitoring and directing a processes of enquiry that support personal practice
- **Outcome 3**
Presenting the results of the research in verbal and visual forms

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-3**

Problem Solving PS4.1

Develop a strategy for using skills in problem solving over an extended period of time.

Problem Solving PS4.3

Evaluate your overall strategy and present the outcomes from your work using a variety of methods.

Application of Number N4.3

Evaluate your overall strategy and present the outcomes from your work, including the use of diagrams and graphs to illustrate complex data.

Links with other units/qualifications

This unit underpins the content and skills necessary for other units within the HPD in Creative Arts. It links particularly with Unit 4 Focus on Design: Clients, Unit 5 Focus on Design: Self-expression, Unit 6 Focus on Production: Clients, Unit 7 Focus on Production: Self-expression.

Unit 2 Researching Historical and Contemporary Practice

Delivery advice

This unit should involve approximately 200 hours of study – 80 of which should be through guided learning.

Many candidates will need reassurance about the relevance of this unit and their capability of undertaking it. They should be left in no doubt that the capacity to critically discuss creative ideas and relate their own activities to industrial and commercial concerns are essential features of practical study.

Candidates should be encouraged to acknowledge the similarities between their products and those of others in order to identify the differences. The unit also challenges conventional notions of originality as candidates come to understand that openly building on the achievements of others is a constructive and acceptable feature of creative practice, even in the context of current manufacturing or commercial activity.

Candidates will need help in approaching a suitable subject for a case-study and they should be encouraged to look further afield than any concurrent employment.

They will be engaging with professionals in a place of work and will need guidance on how to conduct themselves. They will need advice on how to plan, conduct and evaluate interviews – establishing a rationale for using interviews; prior research; using tape or video recorders, note-books and drawing; sequence and type of questions, interview techniques, analysing results and comparing visual and verbal information. Careful guidance will be needed with regard to establishing good relationships, acting responsibly in a commercial or manufacturing environment, using the time afforded by interviewees efficiently and effectively, and generally conducting enquiries in a business-like manner. Candidates should be advised to ask a minimum number of well prepared questions, and be cautioned about which questions are reasonable and acceptable to ask. They must be aware they are dealing with visual and verbal data that is more or less commercially sensitive. Issues of professional respect about taking photographs of work in progress may arise, and workshop health and safety regulations will need to be observed.

The unit is concerned as much with evaluation as collecting information, and so reports and presentations must not be merely factual accounts. Candidates should be encouraged to question what they hear, see and read about, and to relate their findings in offices and workshops to published information. There must also be the opportunity in the report and presentation for the candidate to critically reflect on his or her own practice in relation to a potential career.

Unit 2 Researching Historical and Contemporary Practice

In relation to Outcome 1, candidates will need to know what libraries, galleries and museums are available, and how to approach them. They will also need access to data banks of commercial information and instruction on how to use professional organisations for locating subjects for a case-study. They are likely to need basic instruction in note taking; in using the contents pages, indices, bibliographies and illustration lists of books; and in the value of catalogues in libraries, museums and access to the Internet and other electronic data banks is highly desirable. While unit briefing and some skill instruction sessions can be delivered to groups, individual tutorial support will be necessary throughout this unit.

In relation to Outcome 2, candidates may need instruction in skills, such as business letter writing and how to collect information through efficient and purposeful note-taking. Skills in photography, tape and video recording will probably need to be taught to a level appropriate for collecting visual and audio evidence in the work place. All candidates are likely to need guidance in conducting interviews.

In relation to Outcome 3, a range of support and services will be necessary. Access to services for producing slides, OHPs or power point presentations will be needed. For apprehensive students, it may be necessary to rehearse the presentation beforehand, though all students will need some guidance on how to organise and deliver a presentation. The presentation venue should be blacked out for the presentation but opened up to day light for the discussion. Report production will necessitate access to facilities for IT and for binding.

Suggested resources list

These sources are offered as either starting points or for reference rather than reading all through:

Osborne Harold (ed.) – *An Illustrated Companion to the Decorative Arts* (Oxford University Press, 1989)

Crafts magazine

Johnson P. (ed.) – *Ideas in the Making: Practice in Theory* Crafts Council, 1998

Bell I – *Doing Your Research Project* (Open University Press, 1993)

Glesne C and Pleshkin A – *Becoming Qualitative Researchers* (Longman, 1992) some valuable insights and guidance on interviews in Chapter 4

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Unit 3

Marketing and Product Design

Unit summary

This unit provides opportunities for the candidate to creatively explore marketing activities relating to a personally originated product concept. The product concept, enhanced by proven marketing theory and practice, will offer potential for business development and employment opportunities. The unit directly relates to current industrial practice and will focus on taught and self directed input relating to marketing as a strategic function together with an examination of the tactical use of marketing services.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

The unit aims to enable the candidate to:

- undertake developmental design processes relating to their product
- develop design concepts into design reality using established marketing strategies
- demonstrate a depth of knowledge and skills relating to the 'ingredients' of the marketing mix: Product, Price, Place and Promotion.

Outcomes

On successful completion of this unit the candidate will be able to:

- 1 Apply research skills to develop and evaluate the market potential of the design concept
- 2 Adapt the design concept to take account of marketing data
- 3 Investigate how product pricing is affected by pricing competition, product life cycle and product development and availability
- 4 Explore the strategic use of promotional activities to stimulate consumer purchasing decisions

Unit 3 Marketing and Product Design

Unit content

Outcome 1

Apply research skills to develop and evaluate the market potential of the design concept

The candidate knows how to:

- demonstrate an understanding of primary and secondary investigative research methods
- gather and assess data to evaluate the viability of design concepts
- identify the relationship between research and the decision making process

Outcome 2

Adapt the design concept to take account of marketing data

The candidate knows how to:

- describe the 'ingredients' of the marketing mix
- segment the market and position the product
- describe a product's life cycle
- interpret marketing data to review design concepts

Outcome 3

Investigate how product pricing is affected by pricing competition, product life cycle, product development and availability

The candidate knows how to:

- identify the key factors and influences which need to be considered in the product pricing process eg competition, product life cycle etc
- discuss product availability and distribution activities, relating them to customer demand and product pricing

Outcome 4

Explore the strategic use of a mix of promotional activities to stimulate consumer purchasing decisions

The candidate knows how to:

- investigate a range of promotional activities
- evaluate the suitability of different promotional activities
- generate ideas for a promotional strategy for design concepts

Unit 3 Marketing and Product Design

Assessment

The outcomes of this unit will be assessed on the production of a report of a minimum of 2000 words which includes:

- a research summary which evaluates the market potential of the design concept
- a range of visual and written notes, drawings, design sketches that show the influence of marketing data on the design concept throughout the design process from visualisation stages to the production of a prototype/final working drawings
- records which indicate how the pricing structure has been calculated and the rationale for the pricing decision which takes into account the factors considered
- a full range of conceptual ideas in written and visual form that illustrate an appropriate promotional strategy for the design concept together with a reasoned explanation for the proposed strategy.

In addition

Whilst the above evidence presentation formats provide a formalised response to unit submissions, candidates are encouraged to further develop their creativity by utilising the new technologies on offer today particularly digitally generated formats to present unit content.

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

- **Outcome 1**
Applying research skills to develop and evaluate the market potential of the design concept
- **Outcome 2**
Adapt the design concept to take account of marketing data
- **Outcome 3**
Investigating how product pricing is affected by pricing competition, product life cycle and product development and availability
- **Outcome 4**
Exploring the strategic use of promotional activities to stimulate consumer purchasing decisions

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-4**

Communication C4.1

Develop a strategy for using communication skills over an extended period of time.

Communication C4.3

Evaluate your overall strategy and present the outcomes from your work, using at least one formal oral presentation, including the use of two images to illustrate complex points.

Application of Number N4.3

Evaluate your overall strategy and present the outcomes from your work, including use of charts, diagrams and graphs to illustrate complex data.

Information Technology 4.1

Develop a strategy for using IT skills over an extended period of time.

Problem Solving PS4.3

Evaluate your overall strategy and present the outcomes from your work using a variety of methods

Unit 3 Marketing and Product Design

Links with other units/qualifications

This unit fully integrates with other units within the HPD in Creative Arts, in particular, Unit 4 Focus on Design: Clients, Unit 5 Focus on Design: Self-expression, Unit 10 Researching a Business Idea, Unit 9 Creative Computing, and Unit 1 The Planning, Management and Display of Creative Practice further expands content relating to personal development, and employment and business opportunities.

The unit is an opportunity for candidates to additionally develop self-employment skills, progression opportunities and the creation of small business potential.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. It could, in particular, contribute towards elements of Unit 42 Originate and Develop Design Concepts and Early Ideas and Unit 43 Manage the Development of Design Options.

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

Assessment should be practical and realistic and relate to current sector practice. If candidates are practising artists/designers/practitioners, there will be opportunities for them to assemble evidence from activities carried out in the workplace. Candidates should be encouraged to explore and evaluate current trends and innovative practice and use a range of systems to obtain data. Information can also be gathered through visits to design and marketing companies, field trips and from presentations by visiting specialists. Appropriate reference should be made to relevant legislation, British Standards and industrial codes of practice. Safe working methods and risk assessment procedures should be undertaken at every stage of the project activity and Health & Safety considerations should be integrated into specific project tasks where possible. With project based assessment the assignment brief should be negotiated and agreed with appropriate staff prior to commencement. Evidence for project/assignments should be the candidates' own work and candidates are expected to plan and carry out their assignments independently, with exception to team based activities that are required to fulfil assignment criteria for group work.

Unit 3 Marketing and Product Design

Candidates should have full access to a wide range of physical, learning and other resources that enables the development of quality skills and creativity, including: dedicated, staffed specialist workshop and studio/lecture facilities equipped with an appropriate range of tools and equipment relating to particular specialisms. Project work should be developed in appropriate surroundings that are conducive to personalised creativity. Library or learning resource facilities should be available, stocked with a broad range of reference works inclusive of specialist books and periodicals. Internet and CD-ROM access should be offered by booking systems that take into account attendance patterns of candidates. IT provision will further enhance students' development on programme and will include PC/Macintosh computers, colour printers and scanners. Appropriate technician/staff support should be in place with a broad knowledge of software packages and programmes that incorporate access to word processing, spreadsheets, databases, graphics, design and desk-top publishing. Audio and video recording and editing resources would facilitate the research and presentation process. Appropriate study and pastoral support services provision should be available on-site.

Suggested resources list

An extensive range of textbooks and reference materials are available to candidates undertaking research studies in Marketing and Product Design including the following examples:

Adoch Dennise – *Marketing Principles and Practice* (Pitman, 1998)

Davies Mark – *Understanding Marketing* (Prentice-Hall, 1998)

Dibb Sally et al – *Marketing – Concepts & Strategies* (Houghton Mifflin, 1997)

Elvy B Howard – *Marketing* (Butterworth-Heinemann, 1997)

Hague Paul and Jackson Peter – *Marketing Research in Practice* (Kogan Page, 1992)

Lancaster Geoff and Massingham Lester – *Essentials of Marketing* (McGraw-Hill, 1993)

Stokes David – *Marketing- A Case Study Approach* (Letts Educational, 1997)

Swain Alan – *Design and Marketing* (Phaidon Press Limited, 1990)

Woodruff Helen – *Services Marketing* (M & E Pitman Publishing, 1995)

Candidates are also encouraged to use the World Wide Web to download further resource materials.

