

**ual** awarding  
body

## Level 3

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Diploma and Extended  
Diploma in  
**Creative Practice:**  
**Art, Design and  
Communication**



# About UAL Awarding Body

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**Qualifications that  
reward creativity.**

**UAL Awarding Body believes in transformative education. We design and award creative qualifications that empower, support and inspire educators to help students reach their potential.**

**UAL Awarding Body is regulated by Ofqual, Qualification Wales and CCEA and currently offers qualifications in Art and Design, Fashion Business and Retail, Creative Media Production and Technology, Music Performance and Production and Performing and Production Arts. We are also the UK's leading provider of the Foundation Diploma in Art and Design. Our qualifications have high retention and achievement rates because they are flexible, responsive and relevant to industry needs, and facilitate student progression.**

University of the Arts London (UAL) is Europe's largest specialist art and design university, comprising six renowned Colleges:

Camberwell College of Arts  
Central Saint Martins  
Chelsea College of Arts  
London College of Communication  
London College of Fashion  
Wimbledon College of Arts

[arts.ac.uk/awarding](https://arts.ac.uk/awarding)

Cover image  
'Going Beyond What You  
See', Georgia Convy,  
Leeds Arts University,  
Level 3 Diploma in Art  
and Design

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# Section 1

## Qualifications at a glance

Qualification title	UAL Level 3 Diploma in Creative Practice: Art, Design and Communication	UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication
Qualification number (QN)	603/5302/8	603/5303/X
Qualification start date	September 2020	September 2020
Age range	Pre 16, 16–18, 19+	Pre 16, 16–18, 19+
Total Qualification Time (TQT)	720	1440
Guided Learning Hours (GLH)	540	1080
Credits	72	144
Assessment requirements	Internally assessed and internally verified portfolio of evidence (Units 1, 2), which are subject to quality assurance by UAL Awarding Body  Internally assessed and internally verified assignment (Unit 3) which is graded by the centre and externally moderated by UAL Awarding Body.	Internally assessed and internally verified portfolio of evidence (Units 1, 2, 4, 5), which are subject to quality assurance by UAL Awarding Body  Internally assessed and internally verified assignment (Unit 3) and project (Unit 6) which are graded by the centre and externally moderated by UAL Awarding Body.
Overall grade	Fail, Pass, Merit or Distinction	Fail, Pass, Merit or Distinction
UCAS Points	UCAS <b>P</b> 36 <b>M</b> 60 <b>D</b> 84	UCAS <b>P</b> 72 <b>M</b> 120 <b>D</b> 168
Offered	England	England

Centres can find full details of Education & Skills Funding Agency (ESFA) funding arrangements for the qualification on 'the Hub' Learning Aims search facility.

# Section 2

## Context

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### 2.1 Creative industries

Throughout the world the creative industries are booming<sup>1</sup>. In the UK alone they contribute more than £100 billion to the economy and employ more than 2 million people<sup>2</sup>. This number is growing faster than any other part of the economy<sup>3</sup>. As working practices and technologies evolve, jobs in this sector will be some of the most resilient in the face of increasing automation.

The creative industries encompass a huge diversity of roles, employers and skills. At their heart, however, they involve skills that are highly useful for study at HE level and are increasingly in demand from employers. The creative industries recruits and develops people who are:

- > Adaptable in the face of change
- > Collaborative and can work in teams
- > Clear communicators
- > Creative and innovative
- > Entrepreneurial problem-solvers
- > Understanding context, connections and differences
- > Develop high-level technical skills (traditional and digital)
- > Leaders of people, teams and trends
- > Life-long learners throughout their careers
- > Motivated and self-directed

These qualifications are designed to give students every possible chance to develop the skills, competencies and knowledge that will lead to a successful future in the creative industries, or the many industries that require creative talent to support their business or enterprises.

Section 2.2 outlines some of the specific transferable skills and competencies students can expect to develop by completing these qualifications. It offers solid preparation for successful further study at HE level, or directly for entry to appropriate roles in the creative industries.

1 United Nations Conference on Trade and Development: [https://unctad.org/en/PublicationsLibrary/ditcted2018d3\\_en.pdf](https://unctad.org/en/PublicationsLibrary/ditcted2018d3_en.pdf)

2 Creative Industries Federation, Creative Industries Manifesto 2019: <https://www.creativeindustriesfederation.com/sites/default/files/2019-10/Creative%20Industries%20Manifesto.pdf>

3 Independent Review of the Creative Industries: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/649980/Independent\\_Review\\_of\\_the\\_Creative\\_Industries.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/649980/Independent_Review_of_the_Creative_Industries.pdf)

## **2.2 What is a creative practitioner?**

Creative practitioners are defined by two key characteristics.

The first is taking a creative and reflective approach to their work. Whether developing a response to a client brief or finding an independent creative voice, creative practitioners research, develop and learn by constantly trying out new ideas, solutions and applications for their skills.

The second aspect is their area of industry focus. Many creative practitioners change roles and grow skills over their career, but often develop deep knowledge and competence in a particular field of activity. People with creative skills have the sought-after knowledge to find employment in innovative and dynamic careers, such as:

Advertising	Footwear Designer	Props Manager
Architect	Furniture Designer	Publishing
Artist	Gallery Staff	Retail Designer
Arts Journalist	Game Designer	Service Designer
Art Director	Graphic Designer	Set Designer
CAD/CAM Designer	Industrial Designer	Software Engineering
Cartoonist	Interactive Designer	Tailor
Copywriting	Interior Designer	Teacher
Content writing	Illustrator	Therapist
Costume Designer	Influencer	UX Designer
Creative Director	Jeweller	Videographer
Curator	Landscape Architect	Web Designer
Digital Artist	Librarian	
Editor	Lighting Designer	
Engineering	Make-Up Artist	
Engraver	Marketing Merchandiser	
Entrepreneur	Multimedia Designer	
Event Manager	PR	
Exhibition Designer	Product Designer	
Researcher	Programming	
Fashion Designer	Photographer	
Film Maker	Project Manager	

## **2.3 Sustainability and creative practice**

These qualifications encourage all creative practitioners to be sustainable in the work they produce and the impact their activity has on our environment.

Contemporary creative practitioners do not only make ‘things’ or try to minimise the material impact of their own work. They also lead opinion, and design the world we inhabit, from our built environments to our systems, from the clothes we wear to the choices we make in digital spaces. They develop our cultural reference points and social debates.

The content in these qualifications gives tutors and students the opportunity to engage in this pressing and complex area. The learning outcomes and assessment criteria in these qualifications do not impose a particular approach or outcomes around sustainability. Rather they encourage students to develop their own awareness of this agenda, find their own definitions and propose solutions for how to weave sustainability throughout their creative practice and engagement with the wider world.



**Katie Nancarrow, Leeds Arts University,  
Foundation Art and Design**

# Section 3

## Qualifications overview

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### 3.1 Qualifications purpose

#### Who are these qualifications for?

The UAL Level 3 Diploma and Extended Diploma in Creative Practice: Art, Design and Communication are qualifications for post-16 students looking to pursue a specialist career in the creative industries. Both qualifications provide students with the necessary industry relevant skills, knowledge and understanding to access appropriate entry level roles, training programmes or apprenticeships in the creative sector, or apply for progression to related higher education courses.

There are no formal entry requirements for these qualifications. However, it is recommended that students have a minimum of 4 × GCSEs at grade 4 or above, at least one of which should be in a creative arts subject (or the equivalent Level 2 qualification in an appropriate subject).

#### What do these qualifications cover?

These qualifications provide an opportunity for those students who have ambitions and aspirations of a career in the creative industries and arts to explore, develop and test their creativity within a qualification structure that is stimulating and demanding. Students will have the opportunity to develop transferable skills, making them versatile and employable individuals whilst learning the importance and application of ethical and sustainable design principles; as well as developing a rich contextual knowledge and understanding of their developing creative practice and specialist vocational area.

The UAL Level 3 Diploma in Creative Practice: Art, Design and Communication contains the following three mandatory units:

- > Unit 1 The Creative Process
- > Unit 2 Developing Creative Practice
- > Unit 3 Responding to a set Brief

The UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication contains the following six mandatory units:

- > Unit 1 The Creative Process
- > Unit 2 Developing Creative Practice
- > Unit 3 Responding to a set Brief
- > Unit 4 Researching a Specialist Industry Practice
- > Unit 5 Specialist Technical Skills Development
- > Unit 6 Specialist Creative Outcome

At the end of both qualifications, students will be synoptically assessed on their ability to apply their learning throughout the qualification to a set assignment (Unit 3) or a self-initiated project (Unit 6).



## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

#### Which qualification is the most suitable?

The Level 3 Diploma in Creative Practice: Art, Design and Communication is equivalent in size to 1.5 A levels and is typically delivered over one-year of study. The qualification is ideal for students who have not decided what specialist practice within the creative industries they wish to focus their career aspirations. Students who complete the Diploma may choose to progress onto year two of the Extended Diploma.

The UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication is equivalent in size to 3 A levels and is typically delivered over two-years of full-time study. The qualification is comprised of the Diploma in Creative Practice: Art, Design and Communication and an additional year of study with year two allowing students to focus and develop their knowledge and skills in one specialist practice vocation.

#### What could these qualifications lead to?

These qualifications are designed to support students to develop a portfolio of work which may assist them in making applications to appropriate entry level roles, training programmes, and apprenticeships of self-employment.

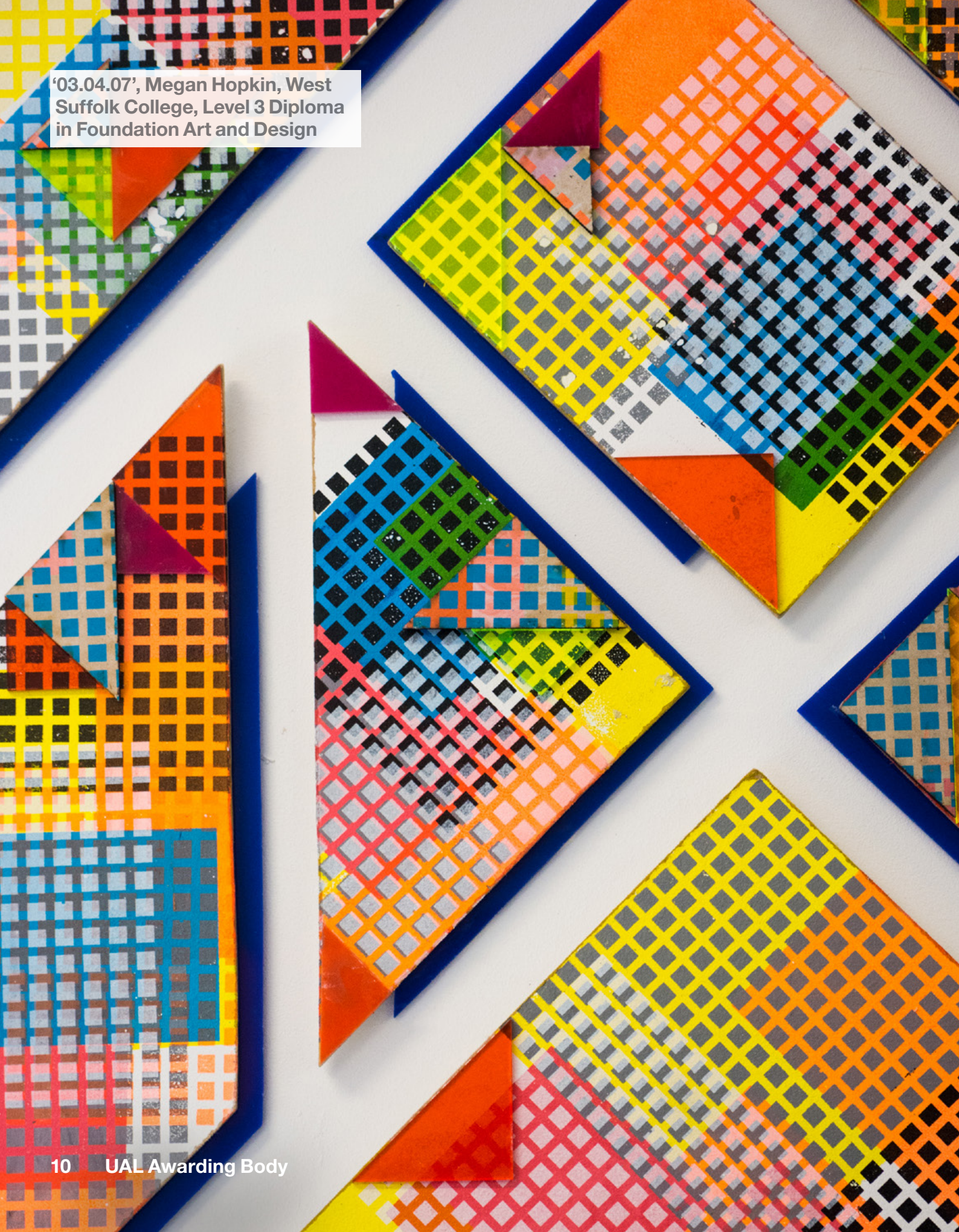
The qualifications may also support students in progressing onto further and higher education courses, either in their own right or alongside other appropriate qualifications.

## 3.2 Personal and professional development

Centres are also required to ensure that students are provided with the opportunity to develop and utilise broad, transferable skills, through encouraging an ethos of personal and professional development. Specifically, the programmes will allow students to demonstrate a range of transferable skills that will benefit them in other subject areas. The transferable skills that will be developed through these qualifications will include:

- > initiative
- > independent inquiry
- > creative thinking
- > reflective learning
- > team working
- > self-management
- > effective participation
- > social responsibility
- > environmental awareness and sustainability
- > problem solving
- > numeracy
- > digital
- > research
- > literacy
- > communication
- > presentation

'03.04.07', Megan Hopkin, West  
Suffolk College, Level 3 Diploma  
in Foundation Art and Design



# Section 4

## Centre requirements

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### 4.1 Approval

New centres and existing centres that wish to deliver these qualifications must obtain prior approval from UAL Awarding Body. Please refer to the UAL Awarding Body website for further information on the approval process.

Your formal application must include key information about your centre, delivery, and teaching staff.

Centre staff should be familiar with current practices and standards in the sector and with the qualification structure, content, assessment and quality assurance arrangements before designing a course program.

### 4.2 Resources

Centres must have the physical resources needed to successfully implement the programme including appropriately equipped and updated art and design studio and workshops, IT facilities and information and research sources. Where specific resources are required these have been indicated in individual units.

### 4.3 Staffing

Centres delivering any of UAL Awarding Body qualifications must:

- > ensure all staff involved with the delivery of this qualification are familiar with the qualification's structure, content and learning outcomes
- > ensure all staff involved in teaching, assessment and quality of assurance are able to demonstrate they have (or are working towards) the relevant occupational competence, at the same level or higher than the qualification being delivered
- > have a sufficient number of appropriately qualified/experienced Assessors and Internal Quality Assurers to support the volume of students they intend to register
- > ensure that all staff involved in delivery are provided with appropriate training and undertake meaningful and relevant continuing professional development (CPD)
- > provide all staff involved in the assessment process with sufficient time and resources to carry out their roles effectively.

#### 4.4 Planning the programmes

UAL Awarding Body supports innovative approaches to programme design and delivery within the broad context of the aims and learning outcomes of the qualifications. The programmes can therefore be delivered in a variety of specialisms. These qualifications have been written to support a range of delivery options.

Although the intention of these qualifications is to give students access to a range of disciplines, it is entirely feasible that more specialist delivery models could be used to support the development of students who begin the course with a clearer understanding of the disciplines in which they want to work. Delivery could therefore occur in the context of a particular specialist practice including, but not limited to:

- > **Interactive arts:** for example, interactive digital platform design including web, app and game design
- > **Graphic communication:** for example, packaging design, design for print, illustration, communication graphics, branding, multimedia, motion graphics, design for film and television
- > **Advertising and Marketing:** for example, creative direction, art direction, image manipulation, UX+UI design, web design, app development
- > **Fashion/textile design:** for example, fashion design, fashion textiles, costume design, digital textiles, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles, art textiles and installed textiles
- > **Three-dimensional design:** for example, ceramics, sculpture, exhibition design, design for theatre, television and film, interior design, product design, environmental design, architectural design, jewellery/body ornament and 3-dimensional digital design
- > **Photography/lens-based media:** for example, portraiture, landscape photography, still life photography, documentary photography, photojournalism, fashion photography, experimental imagery, multimedia, photographic installation and moving image (video, film, animation)
- > **Media:** for example, television, radio, print, video, digital media, computer games, photography, advertising and publishing
- > **Curation and exhibition management:** for example, history and conservation, collections (private, public, digital), galleries and visual culture
- > **Fine art:** for example, drawing, painting, mixed-media, sculpture, ceramics, installation, printmaking, moving image (video, film, animation), photography, and performance art

The specialist practice areas listed above are neither compulsory nor exclusive; centres are able to deliver additional specialist practice areas.

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

As the programmes progress, students must be able to demonstrate achievement in learning, observing and practical experience in specialist arts practice, paralleled by an increasing ability to reflect on their experiences in preparation for the next stages of their personal and professional development. At all times, centres must develop their students' practical skills base along with their understanding of the relationship between the development of their ideas and work, and the choices they make regarding future progression.

Centres delivering the qualifications are not expected to provide identical programmes but will be required to cover the same learning and ensure coherent sequencing (patterns of teaching, learning and assessment which are continuous, interactive and integrative), rather than a fragmented approach across diverse disciplines. It is anticipated that centres will resource learning within the areas of 2-dimensional, 3-dimensional and 4-dimensional as well as introducing students to the core principles of ethical design and sustainability.

