

# NVQ

## Edexcel Level 2 NVQ in Design Support

September 2004

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Guidance to centres

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# Section 1: General information about NVQs

## Introduction

This section provides an overview of NVQs. If you are already familiar with the concept of NVQs, you may wish to go straight to Section 2.

## What are NVQs?

National Vocational Qualifications (NVQs) are work-based qualifications that assess the skills and knowledge people need to perform their job role effectively. The qualifications are based on national occupational standards, which define what employees, or potential employees, must be able to do and know, how well they must do these things, and the circumstances in which they have to use the skills or carry out the activities.

The standards are usually defined by National Training Organisations (NTOs), which are made up of representatives from the relevant industrial sector.

The organisation responsible for standards in the NVQ is:

Creative and Cultural Industries Sector Skills Council  
c/o Synchronicity Consultants Ltd  
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Each NVQ is designed to fit into a broad qualifications framework, which allows for the comparison of different qualifications in the UK and throughout Europe.

NVQs are open to all. There are no entry requirements, no prescribed methods of delivery, no time constraints for completion and no age limits. Candidates do not have to achieve their NVQ all at once, unit accreditation is available for those wishing to achieve an NVQ unit by unit over a period of time.

On occasions, special assessment arrangements may be needed in order to provide equal opportunities to candidates with special needs. Further information on special assessment arrangements can be found in Section 5.

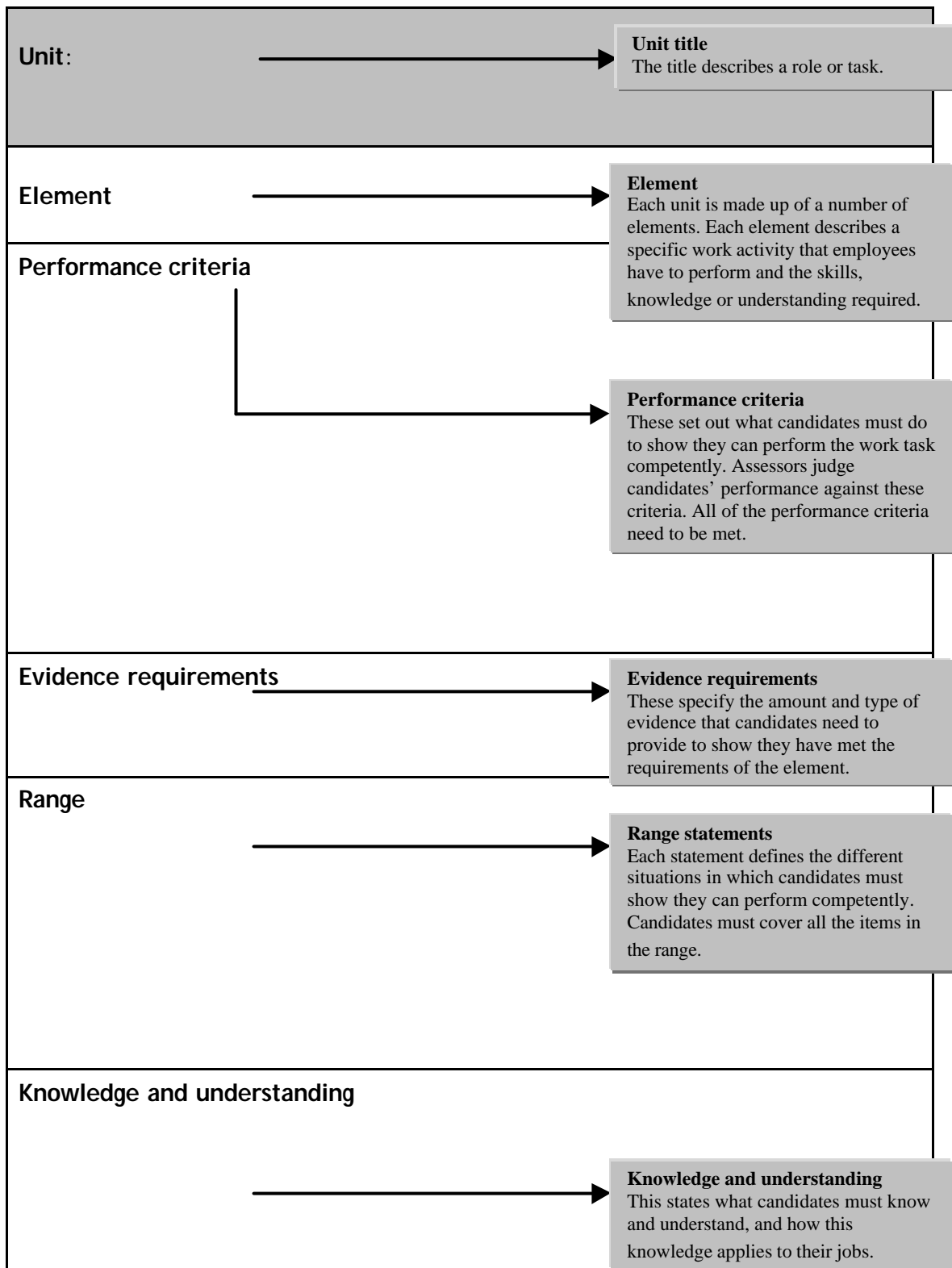
NVQs are available at five levels, which reflect the range of technical and supervisory skills, knowledge, and experience that employees should have as they progress in their industry. An explanation of the levels is provided on the following page.

## Explanation of levels

Level	Candidates must show their competence:
<b>Level 1</b>	in a range of activities that are largely routine and predictable.
<b>Level 2</b>	in a broader range of work activities that are less routine and predictable. Their job role will need to have some autonomy and responsibility and may require them to work as part of a team.
<b>Level 3</b>	by applying their knowledge and skills while carrying out a broad range of varied work activities, most of which are complex and non-routine. Their job role will have considerable autonomy or responsibility, and often require them to manage others.
<b>Level 4</b>	through complex work activities which that require technical knowledge. Their job role requires substantial personal autonomy and often requires them to take responsibility for the work of others and for allocating resources.
<b>Level 5</b>	when carrying out activities in a wide range of situations, which are often unpredictable. Substantial responsibility and autonomy is involved in the job role, which requires deciding on the allocation of resources and the work of others. It requires the use of complex skills such as analysis, design and evaluation.

## What is the structure of an NVQ?

All NVQs have a common structure. They consist of standards that can be broken down into the following parts:



## Who is involved in NVQs?

A number of individuals and organisations are involved in NVQ assessment. Their roles have been designed to guarantee fair, accurate and consistent assessment.

	Who are they?	What is their role?
Centres	<ul style="list-style-type: none"> <li>Organisations that offer NVQs on behalf of Edexcel. They may be a school, college, university, training provider or employer.</li> </ul>	<ul style="list-style-type: none"> <li>Responsible for the quality of the qualification. They must work within Edexcel's policies and guidelines, one of which is to provide a realistic working environment (RWE).</li> <li>Centres appoint assessors and internal verifiers.</li> <li>Once a year, centres must review the operation of the course and candidates' performance (see <i>Review and evaluation</i> in Section 5).</li> </ul>
Candidates	<ul style="list-style-type: none"> <li>The people who want to achieve the NVQ, eg an employee.</li> </ul>	<ul style="list-style-type: none"> <li>Need to show they can perform to national standards in order to be awarded an NVQ or unit(s).</li> </ul>
Assessors	<ul style="list-style-type: none"> <li>The person who assesses the candidates and decides if they have met the required standard, eg a supervisor.</li> </ul>	<ul style="list-style-type: none"> <li>Judge candidate's evidence of performance, knowledge and understanding against the national standards and decide whether candidates have demonstrated competence.</li> </ul>
Internal verifiers	<ul style="list-style-type: none"> <li>Individuals appointed by the centre who ensure that assessors apply the standards consistently, eg supervisor's line manager.</li> </ul>	<ul style="list-style-type: none"> <li>Advise and support assessors and maintain the quality of assessment in a centre.</li> <li>They sample assessments systematically to confirm the quality and consistency of assessment decisions.</li> </ul>
External verifier	<ul style="list-style-type: none"> <li>Individuals appointed by Edexcel to ensure that standards are being applied uniformly and consistently across all centres offering the NVQ.</li> </ul>	<ul style="list-style-type: none"> <li>Check the quality and consistency of assessments, both within and between centres by systematically sampling evidence.</li> <li>Make regular visits to centres to ensure they continue to meet the approval criteria.</li> </ul>
Edexcel	<ul style="list-style-type: none"> <li>Your awarding body, approved by the government to offer qualifications and awards. Edexcel provides qualifications throughout the world.</li> </ul>	<ul style="list-style-type: none"> <li>Issue candidates' certificate so that employers can be sure the qualification has been gained after a rigorous and effective assessment process.</li> </ul>

Assessors, internal verifiers and external verifiers should have occupational expertise in the NVQs they are assessing and verifying. The NTO will normally specify the level of occupational expertise required, within the standards.