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Unit 4

Focus on Design: Clients

Unit summary

This unit is about the skills needed to design an artefact or artefacts to a brief developed with a client, to satisfy a particular requirement. In this role, it is necessary to communicate effectively with the client throughout all the stages of the design process to ensure that there is a clear understanding of the requirements and that decisions can be justified. In addition, research, planning and evaluation are key activities before final ideas can be presented to clients.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

This unit aims to enable the candidate to:

- work with others and respect their views
- work to a given brief to generate and evaluate a range of design ideas
- present those ideas and give feedback on the route needed to take the ideas forward

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Collaborate effectively with a client or group of clients to generate a working brief and schedule
- 2 Research and generate a range of ideas/interpretations which satisfy the specifications of the brief
- 3 Develop, record and evaluate the financial, practical and technical aspects of the brief
- 4 Present a range of ideas in support of a design option to a client or group of clients and negotiate a decision
- 5 Advise on the strategies needed to carry forward the design to production

Unit 4 Focus on Design: Clients

Unit content

Outcome 1

Collaborate effectively with a client or group of clients to generate a working brief and schedule

The candidate knows how to:

- communicate with clients to promote understanding, trust and goodwill
- negotiate formally and informally with clients to reach decisions
- draw up and use a working plan/schedule
- understand where and how the product is to be used
- obtain key and relevant information about the client's needs, preferences, lifestyle, through interview, discussion and documentation to produce a brief
- interpret effectively a range of ideas and information
- organise and present information to contribute to decision-making
- record agreements/meetings

Outcome 2

Research and generate a range of ideas/interpretations which satisfy the specifications of the brief

The candidate knows how to:

- carry out and evaluate quantitative and qualitative data analysis
- access sources of information on cultural trends, design directions and opportunities and technical, legal and regulatory requirements and constraints
- use information retrieval systems
- make use of a variety of viewpoints when developing a brief

Outcome 3

Develop, record and evaluate the financial, practical and technical aspects of the brief

The candidate knows how to:

- exploit materials, processes and technology in terms of creative potential, limitations, and suitability for design realisation
- evaluate design concepts and early ideas and their relationship to consumer demand
- predict the creative potential of design ideas and concepts
- use health and safety and environmental regulations relating to use of materials, processes and technology
- analyse and record legal information on design protection
- integrate necessary quality standards
- monitor and review developmental stages

Unit 4 Focus on Design: Clients

Outcome 4

Present a range of ideas in support of a design option to a client or group of clients and negotiate a decision

The candidate knows how to:

- prepare and present design options visually and in writing to both designers and non-designers
- choose the most appropriate presentation formats from a range including the use of technology
- run a design presentation
- structure an argument in support of a design option
- negotiate and record the agreement of a client or a group of clients

Outcome 5

Advise on the strategies needed to carry forward the design to production

The candidate knows how to:

- explain the sequence of processes to be used for producing the final design or design product
- select relevant information to gain agreement from the client on the brief

Assessment

The outcomes of this unit will be assessed by a presentation of an original, suitable and viable completed design package. It should include:

- a range of ideas generated to meet the requirements of the brief and information about the working relationship with the client
- a summary of how the ideas were developed and evaluated from a financial, practical and technical perspective
- a demonstration of how the ideas were presented to the client and the decisions made
- records and notes showing the ongoing evaluation of the process together with strategies for taking the design brief forward to the production stage.

Unit 4 Focus on Design: Clients

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

- **Outcome 1**
Collaborating effectively with a client or group of clients to generate a working brief

- **Outcome 2**
Researching and generating a range of ideas/interpretations which will satisfy the brief

- **Outcome 3**
Developing, recording and evaluating the financial, practical and technical aspects and potential of the brief

- **Outcome 4**
Presenting a range of ideas in support of a design option to a client or group of clients and negotiate a decision

- **Outcome 5**
Advising on the strategies needed to carry forward the design to production

These are a selection of Key Skills evidence opportunities relating to **Outcomes 1-5**

Communication C4.1

Develop a strategy for using communication skills over an extended period of time.

Communication C4.2

Monitor progress and adapt your strategy as necessary, to achieve the quality of outcomes required in work involving:
one group discussion about a complex subject;
one extended written communication about a complex subject.

Communication C4.3

Evaluate your overall strategy and present the outcomes from your work, using at least one formal oral presentation, including the use of two images to illustrate complex points

Application of Number N4.3

Develop a strategy for using application of number skills over an extended period of time.

Information Technology IT4.3

Evaluate your overall strategy and present the outcomes from your work using at least one presentation, showing integration of text, images and number.

Working with Others WO4.3

Evaluate your overall strategy and present the Outcomes from your work in at least one group situation.

Problem Solving PS4.1

Develop a strategy for using skills in problem solving over an extended period of time.

Unit 4 Focus on Design: Clients

Links with other units/qualifications

This unit provides input and links to the following units within the HPD in Creative Arts: Unit 3 Marketing and Product Design, Unit 6 Focus on Production: Clients, Unit 9 Creative Computing, Unit 10 Researching a Business Idea, Unit 1 The Planning, Management and Display of Creative Practice, Unit 2 Researching Historical and Contemporary Practice.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. In particular, it could contribute towards elements of Unit 41 Develop a Design Brief, Unit 42 Originate and Develop Design Concepts and Early Ideas, Unit 43 Manage the Development of Design Options.

This unit gives opportunities for the candidate to develop professional practice for both employed and self-employed status.

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

Assessment must be practical and realistic and relate to current sector practice.

Where candidates are currently working in the sector, there will be opportunities for them to draw evidence from activities carried out in the workplace, as agreed with their employer.

Candidates are encouraged to investigate and critically review current trends and innovations and use a range of resources to gather and store data.

It is recognised that valuable information can be obtained through visits to organisations, museums, shows, exhibitions and presentations.

Safe working practice will be followed at all times.

The project brief, description and outline must be agreed by the candidate's internal assessor before commencement and any evidence presented must be the candidate's own work.

Having accepted advice and guidance from others, candidates will plan and carry out their assessments independently.

Unit 4 Focus on Design: Clients

In terms of resources, candidates should have access to

- professional data and current merchandising practice
- professional expertise
- equipment for technical development and exploration of ideas
- recording facilities – including relevant computer programmes
- presentation facilities

Suggested resources list

The following list is indicative of the range of resources available:

Standard text

Johannes Itten – *Art of Colour* (Reinhold)

Johannes Itten – *Elements of Colour* (Reinhold)

Standard Texts – Fashion

Janet Arnold – *Patterns of Fashion* (MacMillan)

James Laver – *Costume and Fashion* (Thames and Hudson)

Winifred Aldrich – *Fabric Form and Flat Pattern Cutting* (Blackwell)

Shoben and Ward – *Pattern Cutting* (Butterworth-Heinemann)

Standard Texts – Interior Decoration

Alan Gore – *History of English Interiors* (Phaidon)

Miller and Merrill – *Period Style* (Mitchell Beazley)

Drucker and Finkelstein – *Recipes for Surfaces* (Simon and Schuster)

Sloan – *Classic Paints and Faux Finishes* (Readers' Digest)

Standard Texts – Ceramics

Susan Peterson – *The Craft and Art of Clay* (Laurence King)

Michael Casson – *The Craft of the Potter* (BBC)

Unit 4 Focus on Design: Clients

Standard Texts – Stitched Textiles

Dunnewold – *Complex Cloth* (Fibre Studio)

Colette Woolf – *The Art of Manipulated Fabrics* (Taunton)

Conservation of Tapestries (Getty Conservation Institute)

Beaney and Littlejohn – *Creative Embroidery* (Batsford)

Payne – *Embroidered Textiles* (Thames and Hudson)

Standard Texts – Stained Glass

Raguin and Higgins – *The History of Stained Glass: The Art of Light – Medieval to Contemporary* (Thames & Hudson, 2003)

Andrew Moor – *Contemporary Stained Glass* (Mitchell Beazley)

Wrigley and Gerstein – *The Complete Stained Glass Course: How to master every major glass work technique, with thirteen stunning projects to create* (Apple Press, 2000)

Standard Texts – Floral Display

Exhibitions International – *Masters in Flower Arrangement* (New Holland)

Graham Stuart Thomas – *A Modern Florilegium* (JM Dent with RHS)

Hilliers, David and Charles – *Hilliers Manual of Trees and Shrubs The Plant Finder* (RHS)

Standard Texts – Soft Furnishings

Gates – *The Soft Furnishing Book* (Forbes)

Fishburn – Curtains and Window Treatments (Batsford)

Miller and Merrill – *Period Style* (Mitchel Beazley)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Standard Texts – Upholstery

Miller and Merrill – *Period Style* (Mitchell Beazley)

Which Guide – *Which Way to Restore Furniture* (Consumer Association)

Brunt – *Illustrated Guide to Furniture* (Peerage)

David James – *Upholstery* (Guild of Master Craftsmen)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Unit 4 Focus on Design: Clients

Standard Texts – Wood

Chapman and Pearce – *Working with Materials-Wood, Metal and Plastic* (Collins)

Scott and Hill – *Working in Wood* (Mitchell Beazley)

Standard Texts – Metal

Zahner – *Architectural Metals* (John Wiley & Sons)

Hughes – *The Colouring, Bronzing and Patination of metals* (Watson-Guptill)

Frisen – *Metal – design and fabrication* (Whitney)

Standard Texts – Furniture Design

Cabinet Making

Techniques of Cabinet Making (Joyce)

Jackson & Day – *Collins the Complete Woodworkers Manual* (Collins)

Alan Peters – *Cabinet Making – The Professional Approach* (Stobart & Sons)

Ernest Scott – *Working in Wood* (Chancellor Press)

Upholstery

Frederick Palmer – *Practical Upholstering* (Benn Publications)

Finishing

Bairstow/Waterhouse – *French Polishing* (BT Batsford)

Textiles

Ansty Westons Guide to Textile Terms (Weston Publishing Ltd)

Unit 4 Focus on Design: Clients

History/Design

Stan Learoyd – *English Furniture Construction and Decoration, 1500-1910* (Evans Brothers)

Geoffrey Wills – *English Furniture 1760-1900* (Guinness Superlatives)

Edward Lucie-Smith – *Furniture – a concise history* (Thames & Hudson)

The V&A Guide to Period Styles (V & A)

Penny Sparke – *A Century of Design* (Mitchell Beasley)

Stafford Cliff – *The English Archive of Decorative Design* (Thames & Hudson)

Hugh Honour – *Cabinet Makers & Furniture Designers* (Spring Books)

World Design (Pavilion Books)