## 4.5 Induction

Centres must provide students with an induction which ensures that:

- > a course handbook is provided, along with any other supporting material to facilitate effective learning
- > timetabling arrangements are clarified
- > academic tutorial systems are provided
- > learning support needs are identified and provided for, as appropriate
- > course structures and assessment requirements are explained for internal assessment, external examination and external moderation
- > health and safety regulations and procedures are explained



**'The Rings That Bind Us', Isheda Lee,  
Uxbridge College,  
Level 2 Diploma in Art  
and Design**

## **4.6 Industry engagement**

It is important that centres develop an approach to teaching and learning that supports the vocational focus of these qualifications. It is recommended that employers and industry practitioners are involved in the delivery and/or assessment of these qualifications. This enriches the learning experience, raises the credibility of the qualifications in the eyes of employers, parents and students and further enhances the collaboration between the learning and skills sector and industry.

UAL Awarding Body does not specify the types of involvement expected. However, some examples could be:

- > setting students vocational briefs to work on
- > providing students with structured work experience or work placements which develop skills and knowledge relevant to this qualification
- > allowing students to undertake projects, exercises and/or assessments set with input from experienced industry practitioners
- > units being delivered or co-delivered by experienced industry practitioners, which could, for example, take the form of guest lectures or master classes

## **4.7 Total qualification time (TQT)**

TQT is defined under the Ofqual General Conditions of Recognition, General Condition as the ‘number of notional hours which represents an estimate of the total amount of time that could reasonably be expected to be required in order for a student to achieve and demonstrate achievement of the level of attainment necessary for the award of a qualification’.

TQT is comprised of the following two elements:

- > the number of hours which an awarding organisation has assigned to a qualification for Guided Learning
- > an estimate of the number of hours a student will reasonably be likely to spend in preparation, study or any other form of participation in education or training, including assessment, which takes place as directed by – but, unlike Guided Learning, not under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training

The Total Qualification Time for each qualification in this specification is detailed in the *Qualification at a glance* section.

# Section 5

## Qualification structure

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### UAL Level 3 Diploma in Creative Practice: Art, Design and Communication

To be awarded the UAL Level 3 Diploma in Creative Practice: Art, Design and Communication students are required to achieve a minimum of a Pass grade in the three mandatory units below:

Unit title	GLH	Assessment control
Unit 1 <b>The Creative Process</b>	180	Internal Assessment
Unit 2 <b>Developing Creative Practice</b>	180	Internal Assessment
Unit 3 <b>Responding to a set brief</b>	180	Internal Assessment
<b>Total Learning Hours</b>	<b>540</b>	

Unit 1 to Unit 2 do not contribute to the overall grade of the qualification; however, they must be passed in order to achieve the qualification.

The overall grade for the qualification is based on Unit 3: Responding to a set brief.

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

## UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication

To be awarded the UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication students are required to achieve a minimum of a Pass grade in the six mandatory units below:

Unit title	GLH	Assessment control
Unit 1 <b>The Creative Process</b>	180	Internal Assessment
Unit 2 <b>Developing Creative Practice</b>	180	Internal Assessment
Unit 3 <b>Responding to a set brief</b>	180	Internal Assessment
Unit 4 <b>Researching a Specialist Industry Practice</b>	180	Internal Assessment
Unit 5 <b>Specialist Technical Skills Development</b>	180	Internal Assessment
Unit 6 <b>Specialist Creative Outcome</b>	180	Internal Assessment
<b>Total Learning Hours</b>	<b>1080</b>	

Unit 1 to Unit 5 do not contribute to the overall grade of the qualification; however, they must be passed in order to achieve the qualification.

The overall grade for the qualification is based on Unit 6: Specialist Outcome.





**'All The Quilts I Never Made',  
Christine Williams, Leeds  
Arts University, Level 2  
Diploma in Art and Design**

# Section 6

## Unit specification

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This section provides details on the format of the unit:

### **Unit title**

Provides a concise summary of the content of the unit.

### **Total Unit Time (TUT)**

Represents an estimate of the amount of time a student will be required to undertake in order to complete and demonstrate achievement of the unit.

TUT is comprised of the following: the number of hours which has been assigned to a qualification for guided learning, and the number of hours which has been assigned for self-directed learning (learning which is not under the immediate guidance or supervision of a lecturer, supervisor, tutor or other appropriate provider of education or training).

### **Guided Learning Hours (GLH)**

Represents the hours a student is being taught or instructed by – or otherwise participating in education or training under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training. This estimate includes the hours being assessed, if the assessment takes place under the immediate guidance or supervision of a lecturer, supervisor, tutor or other appropriate provider of education or training.

### **Unit aim**

Gives the reader a summary of the unit content.

### **Learning outcomes**

States what a student will know, understand or be able to do as a result of completing the programme of learning.

### **Assessment criteria**

Specifies the minimum standard a student is expected to meet to demonstrate that the learning outcomes of that unit have been achieved.

### **Assessment outcomes**

States the knowledge, understanding and skills that will be assessed as part of the unit.

### **Performance bands**

Exemplifies the requirements of the assessment outcomes and are used to determine the grades for a unit.

### **Content**

Sets out the essential teaching content for the unit. Anything which follows an ‘e.g.’ is illustrative and provides an example of what could be covered in the teaching of the unit content. It is not required to assess every aspect of the content, as students will be expected to apply the knowledge, understanding and skills acquired through the learning process to the specifics of the assessment context.

### **Evidence requirements**

Represents the appropriate ways for a student to evidence their achievement of the learning outcomes and the assessment criteria.

# Unit 1

## The Creative Process

### Unit overview

<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and internally verified
<b>Grade</b>	Fail/Pass
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

This unit requires students to explore and interrogate the creative process fully through its various stages. Students will explore, apply and assess the different stages of the creative process in order to develop an understanding of the separate activities within each stage, and how these activities inform one another holistically. Students will investigate and develop these skills through introductory projects and workshops that require them to engage with and show an increasing ability to identify and apply creative process skills.

Activities in this unit will be underpinned by an introduction to the creative industries, where students will develop a contextual understanding of the role the creative process plays in the development of creative arts outcomes and products across a broad spectrum of specialist practices and vocational roles.

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

<b>Learning outcomes</b>	<b>Assessment criteria</b>
On successful completion of this unit the student will:	On successful completion of this unit the student can:
<b>LO1</b> <b>Understand the role of the creative process within the creative industries</b>	1.1 Analyse the stages and activities within the creative process 1.2 Explore creative processes within the context of the creative industries
<b>LO2</b> <b>Understand how to plan a response to a brief</b>	2.1 Analyse the requirements of a brief 2.2 Develop a project proposal that meets the requirements of a brief 2.3 Review the implementation of the project proposal to meet the requirements of a brief
<b>LO3</b> <b>Understand the role of research within the creative process</b>	3.1 Explain how research sources and methods are used to support creative processes 3.2 Undertake research in response to a brief 3.3 Use research to influence and inform creative processes 3.4 Assess the effectiveness of research to influence and inform creative processes
<b>LO4</b> <b>Understand intent and purpose within the creative process</b>	4.1 Explore intent and purpose within creative processes 4.2 Apply intent and purpose within own creative process 4.3 Assess intent and purpose within own creative process
<b>LO5</b> <b>Understand the role of visual language to record and communicate ideas</b>	5.1 Analyse visual language in creative processes 5.2 Apply visual language in creative processes 5.3 Assess the effective use of visual language within creative processes
<b>LO6</b> <b>Understand how reflective practice informs and directs the creative process</b>	6.1 Apply reflective practice to inform and direct creative processes 6.2 Demonstrate how reflective practice has informed personal progress 6.3 Assess the effectiveness of reflective practice to inform and direct creative processes
<b>LO7</b> <b>Understand methods for generating ideas within a brief</b>	7.1 Explore methods for generating ideas 7.2 Generate ideas using different methods 7.3 Consider ethical design and social responsibility 7.4 Assess the effectiveness of methods used to generate initial ideas

## **Content**

### **LO1**

#### **Understand the role of the creative process within the creative industries**

- > Creative process activities:
  - Actions within the creative process stages e.g. researching, experimenting, prototyping, developing, product testing, selecting, refining, making, presenting
  - How practitioners have used the creative process
  - Creative process journey from idea to outcome
  - Impact of practitioner’s own influences e.g. ethical, social, cultural influences and interests on the creative process
- > Creative industries:
  - Sectors within industries
  - Specialist and vocational roles
  - Benefits and uses of different creative processes within roles

### **LO2**

#### **Understand how to plan a response to a brief**

- > Parameters and expectations of a vocational brief e.g. deadlines, cost, presentation requirements, outputs and/or outcomes, prescribed audiences/ consumers, material/process options and limitations
- > Components of a project proposal – rationale, project concept, evaluation, proposed research sources and bibliography, action plan and timetable
- > Planning strategies to meet the requirements of a brief e.g. time management, audience/ consumer requirements, constraints
- > Importance and impact of having a proposal
- > Planning strategies for responding to changes in requirements of briefs or unexpected issues e.g. alterations, adaptations, refinements etc.
- > How to present a plan e.g. format, structure