Assessors and verifiers are also expected to obtain an appropriate qualification in assessment and verification. This can take the form of the 'D units' (the national standards for assessment and verification) or an alternative qualification that the NTO recognises.

Edexcel expects all assessors, internal verifiers and external verifiers to obtain the appropriate D units or the NTO-recognised qualifications within 18 months of starting assessing or verifying.

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## Section 2: The Level 2 NVQ in Design Support

The NVQ in Design Support recognises the skills, knowledge and understanding of candidates and allows them to gain a qualification in the workplace that relates to their job area and promotes good working practice.

The standards on which these NVQs are based have been developed by Synchronicity Consulting, the national training organisation for this industrial sector.

The NVQ is designed to be assessed in the workplace, or in conditions resembling the workplace, for example, for Level 2 NVQ Design Support an FE college might provide a 'realistic working environment in the form of a college-based facility used by students and staff.

In a further education or training situation, assessment is often achieved through simulation. Simulation must be carried out in conditions resembling the workplace. These conditions are described as being a 'realistic working environment' (RWE). For guidance on the use of simulation, see page 16 of *Section 3*.

### **Which Design Support NVQs are available and who are they for?**

The NVQ in Design Support is presently available at level 2. It is important that the most appropriate level is selected for each candidate.

## What is the structure of the Level 2 NVQ in Design Support

To achieve the whole qualification at level 2, a candidate must prove competence in **five** mandatory units and **two** option units.

Mandatory units for the Level 2 NVQ in Design Support.

Candidates must achieve all of the units listed.

Unit number	Title	Element	Title
21	Research information and ideas using a range of techniques	1	Identify and evaluate information relevant to the project
		2	Identify and select information and visual references
		3	Originate ideas to meet agreed design objectives
22	Develop and communicate design ideas	1	Explore and develop ideas using suitable materials, processes and technology
		2	Explore and communicate design ideas using appropriate visual media
23	Develop design responses to meet agreed requirements	1	Contribute to evaluating design ideas against the brief
		2	Communicate designs using visual and written information
		3	Revise designs
24	Contribute to producing detailed design work	1	Contribute to planning how to produce the agreed design
		2	Contribute to preparing the finished designs and specifications
		3	Contribute to presenting designs and proposed realization
2W	Develop effective working relationships	1	Establish effective working relationships with other colleagues
		2	Contribute to creating and maintaining effective working relationships with clients and other external agents

## Option units for the Level 2 NVQ in Design Support

Candidates must achieve **two** of the units listed.

Unit number	Title	Element	Title
2P	Contribute to realising design prototypes	1	Plan realisation process
		2	Realise and test prototypes
2R	Contribute to realising final design product(s)	1	Contribute to planning the realization process
		2	Provide support during the realization process
F	Undertake freelance work	1	Prepare for freelance work
		2	Handle freelance contracts
		3	Carry out freelance work to meet agreed contracts
2S	Contribute to selling and promoting designs and design services	1	Research information for proposals and quotations
		2	Research market information and promotional methods



# Section 3: Assessment

## Introduction

This section offers practical advice on all aspects of assessment, from planning assessment opportunities to recording evidence. The guidance should help you to ensure that your assessment is effective, rigorous and appropriate. The section outlines an approach to assessment based on good practice. You may develop your own approach if you wish.

This guidance is written primarily for assessors, but it may also be helpful to candidates.

## What is assessment?

Assessment is the key to achieving NVQs. As an assessor, your role is vital in helping your candidates to achieve their award and in ensuring that the requirements of the occupational standards are met. You will need to be clear about what is meant by assessment and what you are assessing.

In deciding whether a candidate should be awarded an NVQ, you will need to go through the following stages:

- becoming familiar with the standards
- planning for assessment
- collecting evidence of the candidate's performance
- judging the candidate's evidence against the NVQ standards and making an assessment decision
- recording the assessment decision.

## Roles in assessment

Before beginning the assessment process, both you and the candidate should be clear about your roles.

### Assessor's role

The assessor must:

- ensure that candidates understand what is expected of them, what is to be assessed and how it is to be assessed
- ensure that the conditions and materials required for assessment are available
- observe and record candidates carrying out the activities described in the standards — records should say what has been observed, how it was carried out, and what it demonstrated
- know who will act as an internal verifier
- question candidates and record results
- help candidates to gather and provide evidence
- judge evidence
- authenticate the evidence candidates provide
- record achievement
- identify gaps or shortfalls in candidates' competence
- provide feedback to candidates.

## Candidate's role

The candidate must:

- prepare for assessment by familiarising themselves with the standards, what is to be assessed and how it will be assessed
- carry out activities and/or answer questions
- gather and present evidence for assessment
- receive and act on feedback from the assessor.

## Approaches to assessment

Candidates may approach assessment for NVQs through a variety of routes. Two of the main ways are through work (paid or voluntary) or through a training programme.

**Work (paid or voluntary)** — when a candidate approaches assessment through work it will probably be your job to help them plan the sequence of assessment, give feedback on how they are performing and arrange for them to acquire any competence that is missing.

**Training programmes** — in these cases a series of educational or training events, linked to assessment opportunities, will already have been planned. It will be your job to monitor how the candidate is performing, assess their evidence and provide feedback on their progress.

## Timing

A candidate may begin their NVQ at any time provided the necessary preparations and plans have been made.

There is no limit on the time a candidate may take to gain the whole qualification or individual unit(s). Some candidates will take longer than others, depending on their understanding of the award, their work setting and personal circumstances. An assessor should therefore organise and arrange assessment appropriate to each candidate, although there must be an agreed target date for completion.

However, it is important that the evidence submitted demonstrates current competence of the task being assessed, particularly if the evidence is from the past.

## The five steps to assessment

If you follow the five steps identified, you should be able to ensure that your candidates move efficiently and effectively towards achievement of their NVQ.

### Step 1: Plan and organise assessment

You should make sure that candidates receive guidance before starting an NVQ. They need advice to ensure that their existing job remit, skills, experience and plans for progression are matched to the NVQ selected. It does not have to be you, as the assessor, who carries out the matching exercise. In fact, this part of the process is often carried out during induction, but whoever has responsibility for it should ensure that the assessment opportunities available to the candidate are also considered.

You will need to work out how much time you and your candidate are able to devote to the NVQ. This is likely to be limited by the demands of a busy workplace, or by timetabling. If possible, try to agree sessions in advance and stick to them and remember that you need to allow for review and evaluation sessions in addition to assessments. Once this is agreed you can begin planning.

There are two levels of planning:

- the overall plan when you and your candidate look at the whole qualification and set targets for achievement
- individual plans for assessment.

### **Overall assessment planning**

It is good practice for you to agree an overall assessment plan with your candidate. An overall assessment plan should include:

- the overall programme for assessment, identifying how and when each part of the NVQ will be assessed
- target dates for completing each unit. There are no time limits on the amount of time a candidate can take to complete a unit or an NVQ, but target dates will motivate candidates and help you to monitor progress
- how you are going to give feedback
- what happens if there is a disagreement between the candidate and yourself.

Producing an overall assessment plan is the ideal time for you and your candidate to identify opportunities for **integrating assessment**. This is when a piece of evidence generated from one activity is used to prove competence across different elements, performance criteria and/or units. To reduce the assessment burden on you and your candidate you will need to maximise the opportunities for integration.

Through producing the overall plan you may also identify job activities the candidate currently performs that match the standards and can plan to assess them immediately. You may also identify evidence from past achievement that can be used (see *Accreditation of prior learning* on page 17). If the candidate is providing evidence from the workplace, their job role may mean they are not able to cover all the standards during the normal course of their work. You may need to create new opportunities, such as arranging for your candidate to move to a different department so that different activities can be performed or different skills used. The candidate might also need to attend a college or training course to fill in any gaps.

You may need to reassure your candidate at this stage. Many feel overwhelmed by the apparent amount of evidence they will have to produce, but they will need to realise that with effective planning the process can be made much easier and they will be more likely to succeed.

### **Individual assessment planning**

You and your candidate will need to plan each individual assessment carefully. You will need to decide the methods you will use to carry out the assessment, where and when the assessment will take place and who will be present. You should agree a unit assessment plan that specifies the tasks to be carried out, the time they will take and the parts of the standards that will be covered.