Fiona & Keith Baker – *Twentieth Century Furniture* (Pavilion Books)

John McKean & Colin Baxter – *Charles Rennie Mackintosh* (Lombard Books)

Royal Designers on Design Council (The Design)

General

John Cloag – *A Short Dictionary of Furniture* (Allan Unwin)

Miller's Antique Price Guide (Octopus Books)

Lyle Antiques Price Guide (Ebury Press)

David Easterly – *Grinling Gibbons & The Art of Carving* (V & A)

Pierre Ramond – *Marquetry* (ISBN 0-942391-19-5) (Les Editions H. Vial)

This may only be available via a Library or second hand

The original text is French – this version is a translation published in 1989

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Unit 5

Focus on Design: Self-expression

Unit summary

This unit is about the skills needed to design an end product or prototype where the development of self-expression and personal style of the candidate is paramount. In this unit, candidates are provided with an opportunity to develop personal ideas and sources of inspiration into a design brief which meets their own personal needs and targets rather than those of a client.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

This unit aims to enable the candidate to:

- formulate a design choice or direction
- identify a progression route
- encompass divergent thought
- generate and evaluate ideas

Outcomes

- 1 Generate a range of design ideas and evaluate their feasibility in terms of personal goals and targets
- 2 Formulate a design brief which encompasses self-expression and meets personal needs and goals
- 3 Identify sources and inspiration, explaining their relationship to the design brief
- 4 Explore, develop and monitor creative and technical aspects of the work involved
- 5 Monitor the impact of innovative ideas and divergent thought on the development of the brief
- 6 Demonstrate that production strategies have been considered in the development of the design brief

Unit 5 Focus on Design: Self-expression

Unit content

Outcome 1

Generate a range of design ideas and evaluate their feasibility in terms of personal goals and targets

The candidate knows how to:

- assess priorities for development of personal style and self-expression
- research and develop a range of ideas which extend and develop former knowledge
- accurately identify and prioritise key development requirements, recognising any areas of conflict
- show how design ideas or directions are progressed
- identify and approach individuals who are able to offer assistance
- encompass divergent thought

Outcome 2

Formulate a design brief which encompasses self-expression and meets personal needs and goals

The candidate knows how to:

- work both independently and collaboratively as necessary
- plan realistic budgets and timescales
- reconcile and make use of a variety of alternative ideas
- make use of a variety of viewpoints when working towards a personal response
- maintain an open and flexible approach
- prepare and present design options visually and in writing

Outcome 3

Identify sources and inspiration, explaining their relationship to the design brief

The candidate knows how to:

- gather and research information from a wide range of sources
- analyse personal design needs and opportunities
- organise and present information to contribute to decision-making for personal development

Outcome 4

Explore, develop and monitor creative and technical aspects of the work involved

The candidate knows how to:

- incorporate where necessary production opportunities and acknowledge constraints
- evaluate design concepts and early ideas
- use health and safety and environmental regulations relating to the use of materials, processes and technology
- integrate necessary quality standards
- monitor and review developmental stages

Unit 5 Focus on Design: Self-expression

Outcome 5

Monitor the impact of innovative ideas and divergent thought on the development of the brief

The candidate knows how to:

- extend their knowledge beyond tried and trusted ideas and processes to explore new approaches
- recognise that the stages in the design process can be both sequential and circular in terms of the impact of new ideas, review and technical development
- evaluate the impact of innovative ideas and divergent thought in terms of their suitability and feasibility

Outcome 6

Demonstrate that production strategies have been considered in the development of the design brief

The candidate knows how to:

- access information about design realisation processes and resources (eg availability of materials)
- identify the most appropriate production strategies for the development of the design brief, taking into account technical factors
- develop an outline plan for the realisation of the design brief

Assessment

The outcomes of this unit will be assessed by a presentation from the candidate of the project to include:

- a summary of the main ideas generated and how they relate to personal goals and targets
- a description of the design brief including the inspiration behind it, how and why the brief has evolved and been modified throughout the design process and strategies for production
- examples showing how creative and technical aspects have been developed

Unit 5 Focus on Design: Self-expression

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 1**
Generating a range of design ideas and evaluating their feasibility in terms of personal goals and targets

 - **Outcome 2**
Formulating a design brief which encompasses self-expression and meets personal needs and goals

 - **Outcome 3**
Identifying sources and inspiration, explaining their relationship to the design brief
-

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-6**

Improving own Learning and Performance LP4.1

Develop a strategy for using skills in improving own learning and performance over an extended period of time.

Improving own Learning and Performance LP4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in at least two different complex activities.

Improving own Learning and Performance LP4.3

Evaluate your overall strategy and present the outcomes of your work, including a synthesis of what you have learned from two different complex learning activities.

Links with other units/qualifications

This unit provides input and links to the following units within the HPD in Creative Arts: Unit 3 Marketing and Product Design, Unit 7 Focus on Production: Self-expression, Unit 10 Researching a Business Idea, Unit 1 The Planning, Management and Display of Creative Practice, Unit 2 Researching Historical and Contemporary Practice.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. In particular, it could contribute towards elements of Unit 42 Originate and develop design concepts and early ideas, Unit 43 Manage the development of design options.

This unit gives opportunities for the candidate to develop professional practice for both employed and self-employed status.

Unit 5 Focus on Design: Self-expression

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

Assessment must be practical and realistic. Where candidates are currently working in the sector, there will be opportunities for them to develop skills, ideas and activities carried out in the workplace, as agreed with their employer.

Candidates are encouraged to investigate and critically review their work and innovations and use a range of resources to gather and store data.

It is recognised that valuable information can be obtained through visits to organisations, museums, shows, exhibitions and presentations.

Safe working practice will be followed at all times.

The project brief, starting point and time frame for the project must be agreed by the candidate's internal assessor before commencement and any evidence presented must be the candidate's own work.

Having accepted advice and guidance from others, candidates will plan and carry out their assessment independently.

In the chosen context, candidates should have access to:

- professional data
- professional expertise
- equipment for technical development and exploration of ideas
- recording facilities – including relevant computer programmes
- presentation facilities

Suggested resources list

The following list is indicative of the range of resources available:

Standard text

Johannes Itten – *Art of Colour* (Reinhold)

Johannes Itten – *Elements of Colour* (Reinhold)

Standard Texts – Fashion

Janet Arnold – *Patterns of Fashion* (MacMillan)

James Laver – *Costume and Fashion* (Thames and Hudson)

Winifred Aldrich – *Fabric Form and Flat Pattern Cutting* (Blackwell)

Shoben and Ward – *Pattern Cutting* (Butterworth-Heinemann)

Unit 5 Focus on Design: Self-expression

Standard Texts – Interior Decoration

Alan Gore – *History of English Interiors* (Phaidon)

Miller and Merrill – *Period Style* (Mitchell Beazley)

Drucker and Finkelstein – *Recipes for Surfaces* (Simon and Schuster)

Sloan – *Classic Paints and Faux Finishes* (Readers' Digest)

Standard Texts – Ceramics

Susan Peterson – *The Craft and Art of Clay* (Laurence King)

Michael Casson – *The Craft of the Potter* (BBC)

Standard Texts – Stitched Textiles

Dunnewold – *Complex Cloth* (Fibre Studio)

Colette Woolf – *The Art of Manipulated Fabrics* (Taunton)

Conservation of Tapestries (Getty Conservation Institute)

Beaney and Littlejohn – *Creative Embroidery* (Batsford)

Payne – *Embroidered Textiles* (Thames and Hudson)

Standard Texts – Stained Glass

Raguin and Higgins – *The History of Stained Glass: The Art of Light – Medieval to Contemporary* (Thames & Hudson, 2003)

Andrew Moor – *Contemporary Stained Glass* (Mitchell Beazley)

Wrigley and Gerstein – *The Complete Stained Glass Course: How to master every major glass work technique, with thirteen stunning projects to create* (Apple Press, 2000)

Standard Texts – Floral Display

Exhibitions International – *Masters in Flower Arrangement* (New Holland)

Graham Stuart Thomas – *A Modern Florilegium* (JM Dent with RHS)

Hilliers, David and Charles – *Hilliers Manual of Trees and Shrubs*

The Plant Finder
(RHS)

Unit 5 Focus on Design: Self-expression

Standard Texts – Soft Furnishings

Gates – *The Soft Furnishing Book* (Forbes)

Fishburn – *Curtains and Window Treatments* (Batsford)

Miller and Merrill – *Period Style* (Mitchel Beazley)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Standard Texts – Upholstery

Miller and Merrill – *Period Style* (Mitchell Beazley)

Which Guide – *Which Way to Restore Furniture* (Consumer Association)

Brunt – *Illustrated Guide to Furniture* (Peerage)

David James – *Upholstery* (Guild of Master Craftsmen)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Standard Texts – Wood

Chapman and Pearce – *Working with Materials – Wood, Metal and Plastic* (Collins)

Scott and Hill – *Working in Wood* (Mitchell Beazley)

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Zahner – *Architectural Metals* (John Wiley & Sons)

Hughes – *The Colouring, Bronzing and Patination of metals* (Watson-Guptill)

Frisen – *Metal – design and fabrication* (Whitney)

Standard Texts – Furniture Design

Cabinet Making

Techniques of Cabinet Making (Joyce)

Jackson & Day – *Collins the Complete Woodworkers Manual* (Collins)

Alan Peters – *Cabinet Making – The Professional Approach* (Stobart & Sons)

Ernest Scott – *Working in Wood* (Chancellor Press)

Upholstery

Frederick Palmer – *Practical Upholstering* (Benn Publications)

Finishing

Bairstow/Waterhouse – *French Polishing* (BT Batsford)

Unit 5 Focus on Design: Self-expression

Textiles

Ansty Weston's Guide to Textile Terms (Weston Publishing Ltd)

History/Design

Stan Learoyd – *English Furniture Construction and Decoration, 1500-1910*
(Evans Brothers)

Geoffrey Wills – *English Furniture 1760-1900* (Guinness Superlatives)

Edward Lucie-Smith – *Furniture – a concise history* (Thames & Hudson)

The V&A Guide to Period Styles (V & A)

Penny Sparke – *A Century of Design* (Mitchell Beasley)

Stafford Cliff – *The English Archive of Decorative Design* (Thames & Hudson)

Hugh Honour – *Cabinet Makers & Furniture Designers* (Spring Books)

World Design (Pavilion Books)

Fiona & Keith Baker – *Twentieth Century Furniture* (Pavilion Books)

John McKean & Colin Baxter – *Charles Rennie Mackintosh* (Lombard Books)

Royal Designers on Design Council (The Design)

General

John Cloag – *A Short Dictionary of Furniture* (Allan Unwin)

Miller's Antique Price Guide (Octopus Books)

Lyle Antiques Price Guide (Ebury Press)

David Easterly – *Grinling Gibbons & The Art of Carving* (V & A)

Pierre Ramond – *Marquetry* (ISBN 0-942391-19-5) (Les Editions H. Vial)

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The original text is French – this version is a translation published in 1989

Unit 6

Focus on Production: Clients

Unit summary

This unit is about the skills needed to produce work to a brief developed with a client, to satisfy a particular requirement. The unit provides a logical progression from Unit 4 Focus on Design: Clients where, following preparation of the groundwork, the next stage is to transform the design concept into reality.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

This unit is a double unit and therefore equates to two units.