- > How existing practitioners may have responded to existing similar briefs
- > The factors to consider when reviewing the implementation of a project proposal
- > Lessons learnt, areas for development, next steps
- > Need to understand the contextual factors around the brief

### **LO3**

#### **Understand the role of research within the creative process**

- > Primary research e.g. observations, interviews, surveys, focus groups, experimentation
- > Secondary research e.g. journals, articles, books
- > Research sources e.g. library, internet, museum gallery, contextual, practical materials
- > Academic conventions and Harvard referencing
- > Define and use of contextual research
- > How research can be used in the creative process:
  - in initial stages
  - to explore consumer/audience user needs, themes or subjects
  - to identify context: historical, contemporary, social, ethical, environmental, cultural considerations
  - for planning including project proposals, timelines, materials and resource requirements
  - to gather feedback
- > Reviewing how research findings informed own practical activities e.g. ideas development, refinement, outcomes, solution
- > How to record research

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

#### LO4

##### **Understand intent and purpose within the creative process**

- > Purpose e.g. providing a function, meeting a need or niche, consumer /audience requirements
- > Intention e.g. conceptual, thematic, narrative, persuasive, communication, influencing behaviour, evoking emotion, entertainment
- > How do existing practitioners explore purpose and intent in their own practice
- > How transferable skills impact and/or support the exploration and development of intent and purpose e.g. time management, collaboration, resilience, innovative thinking, problem solving
- > How to use reflective practice to select and refine intent and purpose within the creative process
- > How to assess intent and purpose through a range of methods

#### LO5

##### **Understand the role of visual language to record and communicate ideas**

- > A range of visual language methods and techniques
- > Visual language in practice e.g.
  - Creative practices
  - 2-dimensional e.g. illustration, printed graphics, painting, drawing, analogue photography
  - 3-dimensional e.g. sculpture, modelmaking, garment construction, product design
  - 4-dimensional e.g. time-based media, film, digital photography, animation, motion graphics
  - Conceptual art/thinking
  - How existing practitioners use visual language to communicate
- > Visual communication – link to intention and purpose, audience/consumer requirements
- > Comparison of planned intention and purpose and actual response
- > How reflective practice can be used to develop and refine visual language

#### LO6

##### **Understand how reflective practice informs and directs the creative process**

- > How reflective practice is used within the creative process to inform decision making e.g. revisions, justifications, choices
- > Summative evaluation – final reflection and conclusions
- > How reflective practice is used effectively to inform problem solving e.g. develop versions, reimagining, adaptations, modifications
- > How reflective practice can be used to plan progress and future development
- > How to improve reflective practice

#### LO7

##### **Understand methods for generating ideas within a brief**

- > Idea generating methods:
  - Conceptual e.g. discussions and debates, tutorials, research materials
  - Thematic e.g. research materials, site visits, personal/social/cultural reflections
  - Practical e.g. photography, collages, drawings, sketches, experiments, other art forms
- > Generating ideas based on a range of stimuli e.g. theme/subject/brief
- > How to generate ideas that are not limiting or narrow in scope
- > How the consideration of transferable skills supports and impacts ideas generation e.g. time management, collaboration, resilience, innovative thinking, problem solving
- > How to generate ideas that respond to ethical design and social responsibility e.g. sustainability, ethics, social, cultural impacts, legal, global and local, supply chain, impact assessment
- > Methods for reviewing ideas generated
- > Personal audit e.g. strengths, weaknesses, opportunities for development, risk, potential refinements

## **Assessment and evidence requirements**

Each student must create a portfolio of evidence to demonstrate their achievement of all the learning outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

The portfolio of evidence *could* include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity
- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs/vlogs
- > Records of outcomes development

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess holistically, recognising the integrated nature of evidence occurring across the learning outcomes.



**‘For Summer is a-come unto Day’, Maya Coleborn, Bristol School of Art, Level 3 Foundation Diploma in Art and Design**

# Unit 2

## Developing Creative Practice

### Unit overview

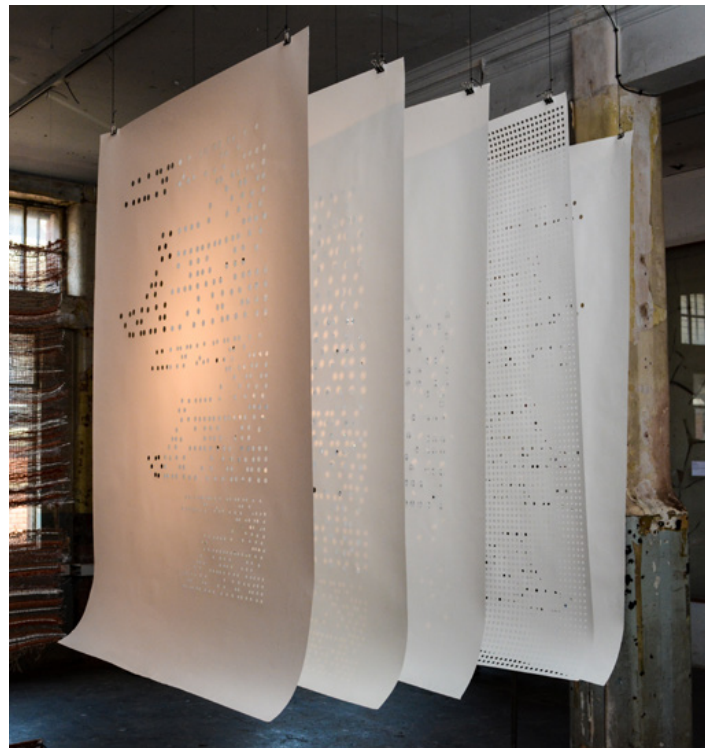
<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and internally verified
<b>Grade</b>	Fail/Pass
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

This unit requires students to learn about what a creative practice is along with gathering knowledge of various materials, techniques and processes used across 2-dimensional, 3-dimensional and 4-dimensional creative practices.

Students will also explore, experiment and refine their use of 2-dimensional, 3-dimensional and 4-dimensional practical skills associated with a creative practice, as well as developing an understanding of how to safely use creative practice skills to solve problems, develop outcomes and present work appropriate to the creative practice.

**'Breaking the Silence',  
Daisy Newton, The  
Manchester College,  
Level 3 Diploma in Art  
and Design**





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**Learning outcomes**

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

**Assessment criteria**

On successful completion of this unit the student can:

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<b>LO1</b> <b>Develop skills within 2-dimensional creative practices</b>	<ul style="list-style-type: none"><li>1.1 Explore materials, methods, techniques and processes used in 2-dimensional creative practices</li><li>1.2 Experiment with 2-dimensional creative practice materials, methods, techniques and processes in the context of ethical and environmental consideration</li><li>1.3 Assess the use of materials, methods, techniques and processes used in 2-dimensional creative practice</li><li>1.4 Refine the application and use of appropriate materials, methods, techniques and processes in 2-dimensional creative practices</li></ul>
<b>LO2</b> <b>Develop skills within 3-dimensional creative practices</b>	<ul style="list-style-type: none"><li>2.1 Explore materials, methods, techniques and processes used in 3-dimensional creative practices</li><li>2.2 Experiment with 3-dimensional creative practice materials, methods, techniques and processes in the context of ethical and environmental consideration</li><li>2.3 Assess the use of materials, methods, techniques and processes used in 3-dimensional creative practice</li><li>2.4 Refine the application and use of appropriate materials, methods, techniques and processes in 3-dimensional creative practices</li></ul>
<b>LO3</b> <b>Develop skills within 4-dimensional creative practices</b>	<ul style="list-style-type: none"><li>3.1 Explore materials, methods, techniques and processes used in 4-dimensional creative practices</li><li>3.2 Experiment with 4-dimensional creative practice materials, methods, techniques and processes in the context of ethical and environmental consideration</li><li>3.3 Assess the use of materials, methods, techniques and processes used in 4-dimensional creative practice</li><li>3.4 Refine the application and use of appropriate materials, methods, techniques and processes in 4-dimensional creative practices</li></ul>
<b>LO4</b> <b>Solve problems within creative practices</b>	<ul style="list-style-type: none"><li>4.1 Describe problems encountered within creative practices</li><li>4.2 Propose solutions to problems encountered within creative practices</li><li>4.3 Apply solutions that resolve problems encountered within creative practices</li><li>4.4 Assess solutions to problems encountered within creative practices</li></ul>

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## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