Although you need to plan carefully what you are expecting to assess, always be prepared to allow candidates to provide additional evidence if the opportunity arises.

There are two levels to the planning stage:

- the overall plan when you and your candidate look at the whole qualification and set targets for achievement
- individual plans for assessment.

There is no limit to the time it takes for a candidate to complete a unit or NVQ, However, you and your candidate should still set target dates for completing each unit. In reaching agreement, take into account the candidate's job or training programme and clearly mark out the points of decision for each element and unit.

## Step 2: Decide on the assessment methods

The methods of assessment you use should be valid, reliable and practicable.

- By **'valid'** we mean that the assessment should be appropriate to the standards.
- By **'reliable'** we mean that the assessment method should ensure consistent results when used with different candidates, different assessors and on different occasions.
- By **'practicable'** we mean that the method should ensure the assessment takes account of available resources, equipment and time.

As an assessor, it is your responsibility to familiarise yourself with the standards you will be assessing. In doing so, you will be able to identify what skills need to be demonstrated and the types of evidence that a candidate needs to generate in order to complete all units of the NVQ.

Once you are familiar with the performance criteria, range and evidence requirements in all the units of the NVQ you will find it easier to decide what is acceptable evidence and how it should be produced by the candidate.

You and your candidate must agree the methods of evidence collection that are most appropriate to the candidate's work setting and patterns. Evidence must be precisely and directly relevant to the particular standards for which a candidate seeks credit; it cannot be just a general indication of acceptable practice.

### Assessment methods

All methods of assessment fall under one of three categories: **observation, product evaluation** and **questioning**.

#### Observation

Observing performance will be the most common method used in assessing the NVQ.

Observation can be organised in a variety of ways:

- continuously working alongside the candidate
- arranging to work alongside the candidate at specific times
- planning to visit when particularly relevant activities are scheduled
- arranging for particular activities to take place.

The candidate will be able to supplement direct observation of performance with other types of evidence, eg personal or witness statements. It is also possible to use tape recordings or other technologies to record performance, should your presence as an assessor not be possible.

Observation by an assessor is considered to be the most valid and reliable method of assessment and there will be many naturally arising opportunities for you to use this technique.

You should complete an observation record to show the internal and external verifier how you reached a decision on the candidate's competence. This should incorporate details of the activity, date observed, and how the observation relates to the standards.

## Product evaluation

This involves judging products candidates produced during the course of their work. Product evidence will be used a great deal. The exact nature of this evidence will depend on what the candidate's job entails. Examples of product evidence include letters, memos, lists and reports.

## Questioning

Candidates have to prove that they have the required knowledge and understanding for each unit. They will often demonstrate it through the production of evidence, though in some cases this will not be possible.

Questioning is the ideal way of proving whether or not the candidate has the necessary knowledge and understanding. Questions can be given in many forms such as short-answer questions, projects, multiple-choice tests, case studies, or assignments.

There may be more emphasis on questioning to prove knowledge in areas where evidence is generated through practical working activities, and where there may be no product evidence. If you are a visiting assessor, you might use questioning to prove the candidate's competence and the authenticity of the evidence.

Questioning is a powerful means of checking the knowledge and understanding that lies behind performance. It is also a useful tool for exploring why a candidate acted in a certain way, or to identify what they would have done if circumstances had been different.

Questions, whether oral or written, should not require candidates to apply their knowledge and understanding in ways that are either more complex or more simplistic than is necessary to achieve the standards.

## Supporting evidence

On most occasions the candidate will be able to support your observations with other types of evidence, such as testimony, work products, assignments and projects.

### Statement— personal and witness

It is inevitable that you will not be able to observe everything your candidate does. On such occasions, statements from other people who have seen your candidate working can be useful sources of evidence for the NVQ as they can describe each activity in detail. Generally, witness statements are used to support other evidence produced. You should bear in mind that the strength of evidence will vary, depending on the knowledge and expertise of the person providing the statement and you will have to take several factors into account when you make a judgement. It may help if you think of a line from strongest to weakest.

<b>Strongest</b>	<b>Stronger</b>	<b>Weaker</b>	<b>Weakest</b>
Professional worker in senior position in same type of work with knowledge of the standards	Professional worker in senior position but with no knowledge of the standards	Colleague with equal experience but no knowledge of the standards	Person with experience of the workplace or knowledge of the standards

## Work products

A number of items could be produced by candidates as evidence, for example: copies of records or reports that the candidate has compiled, letters and memos, minutes of meetings, leaflets or booklets that provide information to clients, photographs, audio or videotape recordings of work which the candidate has carried out. Work products will normally be located in the candidate's portfolio and they should be cross-referenced to the performance criteria/elements to which they apply.

Work products **must** be wholly or partially the result of work undertaken by the candidate. To ensure authenticity, the products should be countersigned by a person in a position of responsibility who is able to vouch that the products are the unaided work of the candidate.

## Assignments and projects

Assignments and projects are also useful ways to collect evidence. However, you should ensure you are not asking for a competence that is not required by the standards. For example, it may not be necessary for the candidate to be able to write or design a project report in order to satisfy the competence requirements.

Assignments and projects might be a particularly useful way for a candidate to track the course of their work over a period of time and this could be structured to serve the purposes of specific elements of competence. This method of collecting evidence is particularly appropriate for units that link a series of activities such as planning, implementation and evaluation.

However, care must be exercised when judging whether competence in actual practice or knowledge specifications has been demonstrated.

## Using simulation

Throughout the NVQ, the emphasis is on the candidate being able to carry out real work activities so assessment will normally be carried out in the workplace itself.

On some occasions though, it might not be appropriate for you to assess a candidate while they are working. Examples might be: where the NVQ requires candidates to carry out emergency or contingency procedures, for safety or confidentiality reasons and/or where a candidate's job role does not cover all aspects of the qualification.

In such instances, and if the candidate has no other means of generating evidence, **simulation** might be appropriate.

Simulation is any structured exercise involving a specific task that reproduces real-life situations. If simulation is used, particular care must be taken to ensure that:

- the conditions in which you are assessing the candidate exactly mirror the work environment, ie it is a realistic working environment
- the simulation allows candidates to demonstrate competence across the full range specified in the outcomes
- the evidence generated is sufficient to convince you that the candidate has achieved the required standard of competence and that they are capable of sustaining that performance.

You and your candidate should check the standards carefully to find out the national training organisation's view of what constitutes a realistic working environment. Some NTOs stipulate the specific elements which are suitable for this approach.

## Accreditation of prior learning (evidence from past achievement)

In assessing candidates for an NVQ, evidence relating to past performance can be used as well as that relating to current performance.

In recent years, the concept of accrediting prior learning (APL) has developed as a way of ensuring that the past experiences and learning of mature people is recognised and validated. Nevertheless, it must be remembered that NVQs are awarded on the basis of assessment of performance against standards.

The competence basis of NVQs means that evidence must always relate to performance, not just knowledge. The evidence of such performance must always be valid and relevant to specific standards.

### Step 3: Judge the evidence

The following criteria must be used when evaluating if a piece of work can be put forward as evidence, including supporting evidence.

- **Relevance**: the degree of ‘match’ between the item of evidence and the required competence, range statement and underpinning knowledge for a unit. If the evidence does not match, it is not relevant.
- **Validity**: the evidence must relate to a specific part of the NVQ standards.
- **Authenticity**: the evidence must be the work of your candidate as an individual and not someone else or a group of people. You may require confirmation of this from the candidate’s professional colleagues.
- **Currency**: the evidence must show the present ability of the candidate to perform to the national standards. The assessor should judge the acceptability of evidence from the past by the length of time that has elapsed since the performance described took place. Such judgements should take into account the ‘perishability’ of the skill involved, as well as ‘watershed’ or ‘landmark’ occurrences in the sector, such as changes in the law, philosophy of practice. (If the competence is demonstrated in a skill test or simulation, then it becomes evidence of current competence rather than evidence from the past.)
- **Quantity**: the evidence must cover all the performance and knowledge requirements laid down in the standards.
- **Variety**: there must be evidence of performance in differing contexts or situations.
- **Sufficiency**: performance to the required standard must be consistent, ie it should be achieved on more than one occasion.

You have to be certain that the candidate has demonstrated competence. Even though all the performance criteria have to be met, you should concentrate on the elements and units when making judgements about sufficiency as they describe what is required. It is not necessary to observe each performance criterion several times but it is necessary to record all evidence that has been taken into account so that it can be identified by internal and external verifiers if necessary. Evidence will have different values — some will leave you in no doubt about competence, while in other cases, you may need to ask for further evidence before you are confident about consistency of performance.