Aims

This unit aims to enable the candidate to:

- produce an end product to a brief developed with a client
- use innovative ideas and be aware of opportunities to combine and apply traditional skills in the development of the brief
- be adaptable when a better alternative becomes possible
- operate with the highest level of technical skill

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Develop a production strategy which satisfies the requirements of a client and design brief
- 2 Produce work which demonstrates the application of the principles of craftsmanship: excellence, adaptability and innovation
- 3 Evaluate and reflect on the completed work both in terms of the needs of the client and one's own professional practice
- 4 Put together a suitable client presentation

Unit 6 Focus on Production: Clients

Unit content

Outcome 1

Develop a production strategy which satisfies the requirements of a client and design brief

The candidate knows how to:

- negotiate, agree and record appropriate contractual arrangements in line with legal and any other requirements
- communicate plans and record agreements throughout the process to ensure co-operation and understanding
- establish and review a realistic schedule, identifying factors which might affect it
- work both independently and in collaboration with others
- use data to source materials
- identify materials, techniques, technology needed
- ensure that the work complies with the agreed brief

Outcome 2

Produce work which demonstrates the application of the principles of craftsmanship: excellence, adaptability and innovation

The candidate knows how to:

- identify and use a range of techniques and skills to ensure that the work meets the necessary standards
- recognise what constitutes excellence in terms of skill and technique
- analyse and discuss with the client any relevant new design trends, developments and techniques which could be exploited in the production of the work and may require adjustment of the brief

Outcome 3

Evaluate and reflect on the completed work both in terms of the needs of the client and one's own professional practice

The candidate knows how to:

- obtain feedback from the client on whether the work meets the requirements of the brief
- review and negotiate the need for any necessary adjustments or improvements
- renegotiate contractual terms if necessary
- evaluate one's own performance in the use of materials, technology, skills and time in terms of meeting the brief and self-development

Unit 6 Focus on Production: Clients

Outcome 4

Put together a suitable client presentation

The candidate knows how to:

- select suitable presentation format/s
- obtain materials and organise professional format/s for presentation
- assemble a professional presentation that utilises a variety of communication techniques and a range of technology combined with creative innovation

Assessment

The outcomes of this unit will be assessed by:

- a presentation of how the production strategy meets client requirements and the design brief
- work which demonstrates the principles of craftsmanship: excellence, adaptability and innovation
- a report which critically evaluates and reflects upon the work produced in terms of client requirements and professional practice. It should contain client feedback.
- visual references combined with a range of documentation techniques which record ongoing activity as work progresses during the unit.

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

Outcome 1

Developing a production strategy which satisfies the requirements of a client and design brief

Outcome 2

Applying the principles of craftsmanship: excellence, adaptability and innovation

Outcome 3

Evaluating and reflecting on the completed work both in terms of the needs of the client and their own professional practice

Outcome 4

Putting together a suitable client presentation

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-4**

Application of Number N4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in work involving: deductive and inferential reasoning; algebraic manipulation.

Problem Solving PS4.1

Develop a strategy for using skills in problem solving over a period of time.

Problem Solving PS4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required when tackling one complex problem with at least three options.

Problem Solving PS4.3

Evaluate your overall strategy and present the outcomes from your work using a variety of methods.

Unit 6 Focus on Production: Clients

Links with other units/qualifications

This unit links with the following units within the HPD in Creative Arts:

Unit 3 Marketing and Product Design, Unit 7 Focus on Production: Self-expression, Unit 10 Researching a Business Idea, Unit 9 Creative Computing, Unit 1 The Planning, Management and Display of Creative Practice.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. In particular, it could contribute towards elements of Unit 44 Plan and control resources for the design service and Unit 4D Research design trends and developments, in materials and technology.

This unit gives the candidate opportunities to develop professional practice for both employed and self-employed status.

Delivery advice

This unit should involve approximately 200 hours of study – 80 of which should be through guided learning.

Assessment must be practical and realistic and relate to current sector practice. Where candidates are currently working in the sector, there will be opportunities for them to draw upon skills acquired in the workplace, as agreed with their employer.

Candidates are encouraged to use a range of resources to gather and store data and to record ongoing work.

Appropriate health & safety legislation and safe working practice will be applied at all times.

The project outline and progress check dates must be agreed by the candidate's internal assessor before commencement and any evidence presented must be the candidate's own work except where, for reasons detailed within the project notes, it is necessary to employ the expertise of others.

Otherwise, having accepted advice and guidance from others, candidates will plan and carry out their assessments independently.

Candidates are responsible for developing their final presentation/exhibition, within the guidance given by centre.

In the chosen context, there should be access to

- current data on sourcing materials
- professional expertise in their own chosen craft and any crafts ancillary to the making process involved
- equipment for technical development and production of the required artefact/s
- recording facilities- including relevant computer programmes

Unit 6 Focus on Production: Clients

Suggested resources list

The following list is indicative of the range of resources available:

Standard text

Johannes Itten – *Art of Colour* (Reinhold)

Johannes Itten – *Elements of Colour* (Reinhold)

Standard Texts – Fashion

Janet Arnold – *Patterns of Fashion* (MacMillan)

James Laver – *Costume and Fashion* (Thames and Hudson)

Winifred Aldrich – *Fabric Form and Flat Pattern Cutting* (Blackwell)

Shoben and Ward – *Pattern Cutting* (Butterworth-Heinemann)

Standard Texts – Interior Decoration

Alan Gore – *History of English Interiors* (Phaidon)

Miller and Merrill – *Period Style* (Mitchell Beazley)

Drucker and Finkelstein – *Recipes for Surfaces* (Simon and Schuster)

Sloan – *Classic Paints and Faux Finishes* (Readers' Digest)

Standard Texts – Ceramics

Susan Peterson – *The Craft and Art of Clay* (Laurence King)

Michael Casson – *The Craft of the Potter* (BBC)

Standard Texts – Stitched Textiles

Dunnewold – *Complex Cloth* (Fibre Studio)

Colette Woolf – *The Art of Manipulated Fabrics* (Taunton)

Conservation of Tapestries (Getty Conservation Institute)

Beaney and Littlejohn – *Creative Embroidery* (Batsford)

Payne – *Embroidered Textiles* (Thames and Hudson)

Unit 6 Focus on Production: Clients

Standard Texts – Stained Glass

Raguin and Higgins – *The History of Stained Glass: The Art of Light – Medieval to Contemporary* (Thames & Hudson, 2003)

Andrew Moor – *Contemporary Stained Glass* (Mitchell Beazley)

Wrigley and Gerstein – *The Complete Stained Glass Course: How to master every major glass work technique, with thirteen stunning projects to create* (Apple Press, 2000)

Standard Texts – Floral Display

Exhibitions International – *Masters in Flower Arrangement* (New Holland)

Graham Stuart Thomas – *A Modern Florilegium* (JM Dent with RHS)

Hilliers, David and Charles – *Hilliers Manual of Trees and Shrubs*

The Plant Finder (RHS)

Standard Texts – Soft Furnishings

Gates – *The Soft Furnishing Book* (Forbes)

Fishburn – *Curtains and Window Treatments* (Batsford)

Miller and Merrill – *Period Style* (Mitchel Beazley)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Standard Texts – Upholstery

Miller and Merrill – *Period Style* (Mitchell Beazley)

Which Guide – *Which Way to Restore Furniture* (Consumer Association)

Brunt – *Illustrated Guide to Furniture* (Peerage)

David James – *Upholstery* (Guild of Master Craftsmen)

Beard – *Upholstery and Interior Furnishing in England 1530-1840* (Yale University Press)

Standard Texts – Wood

Chapman and Pearce – *Working with Materials-Wood, Metal and Plastic* (Collins)

Scott and Hill – *Working in Wood* (Mitchell Beazley)

Standard Texts – Metal

Zahner – *Architectural Metals* (John Wiley & Sons)

Hughes – *The Colouring, Bronzing and Patination of metals* (Watson-Guptill)

Frisen – *Metal – design and fabrication* (Whitney)

Unit 6 Focus on Production: Clients

Standard Texts – Furniture Design

Cabinet Making

Techniques of Cabinet Making (Joyce)

Jackson & Day – *Collins the Complete Woodworkers Manual* (Collins)

Alan Peters – *Cabinet Making – The Professional Approach* (Stobart & Sons)

Ernest Scott – *Working in Wood* (Chancellor Press)

Upholstery

Frederick Palmer – *Practical Upholstering* (Benn Publications)

Finishing

Bairstow/Waterhouse – *French Polishing* (BT Batsford)

Textiles

Ansty Weston's *Guide to Textile Terms* (Weston Publishing Ltd)

History/Design

Stan Learoyd – *English Furniture Construction and Decoration, 1500-1910* (Evans Brothers)

Geoffrey Wills – *English Furniture 1760-1900* (Guinness Superlatives)

Edward Lucie-Smith – *Furniture – a concise history* (Thames & Hudson)

The V&A Guide to Period Styles (V & A)

Penny Sparke – *A Century of Design* (Mitchell Beasley)

Stafford Cliff – *The English Archive of Decorative Design* (Thames & Hudson)

Hugh Honour – *Cabinet Makers & Furniture Designers* (Spring Books)

World Design (Pavilion Books)

Fiona & Keith Baker – *Twentieth Century Furniture* (Pavilion Books)

John McKean & Colin Baxter – *Charles Rennie Mackintosh* (Lombard Books)

Royal Designers on Design Council (The Design)

Unit 6 Focus on Production: Clients

General

John Cloag – *A Short Dictionary of Furniture* (Allan Unwin)

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David Easterly – *Grinling Gibbons & The Art of Carving* (V & A)

Pierre Ramond – *Marquetry* (ISBN 0-942391-19-5) (Les Editions H. Vial)

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Unit 7

Focus on Production: Self-expression

Unit summary

This unit is about the development of self-expression and personal style culminating in a unique and exemplary product. It provides the opportunity to use a range of creative skills to develop a design idea into a final outcome which satisfies personal needs. The unit builds on the research carried out in Unit 5 Focus on Design: Self-expression.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

This unit is a double unit and therefore equates to two units.