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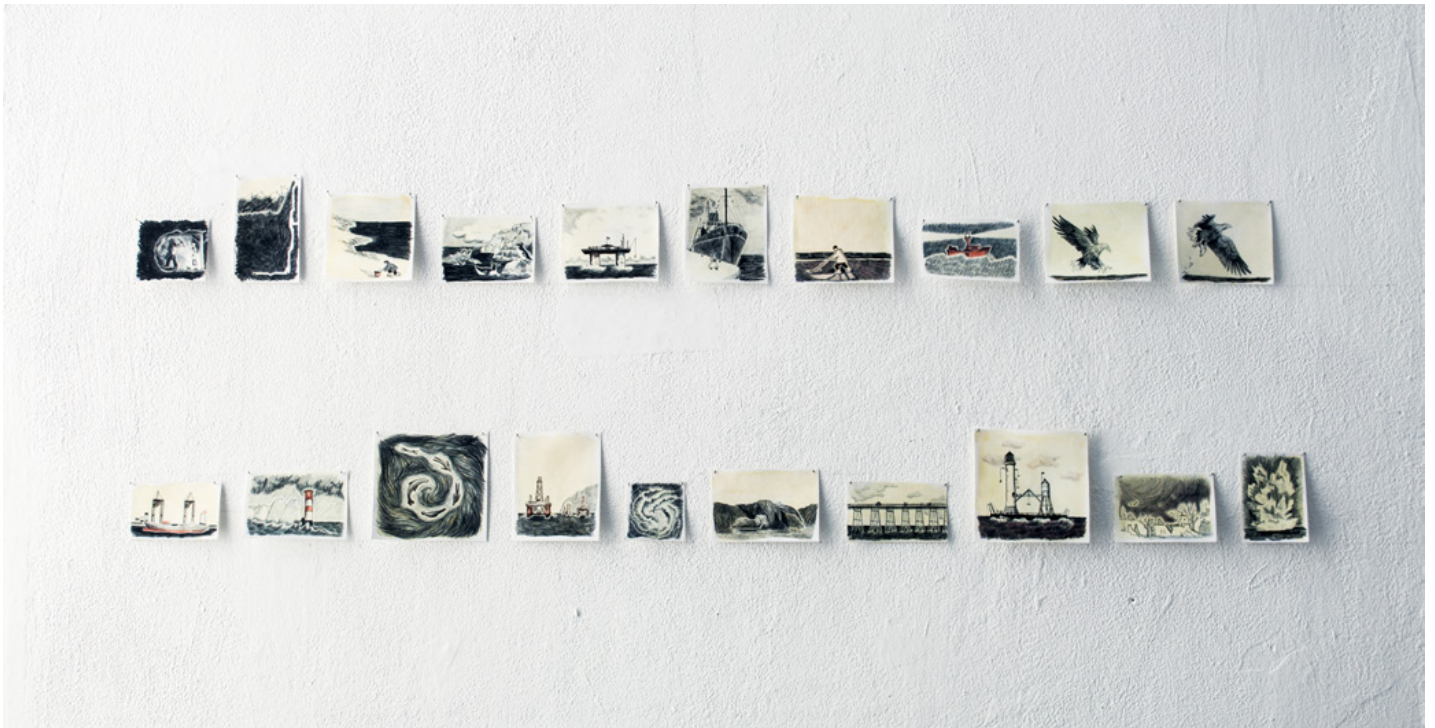
#### Learning outcomes

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

Learning outcomes	Assessment criteria
<b>LO5</b> <b>Use safe working practices within the creative environment</b>	On successful completion of this unit the student can:  5.1 Identify safe working practice requirements within a creative environment 5.2 Assess the requirements of safe working practice 5.3 Apply safe working practice requirements within a creative environment
<b>LO6</b> <b>Use presentation techniques to present creative practices</b>	6.1 Explore presentation techniques to communicate creative ideas and outcomes 6.2 Use relevant presentation techniques to display creative practices 6.3 Evaluate the effectiveness of presentation techniques to communicate creative practices

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Ella Boston, Leeds  
Arts University,  
Foundation Art and  
Design



## **Content**

### **LO1**

#### **Develop skills within 2-dimensional creative practices**

- > 2-dimensional creative practices used in creative industries and non-creative industries
- > Characteristics, uses and limitations of different and diverse materials used in 2-dimensional creative practices
- > Influence of sustainability and ethics on materials, methods, processes and techniques used in 2-dimensional creative practice
- > How materials, methods, processes and techniques are used by practitioners
- > Resources required for 2-dimensional creative practices e.g. tools, practical skills, equipment, technologies
- > Uses and limitations of methods, processes and techniques used in 2-dimensional creative practices
- > How to select and combine materials, methods, techniques and processes
- > How to assess own 2-dimensional creative practice:
  - strengths and weakness in practice
  - link to planned intention and purpose
  - lessons learnt
  - areas for development
- > Refinement of application of materials, methods, techniques and processes to produce outcomes

### **LO2**

#### **Develop skills within 3-dimensional creative practices**

- > 3-dimensional creative practices used in creative industries and non-creative industries
- > Characteristics, uses and limitations of different and diverse materials used in 3-dimensional creative practices
- > Influence of sustainability and ethics on materials, methods, processes and techniques used in 3-dimensional creative practice
- > How materials, methods, processes and techniques are used by practitioners
- > Resources required for 3-dimensional creative practices e.g. tools, practical skills, equipment, technologies
- > Uses and limitations of methods, processes and techniques used in 3-dimensional creative practices
- > How to select and combine materials, methods, techniques and processes
- > How to assess own 3-dimensional creative practice:
  - strengths and weakness in practice
  - link to planned intention and purpose
  - lessons learnt
  - areas for development
- > Refinement of application of materials, methods, techniques and processes to produce outcomes

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

#### LO3

##### **Develop skills within 4-dimensional creative practices**

- > 4-dimensional creative practices used in creative industries and non-creative industries
- > Characteristics, uses and limitations of different and diverse materials used in 4-dimensional creative practices
- > Influence of sustainability and ethics on materials, methods, processes and techniques used in 4-dimensional creative practice
- > How materials, methods, processes and techniques are used by practitioners
- > Resources required for 4-dimensional creative practices e.g. tools, practical skills, equipment, technologies
- > Uses and limitations of methods, processes and techniques used in 4-dimensional creative practices
- > How to select and combine materials, methods, techniques and processes
- > How to assess own 4-dimensional creative practice:
  - strengths and weakness in practice
  - link to planned intention and purpose
  - lessons learnt
  - areas for development
- > Refinement of application of materials, methods, techniques and processes to produce outcomes

#### LO4

##### **Solve problems within creative practices**

- > Types of problems e.g. theoretical, conceptual, practical, aesthetic
- > Methods for identifying problems
- > Troubleshooting and finding alternative solutions to problems
- > How existing practitioners have solved practical problems
- > How to select the most appropriate solution to problems
- > Factors that impact the selection and implementation of solutions e.g. time constraints, resources constraints, skills constraints
- > Impact of chosen solution
- > Lessons learnt and next steps

#### LO5

##### **Use safe working practices within the creative environment**

- > Protocols for safe operation and use of equipment and machinery
- > How to manage, reduce and/or eliminate risk
- > Current regulations on the control of substances hazardous to health (COSHH), personal protective equipment (PPE)
- > Safe working practices for self and when working with others
- > Risk assessment and Job Hazard Analysis
- > How to follow appropriate regulations and legislations
- > How to maintain safe working practices for self and others
- > Safe working practices with materials, methods, techniques and processes

**LO6**

**Use presentation techniques to present creative practices**

- > Presentation techniques related to 2-dimensional, 3-dimensional and 4-dimensional creative practices
- > How existing practitioners present 2-dimensional, 3-dimensional and 4-dimensional creative practices
- > Format of presentation – physical and digital
- > Influences on presentation choice e.g. social, cultural, ethical, costing, resources requirements, intention and purpose, achievability, clarity and visual language
- > How to present work professionally for:
  - creative practice
  - consumer and/or audience, client or customer
  - intention and purpose
  - any other specific requirements e.g. costing
- > How to evaluate present techniques e.g. feedback, research
- > How to evaluate the practicalities of presentation techniques used
- > Consideration of consumer/audience and how that influences presentation style
- > The practicalities of presentation techniques used e.g. time management, logistical planning

**Assessment and evidence requirements**

Each student must create a portfolio of evidence to demonstrate their achievement of all the learning outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

The portfolio of evidence *could* include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity.
- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess holistically, recognising the integrated nature of evidence occurring across the learning outcomes.

# Unit 3

## Responding to a set brief

### Unit overview

<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and externally moderated
<b>Grade</b>	Fail/Pass/Merit/Distinction
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

In this unit, students will be synoptically assessed on the all the learning they have developed throughout the qualification, by responding to a set vocational brief. They will demonstrate their ability to develop a project proposal, generate ideas and produce and present outcomes that respond to a set brief.

They will also be expected to demonstrate practical skills to realise creative outcomes, reflect on the creative process, and use reflective practice to inform and direct the choices they make and how successful they have been in meeting the brief.