In short, you must be satisfied that your candidate can consistently work to the required standard and that evidence is not simply an isolated event that is unlikely to be repeated.

The standards also specify that candidates prove they have **knowledge evidence** (what the candidate needs to know about). Candidates' knowledge might be determined either by questioning them on the subject matter, or through validated evidence from recognised educational and training courses. It can also be revealed in performance evidence generated by your observations of the candidate.

You should feel confident that candidates have a broad and firm enough understanding to be able to sustain competence demonstrated through performance evidence.

Candidates will need to be clear about the knowledge requirements for each unit. You should encourage your candidates to read and study each unit as a whole so that they become familiar with the standards expressed in the elements, performance criteria, range statements, performance and knowledge evidence requirements.

Candidates should also be able to cross-reference their evidence, providing examples and definitions where necessary.

Some candidates may need considerable support and guidance to interpret the standards, especially in the early stages of preparing for assessment. Once they become familiar with the format of the standards, candidates should find it much easier to progress through their qualification.

The judgement of whether or not your candidate understands and applies the knowledge evidence is linked to your judgement of their performance.

#### **Step 4: Record**

For each unit, you should ensure that there is a verifiable record of:

- the assessment activities carried out, showing the methods used and evidence produced
- the date and people involved in the assessment
- your judgement of the candidate's competence
- the location of each piece of evidence within the candidate's portfolio.

The record sheets provided in the candidate's logbook will allow all of this information to be recorded and we recommend their use. However, your centre may use its own recording documentation. This is acceptable as long as it contains all the required information and is passed by your external verifier as fit for purpose.

#### **Insufficient evidence**

Where insufficient evidence has been presented or the candidate has not met the performance criteria at the end of the targeted assessment period, you should indicate that the candidate is not yet competent. Feedback to the candidate must provide the reason why the decision has been made and this should be recorded.

## Step 5: Provide feedback

Your candidate will need to be clear about your judgements and the reasons for them. Time should be set aside for feedback that conforms to the following general principles:

- feedback should relate the evidence provided to the national standards
- you should agree what form the feedback will take — written notes are always useful as a record but candidates should be given time to reflect on your comments:
- you should ensure that your comments have been understood and listen to the candidate's view
- finally you should agree what happens as a result of the feedback — its purpose is to help candidates make the necessary adjustments, whether this means supplying more evidence, trying again or taking steps to develop the competence that is missing.

### **Disagreement**

Your centre will have an appeals procedure to be used by candidates if they disagree with an assessment decision you have made. Make sure you are familiar with the procedure and that candidates know how to use it.

The appeals procedure should make it clear how complaints will be dealt with and what the outcomes might be.

As an assessor, you should make sure that you have a route through which you can express your concerns and reservations, whether these are about working with a particular candidate or an aspect of the standards and assessment method.



# Section 4: Useful Guidance on Portfolio Building

This section of the document is primarily written for the learner, as ultimately the learner will have to put their own portfolio together.

## A design portfolio

Putting together a design portfolio is always a challenge whether you are a learner or a practising designer. The way in which evidence is collected and organised tells your assessor, your senior designer or your potential client how talented, skilled and competent you really are. It describes your creative ability, measures your potential to become a design professional and work independently as well as part of a team.

### The portfolio for NVQ Design Support Level 2

One of the main ingredients of the Level 2 Design Support portfolio is artwork, supporting the objective of proving what you have learned about designing as well as illustrating how creative you can be. Just as a qualified designer has to gather evidence which will satisfy the client's design requirements, the learner has to demonstrate proven skills against specific design criteria. The criteria is described in units, through elements which make up those units.

### Building the Portfolio into an NVQ Design Support Level 2 qualification

To obtain an NVQ Design Support Level 2 qualification you will need to gather evidence to cover specific elements for five core units and two (chosen from four) optional units.

*Below is a table which gives the title of the unit and the BTEC code:*

<b>Design Support Level 2</b> NVQ code: Q1054387			
<b>Type of unit</b>	<b>Unit Code</b>	<b>Unit</b>	<b>Title</b>
Core	U1054497	21	Research information and ideas using a range of techniques
Core	U1054498	22	Develop and communicate design ideas
Core	U1054499	23	Develop design responses to meet agreed requirements
Core	U1054500	24	Contribute to producing detailed design work
Core	U1054501	2W	Develop effective working relationships
Optional(A)	U1054502	2P	Contribute to realising design prototypes
Optional(A)	U1054503	2R	Contribute to realising final design product(s)
Optional(A)	U1054504	F	Undertake freelance work
Optional(A)	U1054505	2S	Contribute to selling and promoting designs and design services

Minimum units required:

- **seven units** are required for successful completion of this NVQ
- **five core** units and **two optional** units.

## Level 2 NVQ Design Support guidance

A table of information can be found on page 4 of this guidance and is an extract from the document entitled *Level 2 NVQ in Design Support – Candidate guidance and logbook*.

There are four main areas of design and the visual evidence produced will vary depending on the specialism, however the unit titles are generic and the elements can be applied to any of the following four specialist design areas:

- Graphic Design
- Fashion and Textile Design
- Product Design
- Spatial Design.

### Evidence (artwork) which you might produce for (the four) different design specialisms

The kind of artwork you produce for evidence will vary according to the design specialism.

<i>Graphic Design</i>	Branding, corporate identity, packaging, design for print, design for advertising. Your artwork might typically consist of freehand sketches, layouts, mock-ups digital printouts
<i>Fashion and Textile Design</i>	Clothing, footwear and accessories, design for print and constructed textiles (eg knitting, weave and carpets).  Your artwork might typically consist of 2D work, such as sketches, mood boards, design sheets, illustrations, samples, test pieces and CAD printouts, and 3D work, such as toiles, mock-ups, sample garments and lengths.
<i>Product Design</i>	Domestic products (eg ceramics, furniture, lighting consumer and electrical goods), crafts and industrial design.  Your artwork might typically consist of 2D work, such as sketches, CAD digital printouts/technical drawings, design sheets, illustrations and photographs of 3D outcomes, and 3D work, such as mock-ups and prototype models.
<i>Spatial Design</i>	Interiors, environments, retail and exhibition (it is recognised that exhibition design may also involve some graphic and product design).  Your artwork might typically consist of 2D work, such as surveys, site plans and photographs, conceptual sketches, CAD printouts/technical drawings, design sheets, illustrations and photographs of 3D outcomes; and 3D work such as mock-ups/finished models.

## Other kinds of evidence

As back-up work to prove what you know and understand, you will need to show other kinds of evidence in addition to your artwork. These could include (but not all are compulsory):

- copies of the brief, and any notes describing what you have to do
- designer's meeting record
- evidence recording sheets
- self-evaluation record
- peer assessment (schools and colleges)
- peer team assessment (workplace)
- NVQ planner
- evidence mapping
- learner checklist
- studio timesheets
- witness statements
- progress sheets
- evidence mapping
- records of research you have carried out (eg about materials, equipment or other peoples' work)
- video recordings of how you presented your work to the decision-maker and what they said about it
- copies of written notes, emails or letters to and from colleagues, your manager or outside people
- copies of letters from satisfied clients
- explaining your work in a (recorded) discussion with your assessor.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

An important part of your evidence will be your assessor's records. Your assessor will look at your artwork and discuss what you did, how you did it and why you did it in the way that you did. If they are satisfied that you know and understand what is needed for each unit covered by the project then they will sign off. If your assessor is still not sure and asks you to produce additional evidence, then they will give you written feedback (you can use this to make sure that your achievements are complete next time you are assessed).

## Planning your portfolio

Your assessor will help you to plan what to include in your portfolio — to make sure that you put in enough evidence to show what you can do and understand. Both of you need to keep the amount of evidence to a minimum, by focusing on quality not quantity.

You must keep all of your evidence and this should be carefully recorded in your logbook (on an Evidence Recording Sheet, see Section 4 of the document entitled *Level 2 NVQ in Design Support — Candidate guidance and logbook*) and whilst it is not necessary to keep all of your evidence in one place (ie in the portfolio), it should be stored in a safe and organised manner. If this approach is used then the record of assessment will only show:

- the artwork produced
- the assessment decision
- where any backup evidence is located.

## Which projects to choose

Planning the projects, by which you will claim your level 2 certification, is very important in securing a successful outcome. Briefing opportunities and content can vary, however two projects are the minimum in order to satisfy the range within the core and optional units. With careful planning you may use evidence from more projects but be careful not to be overly ambitious, as excessive evidence could prove difficult to track and result in confusion.

Obviously the briefing content will differ dependant on your design discipline and choice of optional units but you will certainly undertake generic tasks in support of and relation to the design process. This process falls into three stages:

- research, analysis and evaluation leading to
- development of initial ideas resulting in
- presentation(s) to the client.