Aims

This unit aims to enable the candidate to:

- produce a unique end product or prototype
- operate with the highest level of technical skill
- use the end product or prototype to illustrate the personal development which has occurred

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Demonstrate the exploration of the potential of a range of materials, processes, tools and equipment
- 2 Produce a unique end product or prototype from a personally-developed design idea, utilising previously unused knowledge, skills and processes
- 3 Apply the principles of craftsmanship: excellence, adaptability and innovation
- 4 Evaluate the completed work in terms of innovation, creativity, technical competence and the interplay of independent and collaborative work

Unit 7 Focus on Production: Self-expression

Unit content

Outcome 1

Demonstrate the exploration of the potential of a range of materials, processes, tools and equipment

The candidate needs to know how to:

- analyse the properties, uses and availability of materials, processes, tools and equipment relevant to design production and their own personal development
- use criteria for their suitability in terms of design production and their own personal development

Outcome 2

Produce a unique end product or prototype from a personally-developed design idea, utilising previously unused knowledge, skills and processes

The candidate needs to know how to:

- programme a personal work schedule and agree resources
- handle difficulties and plan for contingencies
- identify and demonstrate the unique self-development exemplified by the product or prototype and its relationship with the design brief
- illustrate the process of development from inception to completion
- utilise relevant production skills to complete the product within work schedule and agreed resources
- access sources of advice and information on new knowledge, skills, processes, trends, market directions
- identify existing expertise and implement learning and development needs
- test in a practical way the viability of the above for one's own personal development and the achievement of design objectives

Outcome 3

Apply the principles of craftsmanship: excellence, adaptability and innovation

The candidate needs to know how to:

- identify and use a range of techniques and skills to ensure that the work meets the necessary standards
- recognise what constitutes excellence in terms of skill and technique
- analyse and discuss with appropriate colleagues any relevant new design trends, developments and techniques which could be exploited in the production of the work

Unit 7 Focus on Production: Self-expression

Outcome 4

Evaluate the completed work in terms of innovation, creativity, and the interplay of independent and collaborative work

The candidate needs to know how to:

- establish the final evaluation criteria, identifying modifications during the production process
- evaluate performance from a personal perspective and that of appropriate colleagues and individuals
- identify future development needs and possible progression routes

Assessment

The outcomes of this unit will be assessed by:

- product(s)/prototype(s) from a personally-developed design idea which demonstrate the principles of craftsmanship: excellence, adaptability and innovation and the application of new knowledge and skills
- a report which assesses the materials, processes, tools and equipment used during production
- a reflective evaluation of the work produced
- records, notes and visual references which show ongoing activity throughout the production process.

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 1**
Demonstrating the exploration of the potential of a range of materials, processes, tools and equipment

 - **Outcome 2**
Producing a unique end product or prototype from a personally developed design idea, utilising previously unused knowledge

 - **Outcome 3**
Applying the principles of craftsmanship: excellence, adaptability and innovation

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-4**

Working with Others WO4.1

Develop a strategy for using skills in working with others over an extended period of time.

Working with Others WO4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in taking a leading role in managing at least one complex group skills and processes.

Application of Number N4.1

Develop a strategy for using application of number skills over an extended period of time.

Unit 7 Focus on Production: Self-expression

Links with other units/qualifications

This unit links with the following units within the HPD in Creative Arts:

Unit 3 Marketing and Product Design, Unit 7 Focus on Production: Self-expression, Unit 10 Researching a Business Idea, Unit 9 Creative Computing, Unit 1 The Planning, Management and Display of Creative Practice.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. It could, in particular, contribute towards elements of Unit 44 Plan and control resources for the design service, Unit 4D Research design trends and developments, in materials and technology, Unit 4A Assess the design service and Unit 4M Manage the design team.

This unit and gives the candidate opportunities to develop professional practice for both employed and self-employed status.

Delivery advice

This unit should involve approximately 200 hours of study – 80 of which should be through guided learning.

Assessment must be practical and realistic and relate to current sector practice. Where candidates are currently working in the sector, there will be opportunities for them to draw upon skills acquired in the workplace, as agreed with employer.

Candidates are encouraged to use a range of resources to gather and store data and to record ongoing work.

Appropriate health & safety legislation and safe working practice will be applied at all times.

The project outline and progress check dates must be agreed by the candidate's internal assessor before commencement and any evidence presented must be the candidate's own work except where, for reasons detailed within the project notes, it is necessary to employ the expertise of others.

Otherwise, having accepted advice and guidance from others, candidates will plan and carry out their assessments independently.

Candidates are responsible for developing their final presentation/exhibition, within the guidance given by the centre.

Unit 7 Focus on Production: Self-expression

In the chosen context, candidates should have access to

- current data on sourcing materials
- professional expertise in their own chosen craft and any crafts ancillary to the making process involved
- equipment for technical development and production of the required artefact/s
- recording facilities- including relevant computer programmes

Suggested resources list

The following list is indicative of the range of resources available:

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Alan Gore – *History of English Interiors* (Phaidon)

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Susan Peterson – *The Craft and Art of Clay* (Laurence King)

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Unit 7 Focus on Production: Self-expression

Standard Texts – Stained Glass

Raguin and Higgins – *The History of Stained Glass: The Art of Light – Medieval to Contemporary* (Thames & Hudson, 2003)

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Brunt – *Illustrated Guide to Furniture* (Peerage)

David James – *Upholstery* (Guild of Master Craftsmen)

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Standard Texts – Metal

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Hughes – *The Colouring, Bronzing and Patination of metals* (Watson-Guptill)

Frisen – *Metal – design and fabrication* (Whitney)

Unit 7 Focus on Production: Self-expression

Standard Texts – Furniture Design

Cabinet Making

Techniques of Cabinet Making (Joyce)

Jackson & Day – *Collins the Complete Woodworkers Manual* (Collins)

Alan Peters – *Cabinet Making – The Professional Approach* (Stobart & Sons)

Ernest Scott – *Working in Wood* (Chancellor Press)

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Bairstow/Waterhouse – *French Polishing* (BT Batsford)

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Geoffrey Wills – *English Furniture 1760-1900* (Guinness Superlatives)

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Penny Sparke – *A Century of Design* (Mitchell Beasley)

Stafford Cliff – *The English Archive of Decorative Design* (Thames & Hudson)

Hugh Honour – *Cabinet Makers & Furniture Designers* (Spring Books)

World Design (Pavilion Books)

Fiona & Keith Baker – *Twentieth Century Furniture* (Pavilion Books)

John McKean & Colin Baxter – *Charles Rennie Mackintosh* (Lombard Books)

Royal Designers on Design Council (The Design)

Unit 7 Focus on Production: Self-expression

General

John Cloag – *A Short Dictionary of Furniture* (Allan Unwin)

Miller's Antique Price Guide (Octopus Books)

Lyle Antiques Price Guide (Ebury Press)

David Easterly – *Grinling Gibbons & The Art of Carving* (V & A)

Pierre Ramond – *Marquetry* (ISBN 0-942391-19-5) (Les Editions H. Vial)

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Unit 8

Guiding the Creative Practice of Others

Unit summary

This unit may be chosen to direct the candidate's programme of Creative Study towards a career in education. It combines theory and practice and provides an opportunity to explore how knowledge, skills and experience acquired by the candidate through Creative Study can be shared with others. The unit introduces candidates to the concept of facilitating reflective learning as a teaching method appropriate for creative practitioners.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

The unit aims to enable the candidate to:

- become familiar with the concept of facilitating reflective learning
- apply theory to practice in an educational context
- reflect on how his or her knowledge, skills and experience can benefit others

Outcomes

On successful completion of this unit the candidate will be able to:

- 1 Demonstrate an understanding of how to facilitate the reflective learning process
- 2 Engage others in the practice of reflective learning using a range of techniques
- 3 Evaluate this educational practice in the light of his or her own learning experience

Unit 8 Guiding the Creative Practice of Others

Unit content

Outcome 1

Demonstrate an understanding of how to facilitate the reflective learning process

The candidate knows how to:

- discuss and evaluate some of the current approaches to personalised learning, with reference to teaching and learning methods appropriate to creative practice, particularly in relation to adults
- describe the concept of reflective dialogue as a means of facilitating the development of creative practice in others
- recognise that teaching creative practice involves not only imparting knowledge and skills but also constitutes an evolving, interactive and personalised relationship between teacher and learners.

Outcome 2

Engage others in the practice of reflective learning using a range of techniques

The candidate knows how to:

- devise, organise and conduct a reflective learning experience with a group of learners in his or her field of Creative Study
- combine communication of knowledge, demonstration of skills and promotion of understanding with respect for the individuality of learners
- exercise a range of techniques associated with facilitating reflective learning (for example, dialogue with learners, group work, encouragement through listening, constructive feedback, non-judgemental discussion)

Outcome 3

Evaluate this educational practice in the light of his or her own learning experience

The candidate knows how to:

- describe how the people in the group actively participated in determining the nature of their learning experience
- reflect on how his or her own learning experience relates to that of the group
- analyse and reflect on his or her approach to the group in the light of Outcome 1

Assessment

The outcomes of this unit will be assessed on the production of:

- notes, records and teaching plans which demonstrate the candidate's understanding of the reflective learning process
- three by three hour sessions where the candidate applies theory to practice in facilitating/guiding the learning of others, by using a range of techniques. The sessions should be assessed through observation of the candidate in action by the tutor
- an evaluative report not exceeding 2,000 word on his or her practice

Unit 8 Guiding the Creative Practice of Others

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 1**
Demonstrating an understanding of how to facilitate the reflective learning process

 - **Outcome 2**
Engaging others in the practice of reflective learning using a range of techniques

 - **Outcome 3**
Evaluating this educational practice in the light of his or her own learning experience
-

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-3**

-
- Working with Others WO4.1**
Develop a strategy for using skills in working with others over an extended period of time.
-
- Working with Others WO.2**
Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in taking a leading role in managing at least one complex group activity.
-
- Working with Others WO.3**
Evaluate your overall strategy and present the outcomes from your work in at least one group situation
-

Links with other units/qualifications

The unit can be included in a candidate's programme of Creative Arts as a bridging unit to other City & Guilds schemes more specifically concerned with education. It may also be used by the candidate to explore whether such a career in this field is suitable for them. Candidates will be expected to draw extensively on their own learning experiences throughout their other Creative Arts units, with particular reference to Unit 1 The Planning, Management and Display of Creative Practice.

Candidates undertaking this unit will also have opportunities to develop strategies that will enable them to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4.

Unit 8 Guiding the Creative Practice of Others

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

The unit will focus on the candidate practising as a facilitator for a group of students, but he or she must be adequately prepared through reading and discussion, planning notes and prior observation of another group. Time should also be allowed for writing the evaluative report. The key element in the unit is how the candidate understands and approaches the role of facilitator. He or she may need to be reminded that the role centres on their relationship with learners and that personal stance, gender issues, verbal expression, body language and group dynamics, as examples, will probably feature as significant factors. It is suggested that the tutor adopts a mentoring role and provides the candidate with an opportunity to observe a class engaged in a creative practice learning session beforehand. The candidate should conclude the unit recognising that people learn most effectively when they are actively engaged and sympathetically guided, and when what they learn means something to them as individuals. Candidates should be aware that, though this unit is concerned with group work, skills and approaches associated with facilitating reflective learning are equally suited to teaching learners individually.

Candidates will need access to a suitably stocked library and the opportunity for structured discussion with other students and tutor(s). The tutor for this unit will need to be experienced in working with adult learners and be familiar with some of the theories that underpin this unit. The candidate will need three sessions (three hours each) with learners engaged in creative practice and learning.