**'Botanical Garden',  
James Sewell,  
Reigate School of Art,  
Level 3 Diploma in Art  
and Design**



## **Assessment outcomes**

On successful completion of this assessment unit, the student will have demonstrated that they can:

- 
- AO1** Understand the requirements of a set brief within a vocational context
- 
- AO2** Plan and realise a project in response to a brief
- 
- AO3** Use research to inform a creative project
- 
- AO4** Use practical skills to meet the requirements of a brief
- 
- AO5** Generate and develop ideas in response to a brief
- 
- AO6** Produce outcomes in response to a brief
- 
- AO7** Present development work and outcomes
- 
- AO8** Apply reflective practice to a creative project
- 



**Ethan Dodd Adkins,  
Leeds Arts University,  
Foundation Art and  
Design**

## Grading grid

Assessment outcome	Pass	Merit	Distinction
<b>AO1</b> <b>Understand the requirements of a set brief within a vocational context</b>	Clearly presented project proposal that appropriately considers the requirements of the brief and is sufficient in supporting the development of ideas	Purposefully presented project proposal that extensively considers the requirements of the brief and is effective in supporting the development of ideas	Imaginatively presented project proposal that comprehensively considers the requirements of the brief and is thorough in supporting the development of ideas
<b>AO2</b> <b>Plan and realise a project in response to a brief</b>	Planning is clear and relevant, outlining the valid realisation of solutions and outcomes in response to a brief	Planning is extensive and realistic, outlining the effective realisation of solutions and outcomes in response to a brief	Planning is comprehensive and insightful, outlining the imaginative realisation of solutions and outcomes in response to a brief
<b>AO3</b> <b>Use research to inform a creative project</b>	Relevant but limited research is used to inform and direct activities and the satisfactory resolution of problems, consideration is given to ethical and environmental impact in the development of ideas and realisation of outcomes in response to a brief	Extensive and purposeful research is used to inform and direct activities and the effective resolution of problems, consideration is given to ethical and environmental impact in the development of ideas and realisation of outcomes in response to a brief	Comprehensive and imaginative research is used to inform and direct activities and the perceptive resolution of problems, consideration is given to ethical and environmental impact in the development of ideas and realisation of outcomes in response to a brief
<b>AO4</b> <b>Use practical skills to meet the requirements of a brief</b>	Competent use of appropriate materials, methods, processes and techniques to satisfactorily meet the requirements of the brief	Adept and effective use of materials, methods, processes and techniques to purposefully meet the requirements of the brief	Sophisticated and confident use of materials, methods, processes and techniques to imaginatively meet the requirements of the brief
<b>AO5</b> <b>Generate and develop ideas in response to a brief</b>	Valid ideas are sufficiently developed and satisfactorily meet the requirements of a brief	Considered ideas are effectively developed and purposefully meet the requirements of a brief	Innovative ideas are comprehensively developed and thoroughly meets the requirements of a brief
<b>AO6</b> <b>Produce outcomes in response to a brief</b>	Valid outcomes are attempted that capably communicate concepts and ideas to an identified consumer/audience	Considered outcomes are realised and effectively communicate concepts and ideas to an identified consumer/audience	Imaginative outcomes are realised and decisively communicate concepts and ideas to an identified consumer/audience
<b>AO7</b> <b>Present development work and outcomes</b>	Presentation techniques are used appropriately to clearly present development work and outcomes that meet the requirements of the brief	Presentation techniques are used effectively to purposefully present development work and outcomes that meet the requirements of the brief	Presentation techniques are used skilfully to imaginatively present development work and outcomes that meet the requirements of the brief
<b>AO8</b> <b>Apply reflective practice to a creative project</b>	Valid reflective practice is used sufficiently to inform and direct the project and final outcomes	Extensive and purposeful reflective practice is used effectively to inform and direct the project and final outcomes	Comprehensive and sustained reflective practice is used perceptively to inform and direct the project and final outcomes



## Assessment details and evidence requirements

This unit is synoptic and is assessed via an assignment set and graded by the centre. The assignment should be designed to mirror a vocational brief commonly used in the creative industry and require students to draw on a range of skills and knowledge developed throughout the qualification and apply them in an integrated way. Students *must* complete the graded synoptic assignment at the end of their learning programme.

Each student must produce evidence that demonstrates their achievement of all the learning outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

As part of their evidence students must include:

- > A completed Project Proposal
- > A completed Summative Evaluation

Evidence *could* also include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity.
- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs/vlogs
- > Records of outcomes development

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess the evidence holistically, recognising the integrated nature of evidence occurring across the learning outcomes.

For more guidance on the delivery of the assessment see Section 6 of the specification. UAL Awarding Body has also produced a sample brief to assist centres in developing assignments that allows students to access all grades within the qualification.

**Simra Mahmood,**  
**Leeds Arts University,**  
**Foundation Art and**  
**Design**



## Unit 4

# Researching a Specialist Industry Practice

### Unit overview

<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and internally verified
<b>Grade</b>	Fail/Pass
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

This unit requires students to explore all aspects of a chosen specialist industry practice within the creative industry, to inform their development as a creative practitioner and influence their future career progression. They will also be required to develop an understanding of the context of their chosen role within the wider environment and apply reflective practice to influence their choices and decisions.

Students will apply their knowledge of their specialist industry practice to a self-initiated creative investigation, drawing on the works of existing practitioners and their own research to influence and inform ideas and refine their own creative intentions and purpose.

The work they produce will evidence the development and refinement of their specialist visual language skills in order to effectively communicate ideas and concepts.

**Learning outcomes**

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

**Assessment criteria**

On successful completion of this unit the student can:

<p><b>LO1</b> <b>Understand a specialist industry practice within the creative industries</b></p>	<p>1.1 Explore a specialist practice within the creative industries 1.2 Examine existing practitioners in relation to own specialist practice development 1.3 Explore opportunities for personal progression within a specialist practice</p>
<p><b>LO2</b> <b>Use research to influence activities within a specialist industry practice</b></p>	<p>2.1 Explore how research skills are used to influence a specialist practice 2.2 Apply research to influence activities within a specialist practice 2.3 Evaluate the effectiveness of research in influencing activities within a specialist practice</p>
<p><b>LO3</b> <b>Propose a self-initiated creative investigation within a specialist industry practice</b></p>	<p>3.1 Generate initial ideas for a creative investigation 3.2 Refine initial ideas for a creative investigation 3.3 Produce a project proposal for a creative investigation 3.4 Evaluate the effectiveness of the project proposal in informing a creative investigation</p>
<p><b>LO4</b> <b>Understand creative intention and purpose within a specialist industry practice</b></p>	<p>4.1 Examine creative intention and purpose within the work of specialist practitioners 4.2 Explore own creative intention and purpose within the context of ethical and environmental considerations 4.3 Evaluate own creative intention and purpose</p>
<p><b>LO5</b> <b>Understand how visual language is used to communicate ideas and concepts within a specialist industry practice</b></p>	<p>5.1 Analyse the use of visual language to communicate ideas and concepts within the work of specialist practitioners 5.2 Use visual language to communicate ideas and concepts 5.3 Evaluate the effectiveness of visual language to communicate ideas and concepts</p>
<p><b>LO6</b> <b>Use reflective practice to inform and direct activities within a specialist industry practice</b></p>	<p>6.1 Use reflective practice to inform and direct own specialist practice 6.2 Evaluate the effectiveness of reflective practice to inform and direct own specialist practice</p>

## **Content**

### **LO1**

#### **Understand a specialist industry practice within the creative industries**

- > Specialist industry and diverse roles within them
- > How practitioners operate within specialist industry practice
- > Contextual influences on industry e.g. historical and contemporary, social, ethical, environmental, global trends
- > Communities of practice and professional bodies
- > Sustainability as ethical design
- > Entrepreneurship
- > Roles and responsibilities within selected specialist industry practice
- > Skills requirements – specialist and transferable skills
- > Professionalism and behaviours of practitioners
- > How practitioners operate within specialist industry practice
- > Terminology and conventions within specialist industry practice
- > Progression routes into a specialist industry practice career
- > Considerations for selecting a specialist industry practice e.g. personal audit, skills gaps and requirements, progression requirements

### **LO2**

#### **Use research to influence activities within a specialist industry practice**

- > Industry relevant research skills and additional considerations around industry research e.g. trademarking, copyrighting, professional conventions
- > How research is used to influence and justify e.g. ideas, concepts, presentation, purpose, intent, visual language
- > How to select relevant and reliable information
- > How to record insights e.g. professional requirements/conventions when recording research
- > Strategies to review and gather feedback on research material
- > Contextual influences in specialist industry practice e.g. historical, contemporary, future trends

**'Nostalgia is the Mirror of Our Past',  
Ramute Zaltauskaite,  
The Manchester College, Level 3  
Foundation Diploma  
in Art and Design**



## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

#### LO3

##### **Propose a self-initiated investigation within a specialist industry practice**

- > Idea generating stimuli and considerations e.g.
  - Personal interests – ethical, social and cultural influences and interests
  - Global and local factors – sustainability, social, cultural impacts, legal
  - Practical and logistical implications – time management, resource requirements, skills gaps, knowledge gaps
- > Idea generating methods within specialist industry practice:
  - Conceptual e.g. discussions and debates, tutorials, research materials
  - Thematic e.g. research materials, site visits, personal/social/cultural reflections
  - Practical e.g. photography, collages, drawings, sketches, experiments, other art forms
- > Methods for refining ideas generated:
  - Appropriateness e.g. contextual relevance, specialist industry practice relevance, audience relevance
  - Feasibility e.g. logistics, resources, skills requirements, knowledge gaps
- > How to develop a project proposal related to specialist industry practice e.g. conventions, terminology, professionalism and presentation, language standards and expectations (written and visual), templates and word counts