You will also be generating evidence during your day to day activities in the design studio (workplace) or the Realistic Working Environment (RWE) if you are studying your NVQ in a college, whether this is full-time or part-time to gather underpinning knowledge.

Whether you are working 'in-house' or within a specialist design practice, you are likely to undertake two main roles at level 2:

- 1 being a supportive player in the design activity/service
- 2 contributing to the design cycle or process.

## How to source, organise and track your evidence

The NVQ Design Support Level 2 logbook has been designed to help with the portfolio-building process. The NVQ Design Support Level 2 logbook can be badged, in addition to the Edexcel logo, to include centre icons/logos.

## Guidance on units

### Unit 21: Research information and ideas using a range of techniques (Core)

#### Unit summary

This unit is about researching information and ideas that match the client brief for the project. As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will need to gather information to help clarify the design brief. It is likely that the design concept for the project will be agreed by the design team. You will need to find out what the client wants and also gather any information which will help in the design development process; this might include marketing material, technical specifications and information relating to limitations and constraints which might affect the design activities.

**Remember, working methods and techniques that you use will vary according to your design specialism.**

#### How you can evidence this

For this unit you will need to organise a portfolio of work to show how you responded to at least two real work projects. These projects may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre (or school or college).

Your project portfolio of design development work should include written and visual records of research and ideas for two significant projects. The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do. When choosing the projects you need to make sure that you show the whole range of design media, techniques and technology that you can work with, when generating early ideas. This may mean that you need to show ideas from more than two projects. Some of the project work you choose may also be submitted for *Units 22, 23 and 24*.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

#### How to show you can research, identify and evaluate information and ideas relevant to the project (21.1)

##### Element 1 Identify and evaluate information relevant to the project

###### What you must do:

- 1 clarify the **expectations and preferences** of the decision-maker for the project
- 2 accurately identify **target users of the design** and record their needs
- 3 explore the **limitations and constraints** of the client brief
- 4 explore the **technical, legal and regulatory requirements** for design realisation
- 5 ensure the **accuracy of information** by seeking advice and assistance where necessary
- 6 make a positive contribution **to agreeing an approach** to the project.

## The sort of evidence you could use in your portfolio

- Copies of written design briefs or instructions.
- Notes that you took about discussions and meetings you had with the decision-maker and any other people involved (get the people involved to sign your notes to say that they are accurate).
- Notes on advice you have been given.
- Visual images you collected to show the needs of target users (eg mood boards or customer profiles).
- Copies of information you gathered about laws or other regulations that affect the design (eg printouts from websites or handouts from professional bodies).
- Copies of information technical limitations (eg leaflets from manufacturers or other suppliers).
- A discussion (recorded, video-ed or noted) with your assessor about your research and explaining what you found out.

## How to show you can identify, compare and select information and visual references (21.2)

### Element 2 Identify and select information and visual references

#### What you must do:

- 1 identify a **wide range of sources of information** relevant to the design brief
- 2 explore visual sources using appropriate design media, techniques and technology
- 3 select information that **contributes to the development** of design ideas
- 4 accurately **record or present** information in an appropriate way for the project.

## The sort of evidence you could use in your portfolio

- A collection of visual references you identified, annotated to explain what was relevant and where it came from (eg sketchbooks, photographs, plans, boards or printouts).
- Copies of visuals you used for the presentation and a copy of the notes about what you needed to say and any handouts you made.
- Notes of any feedback you received (get the people involved to sign your notes to confirm what they thought about the effectiveness of your presentation).
- A discussion with your assessor about your research and explaining what you found out about the context for the design work.
- Records of information gained from interviews, informal discussions, meetings or visits (get the people involved to sign your records to say that they are accurate).

## How to show you can originate ideas and use the results of your research to meet agreed design objectives (21.3)

### What you must do:

- 1 **originate ideas** to meet agreed design objectives
- 2 work independently and with others to **originate suitable ideas**
- 3 **present your developing ideas clearly** to others involved in the project
- 4 **discuss how ideas are developing** with decision-maker(s) and team members
- 5 **evaluate the effectiveness** of your developing ideas in meeting the design brief.

### The sort of evidence you could use in your portfolio

- Initial ideas presented in a way that makes it easy for other people to see where your ideas came from and how they changed and developed. Your ideas should be presented in the way that is most common for your design specialism (eg design sheets, sketchbooks, samples, models or printouts).
- Video records of how you presented your ideas to others involved and the feedback you were given.
- A discussion with your assessor about your ideas, explaining how your research results influenced the ideas you generated.
- Notes about any discussions you had with the decision-maker and others involved about your ideas and what was said about them (get the people involved to sign your notes to say that they are accurate).

## Unit 22: Develop and communicate design ideas (Core)

### Unit summary

This unit is about exploring and recording the development of design ideas. This involves thinking, drawing and working with materials, equipment and technology. As a junior you will typically be involved in developing ideas for a particular part of a project, under supervision to meet agreed design objectives. The techniques and processes that you use will vary according to your design specialism. The ideas that you develop need to be realised to a professional standard and matching the client brief.

### How you can evidence this

For this unit you will need to organise a portfolio of work to show how you responded to at least two real work projects. These projects may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre (or school or college).

Since you are undertaking specific design activities it is important that your project portfolio of design development work illustrates the breadth of techniques and skills you have in using visual media, materials, processes and technology. The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do. If you are working in a design practice that only carries out a limited type of design work, it is acceptable to include examples of design development work that you have undertaken in your own time. When choosing the projects you need to make sure that you show the whole range of materials, processes and technology that you explored in terms of their suitability for the client brief. This may mean that you need to show ideas from more than two projects. You also need to make sure that you show your ability to communicate both 2D and 3D ideas. Some of the project work you choose may also be submitted for *Units 21, 23 and 24*.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can explore, experiment and develop design ideas using suitable materials, processes and technology (22.1)

#### Element 1 Explore and develop design ideas using suitable material, processes and technology

##### What you must do:

- 1 explore the potential and limitations of materials, processes & technology in developing design ideas
- 2 **compare and select** combinations of materials, processes and technology
- 3 meet any requirements and procedures relating to health and safety in the use of materials, processes and technology
- 4 review the **development of your ideas and thinking** against the client brief
- 5 show **development and creativity** in your use of materials, processes and technology.

### The sort of evidence you could use in your portfolio

- Developing ideas presented in a way that makes it easy to see how and why your ideas changed and were refined. Your ideas should be presented in the way that is most appropriate for your design specialism (eg design sheets, sketchbooks, samples, models or printouts).
- Records of the materials, processes and technology you explored to see if they were suitable for realising your final design. Notes on the results of the evaluation and testing of alternative materials and processes.
- A discussion with your assessor about your choice of materials, processes and technology.
- Notes on your reasons for rejecting or developing ideas (where you were given feedback about your ideas, get the people involved to sign your notes to confirm they are accurate).

### How to show you can explore media and drawing techniques to communicate design ideas using appropriate visual media (22.2)

#### Element 2 Explore and communicate design ideas using appropriate visual methods

##### What you must do:

- 1 use visual media to **communicate information and ideas to others**
- 2 use **drawing** as an investigative tool to develop ideas
- 3 **investigate and record** the development of alternative design ideas
- 4 use visual media to reveal the expressive use of **formal elements** in design development
- 5 use appropriate terms **to comment on your ideas** and use of formal elements.

### The sort of evidence you could use in your portfolio

- Developing ideas presented in a way that is most common for your design specialism (eg design sheets, sketchbooks, samples, models or printouts).
- A discussion with your assessor about your designs to explain what formal elements are and how they are used to talk about and communicate designs visually.

## Unit 23: Develop design responses to meet agreed requirements (Core)

### Unit summary

This unit is about creating a professional response to a design brief. As a junior in a practice/agency you will typically be involved in developing designs for a particular part of a project, under supervision. The same principles apply if you are a learner in a school of college, working to live briefs with real clients. The designs that you work on may be your own or originally created by another member of the team. Some of the working methods and techniques that you use will vary according to your design specialism.

### How you can evidence this

For this unit you will need to organise a portfolio of work to show how you responded to at least two real work projects. These projects may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre (or school or college).

The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do. When choosing your projects you need to make sure that you show how you evaluated design ideas for at least two designs or design products. These may be your own or others' design ideas. You also need to show how you used suitable media, techniques and technology to prepare and present visual interpretations of designs and supporting information. Some of the project work you choose may also be submitted for *Units 21, 22 and 24*.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can contribute to evaluating design ideas and create a professional response to the brief (23.1)

#### Element 1 Contribute to developing design ideas against the brief

##### What you must do:

- 1 suggest criteria to use in the **evaluation process**, based on the client brief and agreed design objectives
- 2 help to **evaluate the viability of designs** and identify any differences between the design ideas and agreed criteria
- 3 help to **identify and agree** any modifications that may be needed.