Suggested resources list

Brockbank A. and McGill I. – *Facilitating Reflective Learning in Higher Education* (SRIHE & Open University Press, 1998)

Knott C. A. – *I Can't Wait for Wednesday* (Crafts in Adult Education Crafts Council, 1987)

Unit 9

Creative Computing

Unit summary

The unit provides opportunities for the candidate to apply design skills and creative development through the use of computer applications and digital methods. The use of source images developed into designs for implementation in the primary creative subject area will ensure a fluent and productive strategy to complement other activities within the award. It is assumed that students undertaking this unit will have some computer experience using basic digital imaging skills, using a painting or image manipulation application, perhaps using a scanner or digital camera, or using images from the World Wide Web.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

The unit aims to enable the candidate to:

- produce and manipulate vector and bitmap images, and understand the role of each type.
- use computer applications to develop designs meeting the requirements of a detailed client brief.
- use computer hardware and software for the acquisition of a variety of source imagery to use in design production
- present designs in print using a variety of printing media, and digitally through on-screen presentation, or publication on the World Wide Web.
- demonstrate an awareness of hardware and software requirements for creative computing, and make an appropriate selection based on a specific task.
- demonstrate an awareness of current trends in the use of digital imagery, particularly in relation to the Internet.
- develop knowledge of Health and Safety legislation relating to the use of display screen equipment (DSE).

Outcomes

On successful completion of this unit, the candidate will be able to:

- 1 Select and use appropriate computer hardware and software and investigate current developments and trends.
- 2 Interpret the specific requirements of a client brief and select appropriate methods for completion of the task.
- 3 Input images to a computer using a scanner and/or digital camera or downloading from the World Wide Web or using another suitable method.
- 4 Select and prepare different print media, such as different papers, acetate, and fabrics to use in printing designs or images produced.
- 5 Demonstrate an active investigative approach to developments in the use of digital images for aesthetic and informative function, particularly in relation to the World Wide Web.
- 6 Explain and apply health and safety guidelines in relation to the use of display screens, and explain and apply copyright in relation to creative computing.

Unit 9 Creative Computing

Unit content

Outcome 1

Select and use appropriate computer hardware and software and investigate current developments and trends

The candidate knows how to:

- recognise the key features and functionality of a range of computer graphics software.
- select the correct software application for a specific purpose.
- use a range of computer graphics software applications appropriately to produce images.
- manipulate existing images using a variety of methods in order to produce designs.
- develop designs using further techniques and effects.
- investigate developments in computer technology and recognise trends.
- identify individual features of computer systems and components, and the minimum performance requirements for creative computing.

Outcome 2

Interpret the specific requirements of a client brief and select appropriate methods for completion of the task

The candidate knows how to:

- recognise the requirements of a client brief and select appropriate methods to meet it.
- apply creative computing skills to the production of designs meeting a client brief.
- produce designs and present appropriately to satisfy a client.

Outcome 3

Input images to a computer using a scanner and/or digital camera or downloading from the World Wide Web or using another suitable method

The candidate knows how to:

- operate a digital camera and save digital images to disk
- operate a scanner and save digital images to disk
- find images on the World Wide Web and save to disk
- recognise different file formats and use appropriately

Outcome 4

Select and prepare different print media, such as different papers, acetate, and fabrics to use in printing designs or images produced

The candidate knows how to:

- identify suitable printable material and use safely with a printer

Unit 9 Creative Computing

Outcome 5

Demonstrate an active investigative approach to developments in the use of digital images for aesthetic and informative function, particularly in relation to the World Wide Web

The candidate knows how to:

- recognise the use of creative computing techniques in the media and in the design process
- recognise the individual methods used to produce the images or designs found in computer assisted design practice and the media
- produce images suitable for application to the web
- research developments in the use of creative computing in relation to design production and graphical information presentation

Outcome 6

Explain and apply health and safety guidelines in relation to the use of display screens, and explain and apply copyright in relation to creative computing

The candidate knows how to:

- apply health and safety in relation to computer systems, and minimise the risks of using display screen equipment
- interpret and apply copyright laws in relation to creative computing when developing designs based on published images

Assessment

The outcomes of this unit will be based on the assessment of:

- a set of written notes and gathered information pertaining to the creation, manipulation and presentation of digital images. Notes should specifically refer to issues of copyright, and health and safety.
- a set of samples of images and designs produced using appropriate creative computing methods, including samples printed using a variety of print media.
- a Creative Computing Project based on a detailed client brief, completed and presented appropriately. The project proposal and client brief will be agreed with the tutor/mentor as if with a client, and the project will be backed by an evaluation and summary in word-processed format, minimum 1000 words, illustrated appropriately.
- a word-processed report (minimum 1000 words) to specifically evidence the investigations undertaken by the candidate into the current and anticipated role of creative computing for the production of designs and the graphical presentation of information. The report will also demonstrate the candidate's knowledge of the requirements of computer hardware and software systems and current developments in this area.

Unit 9 Creative Computing

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 1**
Selecting and using appropriate computer hardware and software to create different types of images

 - **Outcome 2**
Interpreting the specific requirements of a client brief and selecting appropriate methods for completion of task

 - **Outcome 3**
Inputting images to a computer using a scanner and/or digital camera or downloading from the World Wide Web or using other suitable methods
-

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-6**

Information Technology IT4.1

Develop a strategy for using IT skills over an extended period of time.

Information Technology IT4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in work involving the use of IT for two different complex purposes.

Information Technology IT4.3

Evaluate your overall strategy and present the outcomes from your work using at least one presentation, showing integration of text, images and number.

Links with other units/qualifications

This unit should be treated as complementary to the candidate's chosen pathway, in that where possible, designs produced should be of direct relevance to the preparation/ development of designs for artefacts. As such, this unit will provide inputs to the following mandatory units within the HPD in Creative Arts: Unit 3 Marketing and Product Design, Unit 4 Focus on Design: Clients, Unit 5 Focus on Design: Self-expression, Unit 1 The Planning, Management and Display of Creative Practice, and Unit 10 Researching your Business Idea.

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational Design Standards at Level 4. It could, in particular, contribute towards elements of Unit 4D Research design trends and developments in, materials and technology.

Unit 9 Creative Computing

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

Assessment should be practical, realistic and relate to current sector practice. If candidates are currently working in the sector, there will be opportunities for them to draw evidence from activities carried out in the workplace as agreed by their employer. Candidates should be encouraged to investigate and critically review current trends and innovative practice and use a range of resources to gather data.

The facilitator for this unit should be able to ensure that work produced complements studies in the candidate's chosen pathway.

All evidence produced for assessment should be the candidates' own work, and should be carried out independently. The client brief for the Creative Computing Project should be agreed by appropriate centre staff prior to commencement.

Appropriate reference should be made to copyright and to health and safety legislation/recommendations.

Candidates should have full access to a range of computer hardware and software, specifically including the following: high performance PC/Macintosh computers with multimedia capability, scanners, colour printers, and digital cameras. In addition, at least one bitmap image manipulation application eg Adobe PhotoShop or CorelDraw, at least one vector graphics creation and manipulation software, eg Adobe Illustrator, Macromedia Fireworks, and at least one Graphics Presentation or Web authoring application eg PowerPoint or FrontPage 2000 should also be made available. In addition, candidates should have full access to the Internet to carry out research and find source material to use in project work. Word processors for the production of notes/ reports are equally essential. Dedicated technician/staff support in a suitable workshop environment will allow candidates to develop the individual skills introduced during formal sessions. Suitable learning materials which cover the key features of the various applications, particularly in relation to the particular needs of the candidate, should be made available.

Candidates should also have access to other resources to enable the development of creativity away from the computer desktop to underpin the design skills introduced. A library of appropriate research materials, in particular the periodicals and daily broadsheets that chart the regular developments in creative computing technology would be of considerable benefit to candidates.

Unit 9 Creative Computing

Suggested resources list

Due to the constant and perpetual developments in the sector, the most useful sources of reading materials are newspapers and periodicals, including:

Creative Review

Computer Arts

Digit (formally Creative Technology)

Eye

Mac User

The Guardian (Media/New Media – Monday, Online – Thursday)

The help pages to be found in Adobe and Macromedia products provide a rich source of technical information. The Macromedia, Adobe and Microsoft websites also provide information and online tutorials which, whilst limited in their contextual merit in relation to the individual aims of this unit, are nonetheless very useful.

Unit 10

Researching a Business Idea

Unit summary

This unit is about exploring a business idea and the knowledge and skills that are needed to set up and start a business. It provides the opportunity to carry out a detailed investigation into the proposed business idea in order to assess its viability and potential. This initial research provides a firm basis for further development of the issues and considerations in Unit 11: Producing a Business Plan unit.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

The unit aims to enable the candidate to:

- examine a business idea, make sure there is a market for the idea and check their ability to run the business
- explore what money is needed to start the business and keep it running, and what funding is available
- research how they will sell and market the products and services

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Produce a well-researched rationale for the proposed business
- 2 Research the skills, job roles and training needs required for the business
- 3 Explain how legislation and regulations may affect the business and identify an appropriate trading status, explaining options considered
- 4 Estimate a cash flow forecast, a profit and loss forecast, a sales forecast and a break even point and identify potential financial sources
- 5 Produce a marketing and sales plan and set targets and criteria to measure success

Unit 10 Researching a Business Idea

Unit content

Outcome 1

Produce a well-researched rationale for the proposed business

The candidate knows how to:

- examine the business's unique selling point (USP) and why it is competitive
- evaluate the aims of the business and the factors which indicate that the business will be successful
- conduct or access market research to identify the intended market and customers
- carry out SWOT (strength, weakness, opportunity, threat) and PEST (political, economical, social, technology) analysis
- produce a personal survival budget, planned profits and explain the forecasts and accounts that will have to be produced

Outcome 2

Research the skills, job roles and training needs required for the business

The candidate knows how to:

- develop the management skills needed to run the business (these might include the skills necessary to manage money, plans, customers, products, quality and people)
- examine the skills required for the business, how to conduct skills audits, training needs analysis, recruit, train and reward staff (appraisal systems)
- write job and person specifications
- produce a personal development plan covering technical, operational and managerial skills

Outcome 3

Explain how legislation and regulations may affect the business and identify an appropriate trading status, explaining options considered

The candidate knows how to:

- recognise what law and regulations may affect the business such as:
 - employment law
 - equal opportunities policy
 - contracts
 - health & safety regulations
 - environmental laws
 - consumer law
 - consumer protection
 - overtrading
 - recording keeping/accounts
 - amount turnover before VAT
 - power to inspect
- evaluate the best trading status (sole trader, partnership, Ltd Co, franchise, others) and explain the Companies Act
- access business advice through business advisers and professionals
- conduct risk analysis and plan for contingencies

Unit 10 Researching a Business Idea

Outcome 4

Estimate a cash flow forecast, a profit and loss forecast, a sales forecast and a break even point and identify possible financial sources

The candidate knows how to:

- produce budgets for eg marketing
- maintain financial incomes and expenditure records (ledgers, journals, invoices, receipts) and understand the broad principles and procedure in accounting techniques
- keep accounts according to the law
- assess the benefits and drawbacks of borrowing
- calculate what money is required to set-up, make a profit and return on capital
- use different accounting periods and financial years
- use computerised and manual systems
- understand and produce balance sheets
- produce forecasts:
 - cash flow forecast
 - profit and loss forecast
 - sales forecasts
 - break even point

Outcome 5

Produce a marketing and sales plan and set targets and criteria to measure success

The candidate knows how to:

- analyse published information to find out about the market for the business and decide if any further information needs investigating such as:
 - pricing the product or service
 - what market trends could affect the business
 - what the customer needs are
- set targets for marketing which will include:
 - position in the market
 - sales and gross margins
 - products and/or services
 - competitor activity
 - fashion and customer trends
 - the image of the business
 - using resources
 - changes in technology
- produce a plan for marketing:
 - what the market is
 - what customers need and want
 - business forecasts
 - type of marketing strategy
 - marketing costs
 - what the product(s)/service(s) are and what they cost
 - who will be involved in marketing
 - how the product(s) or service(s) will be supplied to customers

Unit 10 Researching a Business Idea

- produce a plan for sales covering:
 - what the market is
 - what customers need and want
 - sales targets and profit margins
 - sales personnel
 - forecasting sales by product or service and by each sales person
 - how the product or service will be given to customers
 - sales costs
 - how sales will contribute to business success
- set targets for sales which will include:
 - sales volume
 - profit margins
 - cash flow
 - providing customer service
 - getting repeat business
 - product and service quality
 - whether clients are credit worthy
- estimate marketing and sales performance in relation to sales and marketing targets

Assessment

The outcomes of this unit will be assessed on the production of:

- a word processed analytical report which covers the aims of the business and how the need for the business was researched and established. It should include:
 - details on how the business may be affected by relevant legislation and regulations, the trading status selected, reasons for the choice, and how to ensure the business will trade legally
 - an explanation of the people who will be involved, their roles and responsibilities and a personal development plan for all those involved in the business, devised from a checklist of the skills and abilities needed for the business.
 - details of financial considerations, including calculations and predictions relevant to the potential business performance
 - marketing and sales strategies, including targets and success criteria

Unit 10 Researching a Business Idea

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Level 4) development, particularly:

If candidates are working towards the following outcomes:

- **Outcome 1**
Producing a well-researched rationale for the proposed business
- **Outcome 2**
Defining the skills, abilities and job roles required for the business
- **Outcome 3**
Explaining reasons for trading status chosen including options considered including options considered and the laws and regulations which may affect the business
- **Outcome 4**
Estimating a profit and loss forecast, a sales forecast and a break even point
- **Outcome 5**
Planning for marketing and sales and setting targets and criteria to measure success

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-5**

Problem Solving PS4.1

Develop a strategy for using skills in problem-solving over an extended period of time

Problem Solving PS4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required when tackling one complex problem with at least three options

Problem Solving PS4.3

Evaluate your overall strategy and present the outcomes from your work using a variety of methods

Application of Number 4.1

Develop a strategy for using application of number skills over an extended period of time

Application of Number 4.3

Evaluate your overall strategy and present the outcomes from your work, including use of charts, diagrams and graphs to illustrate complex data.

Links with other units/qualifications

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational standards at Level 4. It could, in particular, contribute and link with Business Start-Up qualifications within the revised standards.

The unit integrates with:

Unit 1 Check how successful your business idea will be

Unit 2 Check your ability to run the business

Unit 3 Check what law and other regulations will affect your business

Unit 4 Work out what money you need to start the business and keep it running

Unit 5 Decide how you sell and market your services

It directs the student to critically analyse their Business Idea and its implications before writing an outline Business plan.

Unit 10 Researching a Business Idea

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

This unit directs the candidate to critically analyse their business idea and its implications before writing an outline business plan.

Working towards this unit should enable candidates to conduct a critical appraisal of their business idea using as many sounding boards, both professional and personal, as possible.

Candidates should be encouraged to attend networks such as Chamber of Commerce and the Institute of Business Advisers branch meetings where valuable information can be picked up and the benefits of 'networking' introduced.

It may be that having completed this unit candidates decide not to go ahead with their business idea. This should be viewed as a positive outcome.

Suggested resources list

An extensive range of reading materials are available to support owners of pre-start-up and start-up businesses, most being listed on COBRA CDROM in the section Small Business Books 0191 261 2853

A selection from the following, to meet organisational and individual candidate needs, is also suggested

Project Northeast Business Information factsheets
Scitech Diol open learning materials
Cobra Small Business Intelligence Service CDROM
ADVANCE Business Launch
Director's Briefings
Croner Smaller Business Briefing
SME start-up literature from banks

www.scitechdiol.co.uk

0191 261 2853

01222 259000

Business Links

www.cronerconsulting.co.uk

Unit 11

Producing a Business Plan

Unit summary

This unit focuses on the skill and knowledge required to write a Business Plan from scratch, either for a new product / service, or a new business idea. Business plans are working documents that can be used to get information once a business is up and running. This unit further develops the groundwork covered in Unit 10: Researching a Business Idea.

Successful achievement of this unit is dependent upon candidates meeting the assessment requirements and outcomes and producing work of a satisfactory and reliable standard.

Aims

The unit aims to enable the candidate to:

- use the research and investigations carried out in the Researching a Business Idea unit to develop a business plan
- staff and resource the business
- decide how to use quality standards and produce a customer service policy

Outcomes

On successful completion of the unit the candidate will be able to:

- 1 Produce a suitable business plan
- 2 Research and select a suitable premises and agree the terms and conditions
- 3 Identify the suppliers for the business and cost all the equipment, tools and materials and suppliers for the business
- 4 Carry out a skills audit and training needs analysis to produce an organisation chart
- 5 Describe the quality and customer service policies and procedures that will be used for the business
- 6 Produce a detailed action plan of activities to be carried out before trading

Unit 11 Producing a Business Plan

Unit content

Outcome 1

Produce a suitable business plan

The candidate knows how to:

- identify the key components involved in putting together a business plan, eg summary, strategic overview
- write a business plan in a format suitable for the intended users
 - external to attract funding/finance
 - internal to plan strategy

Outcome 2

Research and select a suitable premises and agree the terms and conditions

The candidate knows how to:

- work out the full costs to the business of obtaining and running premises
- evaluate how obtaining premises will affect the fixed costs, cash flow and profitability of the business
- negotiate targets, obtain legal advice, keep records of discussions and what is agreed before signing any contracts

Outcome 3

Identify and cost all the equipment, tools and materials and suppliers for the business

The candidate knows how to:

- work out what equipment, tools and materials are needed to start up and run the business
- match the needs for equipment, tools and materials to the business aims for products, market share, price, profitability, cash flow, turnover, capital and assets, and cost efficiency
- conduct a cost benefit analysis of different equipment, tools and materials and compare the results to the expected profit margins
- consider price, hidden costs, quality, reliability, minimum order quantities, delivery time and payment terms when choosing suppliers

Outcome 4

Carry out a skills audit and training needs analysis to produce an organisation chart

The candidate knows how to:

- conduct a functional analysis
- make an objective assessment as to whether the people involved can provide all the expertise required such as technical, financial, customer service, office and administrative support, marketing or business management expertise
- meet law and regulatory requirements for employing different people such as full-time, part-time, consultants etc

Unit 11 Producing a Business Plan

Outcome 5

Describe the quality and customer service policies and procedures that will be used for the business

The candidate knows how to:

- find out about competitor activity in relation to quality and customer service
- examine different ways of bringing quality into a business, how they help business aims and targets, and how to decide which approach is best for the business.
- decide what systems and procedures need to be introduced and how quality checks will be carried out, how records are maintained
- check customer needs
- explain how complaints will be handled
- develop a customer service policy, inform staff and customers of its contents, check if it is working and what to do to take corrective action

Outcome 6

Produce a detailed action plan of activities to be carried out before trading

The candidate knows how to:

- produce one action plan which takes account of all the things that have to be done before you can start trading which covers at least the following:
 - market research
 - opening a bank account
 - finding suppliers
 - making any start-up stock
 - insurance
 - personnel training
 - finding premises
 - marketing
 - sourcing any finance required
 - buying any start-up stock
 - organising business stationery
 - buying equipment needed
 - recruiting any staff
 - refurbishing/fitting out premises if necessary
- set goals
- how to build in contingency plans, carry out risk assessment and ensure the business does not fail by highlighting the importance of cash-flow, converting profits into cash, in order that the business has adequate working capital

Assessment

The outcomes of this unit will be assessed on the production of:

- a business plan in a suitable format for presentation to those being asked to provide financial, or other, support for the business
- detailed information about the premises, operations, organisational structure and quality and customer service systems
- an action plan with targets and goals which takes account of all the things which need to be done before the start of trade.

Unit 11 Producing a Business Plan

Guidance

Key Skills signposting

This unit also provides opportunities, as part of the candidate's personal development strategy, for Key Skills (Levels 4) development, particularly:

If candidates are working towards the following outcomes:

-
- **Outcome 1**
Producing a suitable business plan
-
- **Outcome 2**
Researching and selecting a suitable premises, and agreeing the terms and conditions
-
- **Outcome 3**
Identifying the suppliers for the business and costing all the equipment, tools, materials and suppliers for the business
-
- **Outcome 4**
Carrying out a skills audit and training needs analysis to produce an organisation chart
-
- **Outcome 5**
Describing the quality and customer service policy and procedures that will be used for your business
-
- **Outcome 6**
Producing an action plan of activities to be carried out before trading
-

These are a selection of **Key Skills** evidence opportunities relating to **Outcomes 1-6**

Application of Number N4.2

Monitor progress and adapt your strategy, as necessary, to achieve the quality of outcomes required in work involving:
deductive and inferential reasoning;
algebraic manipulation

Information Technology IT 4.1

Develop a strategy for using IT skills over an extended period of time

Information Technology IT 4.2

Monitor progress and adapt your strategy, as necessary to achieve the quality of outcomes required in work involving the use of IT for two different, complex purposes

Information Technology IT 4.3

Evaluate your overall strategy and present the outcomes from our work using at least one presentation, showing integration of text, images and number

Communication C4.2

Monitor progress and adapt your strategy as necessary, to achieve the quality of outcomes required in work involving:
one group discussion about a complex subject;
one extended written communication about a complex subject

Communication C4.2

Monitor progress and adapt your strategy as necessary, to achieve the quality of outcomes required in work involving:
one group discussion about a complex subject;
one extended written communication about a complex subject

Unit 11 Producing a Business Plan

Links with other units/qualifications

Candidates undertaking this unit will also have opportunities to gather evidence via their portfolio of project work that could contribute towards accreditation of units of occupational standards at Level 4. This unit could particularly contribute and link with Business Start-Up qualifications within the revised standards.