#### LO4

##### **Understand creative intention and purpose within a specialist industry practice**

- > How to explore the work of existing practitioners to identify their purpose and intent
- > Factors that influence creative intention and purpose e.g.
  - Art and design movements e.g. modernist, surrealist, post-modernist, feminist
  - Historical, social, political and/or cultural movements
  - Technology
  - Current trends
  - Own strengths and weaknesses, values and interests
  - Audience and/or consumer requirements
  - Sustainability and ethics
- > How to record intent and purpose
- > How to gather feedback and refine creative intention and purpose

#### LO5

##### **Understand how visual language is used to communicate ideas and concepts within a specialist industry practice**

- > How existing practitioners use visual language within specialist industry practice to communicate their purpose and intent
- > Factors that influence the application and interpretation of visual language e.g. material choices, presentations style and format
- > Visual language techniques and processes used in specialist industry practice
- > How to present visual language
- > How to gather feedback on visual language use

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

#### LO6

#### Use reflective practice to inform and direct activities within a specialist industry practice

- > How reflective practice is used at all stages within the creative process to inform and direct choices, solutions and ideas
- > Reflective practice strategies used in specialist industry practice e.g. customer trials, fittings, showcases, open studio
- > How to record and gather feedback on reflective practice
- > Review of reflective practices e.g. strengths, weaknesses, challenges, gaps, missed opportunities



**'HSIF', Connor Page,  
University for the  
Creative Arts, Level 3  
Foundation Diploma in  
Art and Design**

## Assessment methods and evidence requirements

Each student must create a portfolio of evidence to demonstrate their achievement of all the learning outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

The portfolio of evidence *could* include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity.
- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess holistically, recognising the integrated nature of evidence occurring across the learning outcomes.



'Discovery', Amy Addison,  
Moray College, Level 3  
Diploma in Art and Design

# Unit 5

## Specialist Technical Skills Development

### Unit overview

<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and internally verified
<b>Grade</b>	Fail/Pass
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

This unit requires students to explore in-depth the skills and creative processes associated with a chosen specialist industry practice. Students will be required to refine their understanding of their chosen specialist industry practice through focused material and process led exploration and experimentation.

Students will develop an understanding of the specific materials and technical skills used within their specialist industry practice to solve problems and develop outcomes relevant to their specialist industry practice.

Students must apply safe working practices, as they develop and refine their technical skills, and ensure that they use appropriate specialist presentation techniques to demonstrate their technical skills.

Throughout this unit students will be expected to reflect on and evaluate their performance to inform personal development within the context of their chosen specialism.



**Learning outcomes**

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

**Assessment criteria**

On successful completion of this unit the student can:

<p><b>LO1</b> <b>Investigate the materials associated with a specialist industry practice</b></p>	<p>1.1 Identify the materials associated with a specialist practice 1.2 Use materials associated with a specialist practice 1.3 Assess the use of materials associated with a specialist practice</p>
<p><b>LO2</b> <b>Investigate the technical skills associated with a specialist industry practice</b></p>	<p>2.1 Identify the technical skills associated with a specialist practice 2.2 Apply appropriate technical skills associated with a specialist practice 2.3 Assess the use of technical skills associated with a specialist practice to inform further skills development</p>
<p><b>LO3</b> <b>Investigate creative processes associated with a specialist industry practice</b></p>	<p>3.1 Explore creative processes associated with a specialist practice 3.2 Apply creative processes associated with a specialist practice 3.3 Reflect on the effectiveness of creative processes to realise specialist outcomes</p>
<p><b>LO4</b> <b>Solve problems within a specialist industry practice</b></p>	<p>4.1 Explore solutions to problems within a specialist practice 4.2 Apply solutions to problems within a specialist practice 4.3 Evaluate the effectiveness of chosen solutions to problems</p>
<p><b>LO5</b> <b>Use safe working practices with a specialist creative environment</b></p>	<p>5.1 Identify safe working practice requirements within a specialist creative environment 5.2 Assess safe working practice requirements within a specialist creative environment 5.3 Apply safe working practice requirements within a creative specialist environment</p>
<p><b>LO6</b> <b>Use specialist industry practice presentation techniques to present work</b></p>	<p>6.1 Explore presentation techniques associated with a specialist practice 6.2 Apply appropriate presentation techniques to communicate ideas and outcomes 6.3 Evaluate techniques used to present work and communicate ideas and outcomes for a specialist practice</p>

## **Content**

### **LO1**

#### **Investigate the materials associated with a specialist industry practice**

- > Materials used within specialist industry practice
- > Pros, cons, uses, limitation of materials used within specialist industry practice
- > How to select, manipulate and combine materials to create desired results
- > Materials and tools used by practitioners in different disciplines within specialist industry practice
- > Any specific considerations when selecting materials within specialist industry practice e.g. cost of materials, technical limitations, resource limitations, ethical and environmental factors
- > Where to find specialist materials
- > How to find other sources of specialist skills development

### **LO2**

#### **Investigate the technical skills associated with a specialist industry practice**

- > Technical skills used within specialist industry practice
- > Pros, cons, uses, limitations of technical skills within specialist industry practice
- > Materials, tools and technical skills used by practitioners in specialist industry practice
- > How to select, manipulate and combine technical skills to create desired results
- > Any specific considerations when selecting technical skills e.g. specialist creative environments, availability of technical equipment, technical limitations, costs, resource limitations, ethical and environmental factors
- > How to find other sources of specialist technical skills development

### **LO3**

#### **Investigate the creative process associated with a specialist industry practice**

- > What specific adaptations practitioners make to the creative process in the specialist practice
- > Sources of information on specialist industry practice within creative processes
- > Strategies for measuring the effectiveness of the creative process to realise specialist outcomes

### **LO4**

#### **Solve problems within a specialist industry practice**

- > Type of problems that are likely to occur within a specialist practice
- > Specialist industry practice problem solving techniques for practical, technical, theoretical, conceptual problems
- > Where to find specialist industry practice sources of information
- > How to go beyond predictable solutions
- > How others have solved similar problems
- > Factors that impact the selection and implementation of solutions e.g. time constraints, resources constraints, technical restrictions, logical parameters
- > How to assess the impact of solutions on creative intentions e.g. strengths and weaknesses of selected solution(s)

**LO5**

**Use safe working practices with a specialist creative environment**

- > Safe working practices for self and when working with others in a specialist creative environment
- > Risk assessment and Job Hazard Analysis
- > Protocols for safe operation and use of specialist industry practice equipment and machinery
- > How to manage, reduce and/or eliminate risk
- > Current regulations on the control of substances hazardous to health (COSHH), personal protective equipment (PPE)
- > How to follow appropriate specialist industry practice regulations and legislations
- > How to maintain safe working practices for self and others e.g.
  - specialist industry practice materials, methods, techniques and processes

**LO6**

**Use specialist industry practice presentation techniques to present work**

- > Pros, cons, uses, limitations of different presentation techniques used in specialist industry practice
- > Specialist industry practice presentation technique requirements e.g. costing, skills, tools
- > Formats of presentation e.g. physical, portfolio, digital
- > Industry conventions used in specialist industry practice
- > How practitioners in specialist industry practice display work
- > Specific influences on presentation choice within specialist industry practice e.g.
  - consumer and/or audience
  - wider social context
  - ethical issues, confidentiality, commercial, legal, related to specialist industry practice
- > Practical requirements e.g. logistics, costings
- > How to organise presentation materials and time within specialist industry practice
- > Professionalism within specialist industry practice presentation e.g. tidiness, scale, coherency, professionalism
- > How presentation is used as a tool to communicate intention within a specialist industry practice

## Assessment methods and evidence requirements

Each student must create a portfolio of evidence to demonstrate their achievement of all the learning outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

The portfolio of evidence *could* include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity

- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess holistically, recognising the integrated nature of evidence occurring across the learning outcomes.



**'Index of Matter',  
Maya Edwards, Leeds  
Arts University, Level  
3 Diploma in Art and  
Design**

# Unit 6

## Specialist Creative Outcome

### Unit overview

<b>Level</b>	3
<b>Total Unit Time</b>	240
<b>Guided Learning Hours</b>	180
<b>Credits</b>	24
<b>Assessment</b>	Internally assessed and verified and externally moderated
<b>Grade</b>	Fail/Pass/Merit/Distinction
<b>Resources</b>	Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated art and design studios and workshops, IT facilities and information and research sources.

### Unit aim

In this unit, students will be synoptically assessed on all learning they have developed throughout the qualification, by realising and presenting a self-initiated project.

Students will demonstrate an in-depth understanding of a specialist industry practice to set the intent and purpose of their individual creative investigation and apply their knowledge and understanding of the creative process to develop, realise and present solutions to their proposed investigation.

Students must use all aspects of the creative process harmoniously within their practice to develop an appropriate and vocationally relevant outcome that meets the needs of a selected audience/consumer.