### The sort of evidence you could use in your portfolio

- A discussion with your assessor about the criteria, requirements, standards and constraints that were used to evaluate the designs and the design realisation processes that could be used.
- Notes of any significant outcomes of any discussions and meetings you contributed to when evaluating designs (get the people involved to sign your notes to confirm they are accurate).

## How to show you can prepare and communicate designs effectively to the client using visual and written information (23.2)

### Element 2 Communicate designs using visual and written information

#### What you must do:

- 1 **agree the details of the design** that will need to be communicated to the client with the decision-maker
- 2 agree what **supporting information** will be needed to explain the design with the decision maker
- 3 **select and use** suitable media, techniques and technology to prepare the design
- 4 prepare a **visual interpretation** of the design that clearly meets the requirements of the brief
- 5 prepare **supporting information** that clearly explains the key features of the design.

#### The sort of evidence you could use in your portfolio

- Visual presentations of designs and supporting written information to help explain them to the client.
- A discussion with your assessor about the communication methods you used, and explain why you chose to communicate them in the way that you did and the key features and benefits of the designs.
- Notes on discussions and meetings with decision-maker and others involved about agreeing the form of the visual presentation (get the people involved to sign your notes to confirm they are accurate).

## How to show you can revise design ideas to meet agreed requirements (23.3)

### Element 3 Revise designs

#### What you must do:

- 1 contribute to **identifying any modifications** that may be needed
- 2 **discuss and agree** the details of any amendments to be undertaken
- 3 **select and use** suitable media/techniques/technologies to carry out necessary amendments
- 4 **produce amended designs** to a professional standard within agreed timescales.

#### The sort of evidence you could use in your portfolio

- Revised designs produced to an acceptable standard, within agreed timescales.
- Discuss about the amendments you made with your assessor and explain why the amendments were needed.
- Notes on amendments required and the timescales must meet (get the people involved to sign your notes to confirm they are accurate).

## Unit 24: Contribute to producing detailed design work (Core)

### Unit summary

This unit is about preparing a final design proposal and detailed information about the design realisation process, then presenting it to the client. As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will typically be involved in preparing part of the designs for presentation, under supervision and playing a supporting role when the design is presented to the client. Some of the working methods and techniques that you use will vary according to your design specialism.

### How you can evidence this

For this unit you will need to organise a portfolio of work to show how you responded to at least two real work projects. These projects may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre (or school or college).

The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do. When choosing your projects you need to make sure that you show the evolution of ideas from initial research through to final detailed design proposal, that will enable the final design or design product to be produced, realised or installed. You also need to show how the final proposal was planned and your part in the planning process. Some of the project work you choose may also be submitted for *Units 21, 22 and 23*.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can prepare and produce a final design (24.1)

#### Element 1 Contribute to planning how to produce the agreed design

##### What you must do:

- 1 make an effective contribution to **the planning process** by working with the decision-maker and others involved in the project
- 2 **discuss and agree** your own roles and responsibilities within the work programme
- 3 accurately **identify resources** needed to complete agreed areas of work
- 4 **schedule and present** clear and realistic proposals for action.

### The sort of evidence you could use in your portfolio

- A copy of the agreed design development timetable.
- A discussion with your assessor about the design development processes to be used, you need to be able to explain what is involved and why the processes were chosen.
- Notes of estimations you made about time and resource requirements.
- Notes on your own agreed role and responsibilities (get the people involved to sign your notes to confirm they are accurate).

## How to show you can prepare finished designs and specifications to an accurate and professional standard (24.2)

### Element 2 Contribute to preparing finished designs and specifications

#### What you must do:

- 1 follow plans by **managing your time and resources effectively**, meeting **deadlines** and behaving **professionally**
- 2 **produce agreed visuals** for presentation to a **professional** standard
- 3 prepare **complete and accurate** supporting technical specifications, as agreed
- 4 make sure that designs **give all the necessary visual information** to guide the design realisation process
- 5 make sure that **your contribution** links appropriately with the contributions of any others involved.

#### The sort of evidence you could use in your portfolio

- Final design artwork presented in a way that is common for your specialism (eg visuals, plans, working drawings, models, prototypes and samples).
- Technical information that you have contributed to (eg a technical specification or a production specification).
- A discussion with your assessor about the finished designs and specifications and explain the production processes required to realise the final product and the quality standards that will be applied.
- A witness statement from the decision-maker or others involved confirming your standard of behaviour.
- Notes on your own agreed role and responsibilities (get the people involved to sign your notes to confirm they are accurate).

## How to show you can work with others to present designs and proposed realisation (24.3)

### Element 3 Contribute to presenting designs and proposed realisation

#### What you must do:

- 1 **respond to** requests and instructions promptly and appropriately
- 2 **assist in preparing** any relevant information and resources required for the presentation
- 3 **identify and agree** in advance your own role in the presentation
- 4 fulfil **your own role** in the presentation effectively
- 5 **contribute to identifying** any amendments or variations arising from the presentation.

#### The sort of evidence you could use in your portfolio

- Final artwork presented using a variety of different formats that are common for your specialism (eg visuals, plans, working drawings, models, prototypes and samples).
- Notes on your own role in the preparations and presentation and any feedback you received (get the people involved to sign your notes to confirm they are accurate.)
- Video recordings of the presentation.

## Unit 2W: Develop effective working relationships (Core)

### Unit summary

This unit is about developing and maintaining good working relationships. You will need to be able to work effectively with others in your organisation such as decision-makers, other designers and support staff. As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will typically be involved in working with colleagues to promote effective relationships with people outside your organisation such as clients, suppliers, freelancers and sub-contractors.

### How you can evidence this

For this unit you will need to produce evidence of your performance at work over a period of time.

You need to show your working with people in the design practice and with clients and other external agents through your performance in a real work setting. This may be in a relevant job role or through day release or other design-related work experience.

**Remember — the logbook will help you to record and cross-reference your portfolio information**

### How you can show you can develop and maintain good and effective working relationships with colleagues (2W.1)

#### Element 1 Establish effective working relationships with colleagues

##### What you must do:

- 1 take time to **establish and maintain** honest and constructive working relationships
- 2 **give your own opinions** about designs in an open way and take feedback from others constructively
- 3 **provide information** to the decision-maker and colleagues about your **activities, developments and progress as agreed**
- 4 **promptly identify** any potential or actual problems and discuss options with decision-makers or others involved
- 5 **make efforts to avoid** damage to relationships, where disagreements or differences of opinions occur
- 6 honour **promises and undertakings to others**, whilst taking account of other priorities and commitments
- 7 show **regard for health and safety** of others at all times.

### The sort of evidence you could use in your portfolio

- Notes from meetings with people you work with day-to-day (get the people involved to sign your notes to confirm they are accurate.)
- Copies of any written communication with the decision-maker, colleagues and those outside the design team (eg emails, faxes, letters or memos).
- A witness statement from the decision-maker or others involved confirming your contribution to the team in terms of behaviours, attitudes and actions.
- Observation by the assessor of your day-to-day professional conduct within the design team.
- A discussion with your assessor about your understanding of your role and responsibilities.

### How you can show you can contribute to creating and maintaining effective working relationships with your working team, clients and other external agents (2W.2)

#### Element 2 Contribute to creating and maintaining effective working relationships with clients and other external agents

##### What you must do:

- 1 take time to promote **honest and constructive relationships** and minimise potential dissatisfaction
- 2 offer **advice and help** with sensitivity
- 3 recognise **the need for professional standards of behaviour** in liaising with clients and other external agents
- 4 promptly identify any **potential or actual problems** and refer to the other relevant persons for advice
- 5 **record and communicate accurate information about** decisions, actions and progress as agreed.

### The sort of evidence you could use in your portfolio

- Notes from meetings with clients and other external people (get the people involved to sign your notes to confirm they are accurate).
- Copies of any written communication with decision-maker, colleagues and those outside the design team (eg emails, faxes, letters or memos).
- A witness statement from the decision-maker or others involved confirming your contribution to maintaining effective relationships with clients and any other external agents.
- Observation by the assessor of your professional conduct with those outside the design team.
- A discussion with your assessor about your understanding of the way your role and responsibilities can affect external relationships.