The unit integrates with:

Unit 6 Decide how to use quality standards in your business

Unit 7 Decide on your policy for looking after customers

Unit 8 Get premises for your business

Unit 9 Decide how you will get equipment, tools and materials

Unit 10 Get the right staff for your business

Unit 11 Develop the plan for your business

Completion of this unit does not guarantee the plan will be accepted by the intended reader(s).

Delivery advice

This unit should involve approximately 100 hours of study – 40 of which should be through guided learning.

Working towards this unit should enable candidates to conduct a critical appraisal of their business plan using as many sounding boards, both professional and personal, as possible. Candidates should be encouraged to attend networks such as Chamber of Commerce and Institute of Business Advisers branch meetings where valuable information can be picked up, and the benefits of 'networking' introduced.

As there is no one correct way to write a Business plan, the candidate must prove that they have identified for whom the plan is intended and that they have written it in a format that will be acceptable to the intended reader(s).

Candidates should approach the intended reader before starting to write their Business plan to obtain any templates / formats the funding or other support agency requires.

Unit 11 Producing a Business Plan

Suggested resources list

A selection from the following, to meet organisational and individual candidate needs, is suggested:

Project Northeast Business Information factsheets

Scitech Diol open learning materials

www.scitechdiol.co.uk

Cobra Small Business Intelligence Service CD Rom

0191 261 2853

ADVANCE Business Launch

01222 259000

Director's Briefings

Business Links

Croner Smaller Business Briefing

www.cronerconsulting.co.uk

SME start-up literature from banks

The enterprise zone

www.enterprisezone.co.uk

Business Links

www.businesslink.co.uk

Alan West – *A Business plan* (Pitman)

Brian Finch – *Business plans* (Kogan Page)

Edward Blackwell – *How to prepare a Business Plan* (Kogan Page)

David Irwin – *Financial control for non-financial managers* (International Thomson)

David Irwin – *Make your business grow* (International Thomson)

Useful software packages:

Business Architect

The Business Channel Ltd

01784 483 779

Penninsula Business Plan

Penninsula

01723 516 978

Plan IT Business Plan

Roderick Manhattan Group

020 8875 4444

Appendix A

Guidance on assignment design

1 Designing assignments

- 1.1 The purpose of an assignment is to provide candidates with the opportunity to produce work which demonstrates that they have gained the knowledge and skills detailed in the learning outcomes. Assignments may focus on either a single unit or more than one unit where there are common themes across some of the units.
- 1.2 Assignments can be completed in any order; however, centres will be expected to sequence assignments logically according to the requirements of the candidates, the course, and resources within the centre.
- 1.3 It is important for centres to use an integrated approach (ie content which effectively links across two or more units) in relation to at least one assignment. In the Higher Professional Diploma in Creative Arts this can be achieved via mandatory Unit 1: The Planning, Management and Display of Creative Practice. It is designed to enable candidates to integrate knowledge, skills and competence across units. It provides a logical starting point for creative study, a mechanism for the ongoing monitoring of progress and achievement and the opportunity for candidates to demonstrate and evaluate their overall knowledge, skills and expertise at the end of the course.

Where it is not possible or practical to cover all of the assessment requirements for each unit linked to an integrated assignment, it will be necessary for candidates to complete additional 'mini' assignments or 'top-up' activities to ensure that all requirements have been met.

The approach to marking/assessing integrated assignments should enable an individual grade to be allocated to each unit covered, for the purposes of grading calculations, etc.

- 1.4 Regardless of whether the assignment is based on an individual unit or an integrated selection of units, complete familiarity with the specification requirements will allow both tutors and candidates to identify relevant opportunities, content, and topics which can facilitate the development of work-related and challenging assignments. Specifically, the assessment and guidance sections of the specifications should be used to generate ideas about possible approaches to assignment design.

- 1.5 In some units the assessment section is quite detailed and provides a strong basis for an assignment. In these cases, the main focus is likely to be on providing further background or a scenario to place the assignment into a meaningful context with a clear vocationally-related purpose. In addition, it is probable that centres will wish to present the assignment in a user-friendly manner for candidates, eg addressing the candidate in the first person, using a different font-size. Other units in the specifications have a less detailed assessment section which provides more scope for centres and candidates to tailor assignments to their specific work roles and experience, bearing in mind the need for the unit outcomes to be met. Although a particular form of assessment may be identified in the assessment section of the unit eg a report, it is possible to select an alternative approach such as a case-study or presentation, as long as candidates produce evidence of comparable quantity and quality and meet the same outcomes.
- 1.6 To aid manageability and clarity the assignment may be broken down into activities or tasks which relate to each other so that the overall assignment is coherent. In addition, assignments should be vocationally-relevant, realistic and motivating. It is important that each assignment brief provides the following information:
- the purpose of the brief or rationale for the assignment
 - intended context
 - knowledge and skills to be demonstrated
 - the criteria for success
- 1.7 Assignment design should take account of those candidates who have the potential to achieve a higher grade to meet the Merit and Distinction criteria. For instance, the grading descriptors reflect the need for candidates to carry out research with increasing degrees of independence, apply work-related skills, knowledge and understanding effectively, and analyse and reflect on ideas and actions. There should therefore be opportunities for candidates to respond to their assignments in this way.

2 Opportunities for repeating assignments

- 2.1 At this level candidates should be encouraged to take a proactive role in their own self assessment and be encouraged to match their work to the unit requirements. This should be supplemented with tutor feedback on performance. As part of this process, if candidates have not been successful in the assignment, there should be discussion and illustration of why they were not successful. If a candidate is then able to attempt the assignment again and meet the criteria independently, a pass can be achieved.

3 Safe working

- 3.1 The importance of safe working practices must always be stressed. Candidates have responsibilities for the safety of others as well as themselves. A candidate cannot be allowed to continue working on an assignment if they have contravened health and safety requirements. To complete the unit, the candidate will be allowed to recommence on a different occasion and tutors will closely monitor the achievement of the safety aspects.

4 Permission & confidentiality

- 4.1 Candidates may need to maintain confidentiality in the use of business data by 'anonymizing' sensitive information.

5 Marking and grading of assignments

- 5.1 To confirm that an outcome is achieved, it is useful to identify the key points or *key assignment indicators* which one would expect to see in a candidate's response. Reference should be made to the unit content of each outcome as well as the requirements of the brief/task to select the key points.
- 5.2 The content of the assignments and feedback to candidates should take into consideration the importance of
- a formative approach
 - candidates being encouraged to reflect on building their achievements throughout the provision of the qualification, rather than only on the final outcome
 - indicating clearly and supportively to candidates on a regular basis any gaps there might be in the sufficiency and level of achieving the outcomes.
- 5.3 In order for candidates to achieve a Pass, it is necessary for them to complete all parts of the assignment and produce evidence which clearly shows that the outcomes have been met. The overall quality of the work must be of a satisfactory and reliable standard.
- 5.4 The assignments should be graded: Pass, Merit or Distinction. Candidates who show greater degrees of autonomy in the ways in which they carry out research, approach and evaluate their work, or demonstrate originality and imagination will gain higher grades than those who work completely from tutor prepared material. Please refer to the general Guidance section, paragraph 4.8 'The Grading Criteria' for full grading descriptors.

6 Internal and external moderation of assignments

- 6.1 Please refer to the general Guidance section, paragraph 9 'The Quality Assurance System' for information on how assignments are moderated.

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Appendix B

Mapping document showing links with Occupational Standards

City & Guilds Higher Professional Diploma in Creative Arts	Synchronicity Consulting Design Occupational Standards for Design Managers (Level 4)	Metier Visual and Applied Arts Practice National Occupational Standards (Level 4)
Unit 1: The Planning, Management and Display of Creative Practice	Unit 43: Manage the development of design options	Unit 1: Research and develop ideas and approaches for visual artwork Unit 2: Plan, create and evaluate visual artwork Unit 3: Maintain yourself in professional practice Unit 5: Maintain the health and safety of yourself and others in relation to the art form Unit 12: Exhibit visual artwork
Unit 2: Researching Historical and Contemporary Practice	Unit 4D: Research design trends and developments in materials and technology Unit 42: Originate and develop design concepts and early ideas.	Unit 1: Research and develop ideas and approaches for visual artwork
Unit 3: Marketing and Product Design	Unit 42: Originate and develop design concepts and early ideas.	Unit 11: Market and sell your artwork
Unit 4: Focus on Design: Clients	Unit F: (E3) Undertake freelance work Unit 41: Develop a design brief Unit 42: Originate and develop design concepts and early ideas Unit 43: Manage the development of design options Unit 44: Manage the development of final design proposals	Unit 7: Develop and maintain a response to a commission
Unit 5: Focus on Design: Self-expression	Unit 42: Originate and develop design concepts and early ideas Unit 43: Manage the development of design options	Unit 1: Research and develop ideas and approaches for visual artwork

City & Guilds Higher Professional Diploma in Creative Arts	Synchronicity Consulting Design Occupational Standards for Design Managers (Level 4)	Metier Visual and Applied Arts Practice National Occupational Standards (Level 4)
Unit 6: Focus on Production: Clients	Unit F: (E3) Undertake freelance work Unit 4R: Plan and control resources for the design service Unit 4D: Research design trends and developments in materials and technology	Unit 8: Select and manage professional support Unit 9: Work in collaboration with other artists
Unit 7: Focus on Production Self-expression	Unit 4D: Research design trends and developments in materials and technology	
Unit 8: Guiding the Creative Practice of Others	Unit 4M(E4) Provide feedback to team and individuals on their performance	Unit 13: Assist individuals to experience and interpret art form practices
Unit 9: Creative Computing	Unit 4D: Research design trends and developments in materials and technology	Unit 1: Research and develop ideas and approaches for visual artwork
Unit 10: Researching a Business Idea	Unit F(E1) Prepare for freelance work	Unit 6: Obtain and manage financial and physical resources Unit 8: Select and manage professional support
Unit 11: Producing a Business Plan	Unit F(E1) Prepare for freelance work	Unit 6: Obtain and manage financial and physical resources Unit 8: Select and manage professional support

Appendix C

QCA Accreditation Numbers

QCA Qualification Accreditation Number 100/2998/9	Qualification title City & Guilds Level 4 Higher Professional Diploma in Creative Arts (Fashion, Interior Decoration, Ceramics, Stitched Textiles, Stained Glass, Floral Design, Soft Furnishings, Upholstery, Furniture Design, 3D Craft and Design for Wood, 3D Craft and Design for Metal, Decorative Plasterwork, or Stonework)
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QCA unit number	C&G unit number	Unit title
M/101/8732	1	The Planning, Management and Display of Creative Practice
T/101/8733	2	Researching Historical and Contemporary Practice
A/101/8734	3	Marketing and Product Design
F/101/8735	4	Focus on Design: Clients
J/101/8736	5	Focus on Design: Self-expression
L/101/8737	6	Focus on Production: Clients
R/101/8738	7	Focus on Production: Self-expression
Y/101/8739	8	Guiding the Creative Practice of Others
L/101/8740	9	Creative Computing
R/101/8741	10	Researching a Business Idea
Y/101/8742	11	Producing a Business Plan

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