## Unit 2P: Contribute to realising design prototypes (Optional)

### Unit summary

This unit is about the realisation or production of 2D and 3D prototypes, models, mock-ups, samples or test pieces using small-scale techniques. Designers need to understand how their final design will be made, function and perform to check that their ideas will work in practice and be suitable for the client. As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will be involved in providing design support to the designer, or showing that you can carry out this activity. This may involve using craft skills or recording the results of tests. Prototypes may be made at any stage of the design development cycle.

### How you can evidence this

For this unit you will need to produce a portfolio of work in response to at least two real work projects you have undertaken. These projects may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre. The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can plan realisation process based on an understanding of production function and performance (2P.1)

#### Element 1 Plan realisation process

##### What you must do:

- 1 **agree the aims** for realising a design prototype with decision-maker and others involved
- 2 **select suitable media/materials** and associated tools, equipment, techniques and processes to meet design objectives
- 3 **plan and manage your time** so that you are able to realise a viable prototype to meet agreed **deadlines**
- 4 **respond appropriately** to any unforeseen problems encountered during the realisation process, seeking advice where relevant.

### The sort of evidence you could use in your portfolio

- Notes from and discussions or meetings about aims for realising prototypes (get the people involved to sign your notes to confirm they are accurate).
- Copies of plans about your contribution to producing prototypes, giving details of the different stages of work involved, the agreed deadlines and monitoring points (annotated to show any changes or modifications resulting from unforeseen problems).
- A discussion with your assessor about how you selected the media or materials and associated tools, equipment, techniques and processes that you used.

## How to show you can create and test prototypes to make viable design decisions (2P.2)

### Element 2 Realise and test prototypes

#### What you must do:

- 1 use **small-scale realisation techniques** and processes safely and with skill
- 2 realise prototype to **an adequate standard** that **enables evaluation** to take place
- 3 carry out **evaluation techniques** to meet agreed aims
- 4 **record and communicate** results of evaluation process clearly and accurately.

#### The sort of evidence you could use in your portfolio

- Complete or incomplete prototypes you realised or contributed to.
- Notes on the evaluations or tests you carried out and the results you got.
- A discussion with your assessor about your understanding of small-scale realisation processes and evaluation techniques.
- A witness statement from the decision-maker or others involved confirming your ability to test prototypes and report your results.
- Notes from discussions or meetings about the evaluation and testing of prototypes (get the people involved to sign your notes to confirm they are accurate).

## Unit 2R: Contribute to realising final design product(s) (Optional)

### Unit summary

This unit is about contributing to the realisation, production or installation of the final design product (such as an interior or exhibition design installation or the commercial production of a product design). As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will typically be involved in providing design support to the designer/design manager, or showing that you can carry out this responsibility. This could mean acting as messenger, researching information about suppliers or simply being an extra pair of hands.

### How you can evidence this

For this unit you will need to produce evidence of your role in the final realisation of two real work projects that you have undertaken. The projects you include need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can contribute to the realisation, production and installation of the final design process (2R.1)

#### Element 1 Contribute to planning the realisation process

##### What you must do:

- 1 **help to identify** resources needed to realise final designs to meet agreed deadlines
- 2 help to **prepare information on skills** and time required for **each stage** of design realisation
- 3 where relevant, **research suitable external agents** to undertake aspects of the design realisation process
- 4 **prepare accurate schedules** for realisation process that takes account of **given constraints and deadlines**.

### The sort of evidence you could use in your portfolio

- Copies of specifications presented in the way that is most common in your specialism (eg technical specifications or functional specifications).
- Notes about research you carried out into skills, time and any external help that might be needed.
- Copies of plans giving details of the stages of work, deadlines, annotated to show any changes or modifications resulting from unforeseen problems.
- Notes on discussions and meetings about planning the realisation of final designs (get the people involved to sign your notes to confirm they are accurate.)

- Observation by the assessor of your contribution to planning the realisation of final design product(s).
- A discussion with your assessor about your understanding of final design realisation processes.

## How to show you can make a contribution and provide support during the realisation process (2R.2)

### Element 2 Provide support during the realisation process

#### What you must do:

- 1 **collaborate effectively** with others to realise final design to an adequate standard within time available
- 2 carry out **appropriate techniques and processes safely** and with skill
- 3 **respond appropriately** to any potential and actual problems seeking advice from relevant people
- 4 **communicate information** about progress and quality to relevant people as required.

#### The sort of evidence you could use in your portfolio

- Notes on stages in the realisation of final design product(s), including:
  - key events and outcomes
  - quality standards that must be met
  - any problems foreseen and unforeseen and what you did about them (eg changes to plans or working methods and referral to relevant people).
- Notes of discussions or meetings about the progress of final realisation work and solving any problems involved (get the people involved to sign your notes to confirm they are accurate).
- A witness statement from the decision-maker or others involved confirming your ability to work with others to realise final designs.
- A discussion with your assessor about your understanding of realisation processes.
- Observation by the assessor of your contribution to the realisation of final design product(s).

## Unit F: Undertake freelance work (Optional)

### Unit summary

This unit is about undertaking freelance work either within a larger design organisation or on your own premises. Working as a freelancer involves understanding how to manage your own employment path and financial affairs and being able to quickly pick up on the demands of new projects and working situations. To be a successful freelancer you will need to be assertive, flexible and able to cope with the unexpected.

### How you can prove this

For this unit you will need to produce evidence of your role in preparing and undertaking freelance work over an extended period of time.

**Remember — the logbook will help you to record and cross-reference your portfolio information**

**How you can show you can prepare for freelance work through being assertive, flexible and multi-tasking (F.1)**

### Element 1 Prepare for freelance work

#### What you must do:

- 1 **prepare and keep** accurate and up-to-date accounts
- 2 **set up and use effective systems** for managing finances and paperwork
- 3 make, follow up and maintain contacts with **potential employers/clients**
- 4 establish and maintain networks **to support your professional practice**
- 5 **identify and use appropriate strategies** to enhance your professional reputation and promote yourself to potential employers/clients.

### The sort of evidence you could use in your portfolio

- Records of preparing for freelance work including:
  - extracts from your systems of accounting and personal administration
  - a personal statement outlining your vision (sometimes called a mission statement) and describing your potential client base
  - copies of promotional material
  - calculations of fees or job prices in relation to market forces
  - information about contacts and sources of advice.
- Notes from discussions and meetings with professional advisers (get the people involved to sign your notes to confirm they are accurate).
- Copies of written communications with professional advisers (eg emails, letters or faxes).
- A discussion with your assessor about your understanding of business and professional practices.

## How to show you can handle freelance contracts through negotiation and organisation (F.2)

### Element 2 Handle freelance contracts

#### What you must do:

- 1 **negotiate terms and conditions** that meet your own and the clients' requirements
- 2 **calculate**, with a reasonable degree of accuracy, the time needed for jobs
- 3 **prepare practicable schedules** of work that include allowance for contingencies
- 4 **estimate and agree** realistic fee rates
- 5 **plan ahead** to organise and maintain a viable workflow.

#### The sort of evidence you could use in your portfolio

- Copies of contracts you have negotiated.
- Notes on discussions and meetings with the decision-maker or others about negotiating contracts (get the people involved to sign your notes to confirm they are accurate.)
- Plans and work schedules (eg time sheets, work logs or diaries).
- A discussion with your assessor about your understanding of contracts, time management and planning.

## How to show you can carry out freelance work to meet agreed contracts (F.3)

### Element 3

#### What you must do:

- 1 **adapt** to the way other organisations and people work
- 2 **produce outcomes** using your own or you own organisation's resources and systems
- 3 produce outcomes that **meet the agreed constraints**, quality parameters and deadlines
- 4 maintain **professional standards** of behaviour.

#### The sort of evidence you could use in your portfolio

- Design outcomes produced.
- Copies of written communication with the employing organisation (eg emails, faxes, letters, briefs).
- Notes on discussions or meetings with the decision-maker or employing organisation (get the people involved to sign your notes to confirm they are accurate).
- A witness statement from the decision-maker confirming your ability to undertake freelance work to a professional standard.
- Observation by the assessor of your professional conduct providing freelance design services.
- A discussion with your assessor about your understanding of the requirements, working practices and professional standards involved in freelance working.

## Unit 2S: Contribute to selling and promoting designs and design services (Optional)

### Unit summary

This unit is about selling designs to clients/customers and promoting design work to increase the client or customer base. As a junior designer in a practice/agency or as a learner in a school or college, working to a live brief, you will be working with the designer to liaise with clients or customers, preparing information about the details of projects and researching information about ways of promoting designs and design services.

### How you can evidence this

For this unit you will need to produce evidence of your role in contributing to selling and marketing of designs and design services in response to at least two real work projects you have undertaken. These may be undertaken as part of your role in your work place, or set by an external client and undertaken in your assessment centre. The projects you choose need to be chosen carefully to make sure that you have enough evidence to show what you understand and can do.

**Remember — the logbook will help you to record and cross-reference your portfolio information.**

### How to show you can research information for proposals and quotations and contribute to the selling and marketing of designs (2S.1)

#### Element 1 Research information for proposals and quotations

##### What you must do:

- 1 **clarify and understand** the client's main requirements for designs
- 2 **gather and identify** all the information needed to draft proposals and quotations
- 3 **ensure** that any confidential information is protected
- 4 **communicate accurate information** as required within agreed timescales.

### The sort of evidence you could use in your portfolio

- Notes on information gathered to inform proposals and quotations.
- A discussion with your assessor about your understanding of the client's requirements, the information needed for drafting proposals and quotations, and the importance of protecting confidential information.
- Notes from discussions and meetings about proposals and quotations (get the people involved to sign your notes to confirm they are accurate).

## How to show you can research market information and promotional methods to promote designs and design services (2S.2)

### Element 2 Research market information and promotional methods

#### What you must do:

- 1 gather **valid and reliable** market information from available sources
- 2 help **identify current trends and developments** that may affect the demand for designs and/or design services
- 3 help to **identify benefits and limitations** of using a range of promotional methods to the design organisation
- 4 **communicate accurate information** as required within agreed timescales.

#### The sort of evidence you could use in your portfolio

- Research information into the sales and marketing of designs and design services.
- Notes on the results you obtained and the conclusions that were drawn from available market research information.
- Notes on discussions or meetings about market information and promotional methods (get the people involved to sign your notes to confirm they are accurate).
- A discussion with your assessor about your understanding of the role of marketing in the promotion of designs and for design services, and the basis on which marketing decisions are made.

## Section 5: Further information

### How does an organisation become a centre?

An organisation can offer NVQs either by becoming a registered centre in its own right or by working with an organisation that has this status.

A centre is responsible for ensuring that internal quality control mechanisms are in place. Specifically, a centre needs to:

- develop a physical resource within the centre that addresses the needs of candidates
- select and train assessors and internal verifiers according to the relevant NTO specifications
- provide appropriate assessment opportunities for candidates, eg a suitable number at suitable times
- provide candidates with copies of the Level 2 NVQ in Design Support units appropriate to their qualification
- provide assessors and internal verifiers with copies of the Level 2 NVQ in Design Support standards.

Details of approval procedures are available from Customer Services, please contact them on 0870 240 9800.

### Review and evaluation

The effective development of the programme depends on a full review of its operation and candidate performance. The review should be structured to allow all interested parties (candidates as well as staff) to contribute. The review should evaluate:

- success in meeting and the continuing relevance of the aims of the programme
- previous action plans
- admission, induction, advice and exit arrangements
- the programme of activities and arrangements for all candidates
- the assessment strategies and methods
- resource needs and availability of the resources to candidates
- the relevance, currency and effectiveness of support materials
- the external verifier's/comments
- future resource requirements, including staff development.

A review should take place at least once during each programme. A report and an action plan describing the findings and actions to be taken should be produced after each review.

### Registration

Every candidate must be registered with an assessment centre that has been approved to deliver Level 2 NVQ in Design Support.

To register, candidates should complete an Edexcel registration form (available from your centre contact, or Student Services, Edexcel, One90 High Holborn, London, WC1V 7BH). The form should be returned to Edexcel via the candidate's centre contact. Edexcel will register candidates, and issue them with an enrolment number. Candidates should check this and ensure all their details are correct. The notification will show their name as it will appear on any award they receive. Any correction should be communicated to Edexcel immediately.

An initial registration fee has to be paid to Edexcel at this stage. Each assessment centre will have its own procedures for this, and will clarify with candidates what payments, if any, they will have to make, and when.

## **Candidate entries**

Entries for NVQs will be accepted on a group award or unit-by-unit basis.

In most cases, candidates will be entered for a group award, as well as for the component units. If you enter a completion date for the group award, you need not enter the completion date for the component units (providing the completion date is the same) as verification will be carried out on the whole-group award.

All NVQ entries will need to be processed 10 weeks before the end of the month you have given as the completion date.

Please note that for NVQ units and group awards, there is no discretion in the application of the 10-week rule. We like all other NVQ and SVQ awarding bodies, are required to operate this rule to comply with the national criteria for accreditation as an awarding body. This means that no NVQ certification can take place until the 10-week period has elapsed.

## **Certification process**

To enable candidates to receive their qualification efficiently, it is essential that you are familiar with the certification procedures used by Edexcel.

Once a unit has been achieved and the unit achievement form countersigned by the internal verifier, the centre contact should register this with Edexcel.

Details of the candidate's achievement will be entered in our records, and we will issue a 'Record of Achievement'. This will be sent to the centre contact to be passed on to the candidate.

When the candidate has achieved all the required units, we will issue the NVQ certificate.

Centre contacts should be aware of Edexcel requirements. For example:

- relevant forms and documents, and how to complete them
- the accredited centre number and relevant contacts
- appropriate Edexcel contacts
- how long qualifications take to process.

Your centre should inform assessors and internal verifiers on the administrative procedures used before assessment of candidates begins.

All assessors should ensure that there are full records of assessment and related evidence available for inspection by the external verifier. Such inspection is part of the external verifier's role, to ensure that the accredited centre is maintaining quality standards.

### **If there is a problem**

Should a Record of Achievement or certificate not arrive when expected, the centre should contact Edexcel and have available:

- the candidate's enrolment number
- the centre's registration number
- the name and number of the scheme and qualification that the candidate has entered, eg Level 2 NVQ in Design Support.

This ensures that the correct records can be accessed as quickly as possible.

## Payment of fees

Edexcel will invoice the assessment centre for all fees due, both for registration of new candidates and certification of candidates' achievement. The assessment centre is responsible for paying these fees to Edexcel and for making its own arrangements to claim any fees due from candidates or their employers.

## Anti-discriminatory practices

As part of the approval process, centres are required to ensure that they have an equal opportunities policy that covers all aspects of assessment including access to assessment and taking into account the timing and frequency of assessments. Internal verifiers have a key role in their work with assessors to ensure that assessments do not discriminate against any candidates.

All centres should publish an appeals procedure, which is made available to staff and candidates.

## Special assessment arrangements

Candidates with a physical disability, a sensory impairment, a specific learning difficulty, or a temporary disability at the time of the assessment may be eligible for special assessment arrangements.

Special assessment arrangements are intended to enable candidates to demonstrate their level of competence in relation to the qualification standards. They are not intended to compensate for lack of competence and should not:

- give an unfair advantage to candidates
- reduce the validity and reliability of the assessment or compromise the credibility of the award
- mislead users of Edexcel certificates about candidates' competence.

It is important to note that where special assessment arrangements are applied, they may result in an amended certificate being issued. Any requests for special assessment arrangements need to be submitted to Edexcel at the earliest possible date and separately from the entry itself.

## What else you should read

The following publications provide additional information that is directly relevant to the provision of NVQs:

	Publication Code
<i>The Accreditation of Prior Learning (APL)</i>	80-092-0
<i>Edexcel Policy Framework</i>	revised annually
<i>Student Services Handbook</i>	revised annually
<i>Recording Achievement for NVQs</i>	80-094-2

To order these publications, please contact:

Edexcel Publications

Adamsway

Mansfield

Nottinghamshire

NG18 4FN

Telephone: 01623 467467

Fax: 01623 450481

Email: [publications@linneydirect.com](mailto:publications@linneydirect.com)

For further information about these or any other qualifications, please contact Customer Services on 0870 240 9800.

## **Where are the standards available from?**

The standards have been produced by the National Training Organisation for Level 2 NVQ in Design Support and are available from:

Creative and Cultural Industries Sector Skills Council

c/o Synchronicity Consultants Ltd

Harvest Business Centre

Chapel Place

Abington Square

Northampton

NN1 4AQ

Telephone: 01604 638 441

Fax: 01604 633 546

Email: [synconsultants@btconnect.com](mailto:synconsultants@btconnect.com)

The standards have been written in a user-friendly way to give as much guidance as possible to candidates, assessors and centres. All centres must have a copy of the standards and these should be available to candidates, assessors and internal verifiers.

Further copies of this publication are available from  
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467  
Fax 01623 450481  
Email: [publications@linneydirect.com](mailto:publications@linneydirect.com)

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Customer Services on 0870 240 9800  
or <http://enquiries.edexcel.org.uk>  
or visit our website: [www.edexcel.org.uk](http://www.edexcel.org.uk)

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