## Assessment outcomes

On successful completion of this assessment unit, the student will have demonstrated that they can:

- 
- AO1** Apply an understanding of specialist industry practice to a creative project
- 
- AO2** Produce a self-initiated project proposal
- 
- AO3** Use research to inform and direct a creative project
- 
- AO4** Use technical skills and materials associated with a specialist industry practice to realise a self-initiated project
- 
- AO5** Resolve problems within a creative project
- 
- AO6** Use specialist practice visual language to communicate ideas and concepts
- 
- AO7** Use specialist practice presentation techniques to present ideas and outcomes
- 
- AO8** Apply reflective practice to a creative project
- 



**'Frankenstein's Daughter', Jenny Fogelin, University for the Creative Arts, Level 3 Foundation Diploma in Art and Design**

## Grading grid

Assessment outcome	Pass	Merit	Distinction
<b>AO1</b> <b>Apply an understanding of specialist industry practice to a creative project</b>	Valid and sufficient exploration of thematic enquiries directed by professional aspirations and intentions are used to generate and develop relevant ideas and concepts	Purposeful and adept exploration of thematic enquiries directed by professional aspirations and intentions are used to generate and develop effective ideas and concepts	Sustained and sophisticated exploration of thematic enquiries directed by professional aspirations and intentions are used to generate and develop innovative ideas and concepts
<b>AO2</b> <b>Produce a self-initiated project proposal</b>	A satisfactory project proposal stating creative intentions and plans for implementation is clearly presented and sufficiently supports and directs practical and theoretical investigations	A considered project proposal stating creative intentions and plans for implementation is adeptly presented and effectively informs and directs practical and theoretical investigations	A sophisticated project proposal stating creative intentions and plans for implementation is imaginatively presented and thoroughly informs and directs practical and theoretical investigations
<b>AO3</b> <b>Use research to inform and direct a creative project</b>	Relevant but limited specialist practice research and contextual understanding is used, consideration is given to ethical and environmental impact to inform and direct appropriate conceptual and practical developments and outcomes	Extensive specialist practice research and contextual understanding is used purposefully, consideration is given to ethical and environmental impact to inform and direct effective conceptual and practical developments and outcomes	Comprehensive specialist practice research and contextual understanding is used perceptively, consideration is given to ethical and environmental impact to inform and direct innovative conceptual, practical and ethical developments and outcomes
<b>AO4</b> <b>Use technical skills and materials associated with a specialist industry practice to realise a self-initiated project</b>	Competent and safe use of appropriate specialist practice technical skills, materials, methods and processes are used satisfactorily to realise a self-initiated project	Adept use of specialist practice technical skills, materials, methods and processes are used effectively and purposefully to realise a self-initiated project	Sophisticated use of specialist practice technical skills, materials, methods and processes are used imaginatively and confidently to realise a self-initiated project
<b>AO5</b> <b>Resolve problems within a creative project</b>	Appropriate resolution of practical and conceptual problems based on valid and sufficient experimentation, and exploration of solutions with consideration of purpose and intent	Effective resolution of practical, theoretical and conceptual problems based on reasoned and purposeful experimentation, and exploration of solutions with consideration of purpose and intent	Decisive and innovative resolution of practical, theoretical, conceptual and technical problems based on insightful experimentation, and exploration of solutions with consideration of purpose and intent
<b>AO6</b> <b>Use specialist industry practice visual language to communicate ideas and concepts</b>	Appropriate specialist practice visual language is used to clearly communicate ideas and concepts to an identified audience	Specialist practice visual language is used to effectively communicate ideas and concepts to an identified audience	Specialist practice visual language is used skilfully and imaginatively to communicate ideas and concepts to an identified audience
<b>AO7</b> <b>Use specialist industry practice presentation techniques to present ideas and outcomes</b>	Appropriate selection of specialist practice presentation techniques, conventions and formats used to clearly communicate creative intentions and outcomes	Considered selection of specialist practice presentation techniques, conventions and formats are used effectively and purposefully to communicate creative intentions and outcomes	Decisive selection of specialist practice presentation techniques, conventions and formats are used skilfully and imaginatively to communicate creative intentions and outcomes
<b>AO8</b> <b>Apply reflective practice to a creative project</b>	Valid reflective practice is used appropriately to identify options, justify decision making, develop ideas and assess outcomes against creative intentions	Extensive and purposeful reflective practice is used to effectively identify options, justify decision making, develop ideas and assess outcomes against creative intentions	Comprehensive and sustained reflective practice is used perceptively to identify options, justify decision making, develop ideas and assess outcomes against creative intentions

## **Assessment methods and evidence requirements**

This unit is synoptic and is assessed via a project that is set and graded by the centre. Centres must ensure they provide students with specific parameters and requirements for the project to ensure that students are able to devise a self-initiated project proposal that meets the requirements of the assessment outcomes.

Each student must produce evidence that demonstrates their achievement of all the assessment outcomes within the unit. Students can demonstrate that the learning outcomes have been met in a variety of ways such as visually, written, orally, or in a digital or physical format.

As part of their evidence students must include:

A completed Project Proposal

- > A completed Project Proposal
- > A completed Summative Evaluation

Evidence could also include:

- > Records of reflection and evaluation
- > Records of advice and guidance
- > Records of contextual perspective
- > Records of research
- > Records of materials, processes and technical skills exploration
- > Records of visual language experimentation
- > Explorations of elements of visual language as a tool for creative activity.
- > Records of discussions, critiques and presentations
- > Annotated sketchbooks
- > Studio/workshop journals
- > Presentations
- > Blogs/vlogs
- > Records of outcomes development

This list is not exhaustive: students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Centres should assess holistically, recognising the integrated nature of evidence occurring across the learning outcomes.

For more guidance on the delivery of the assessment see Section 6 of the specification. UAL Awarding Body has also produced a sample brief to assist centres in developing assignments that allows students to access all grades within the qualification.



**'A Wave Goodbye', Cassia Stirzaker, Uxbridge College, Level 2 Diploma in Art and Design**



# Section 7

# Assessment

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## 7.1 Synoptic assessment

The Department for Education defines synoptic assessment as ‘a form of assessment which requires a student to demonstrate that s/he can identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole vocational area, which are relevant to a key task.’

These qualifications include a significant amount of synoptic content and assessment. It supports synoptic learning and assessment by:

- > determining the final overall grade for each qualification via a final synoptic assessment, which judges student’s ability to apply their knowledge, understanding and skills in a meaningful way and so reflecting what they will face in the industry
- > detailing the teaching and learning links between units, to allow students to see how learning in one vocational area relates to, and underpins, another (see delivery guidance)
- > providing specific guidance to teachers and tutors on the holistic delivery and assessment of units where there is a natural interdependence (see delivery guidance)
- > integrating meaningful employer involvement to enrich the delivery experience
- > embedding and assessing transferable skills alongside specific vocational content, which are central to the creative industries – in particular, communication, research, problem solving, reflection and evaluation

Both the Diploma and Extended Diploma are synoptically assessed at the end of the learning period. In the Diploma, students must apply learning from the entire qualification (Unit 1 and 2) to respond to a brief set by the centre. In the Extended Diploma, students must apply their learning from the entire qualification (Units 1–5) to produce a self-initiated project demonstrating application of the creative process within a chosen specialist practice.



**Maisie Savage, Leeds Arts University, Foundation Art and Design**

## **7.2 How are the qualifications assessed?**

Students must achieve the assessments detailed in the tables below.

The UAL Level 3 Diploma in Creative Practice: Art, Design and Communication is comprised of the following assessments:

<b>Unit title</b>	<b>Assessment method</b>	<b>Controls</b>
Unit 1 <b>The Creative Process</b>	<b>Portfolio of evidence</b> Demonstrating all learning outcomes and assessment criteria.	Internally set, internally graded and subject to quality assurance by UAL Awarding Body
Unit 2 <b>Developing Creative Practice</b>		
Unit 3 <b>Responding to a set brief</b>	<b>Graded synoptic assignment</b> Demonstrates students' ability to use their knowledge, understanding and skills gained from Unit 1 and Unit 2, to complete a project set by the centre.	Internally set, internally graded and subject to external moderation

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

The UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication is comprised of the following assessments:

Units	Assessment method	Controls
Unit 1 <b>The Creative Process</b>	<b>Portfolio of evidence</b> Demonstrates all learning outcomes and assessment criteria.	Internally set, internally graded and subject to quality assurance by UAL Awarding Body
Unit 2 <b>Developing Creative Practice</b>		
Unit 3 <b>Responding to a set brief</b>	<b>Graded synoptic assignment</b> Demonstrates students' ability to use their knowledge, understanding and skills gained from Unit 1 and Unit 2, to complete a project set by the centre.	Internally set, internally graded and subject to external moderation
Unit 4 <b>Researching a Specialist Industry Practice</b>	<b>Portfolio of evidence</b> Demonstrates all learning outcomes and assessment criteria.	Internally set, internally graded and subject to quality assurance by UAL Awarding Body
Unit 5 <b>Specialist Technical Skills Development</b>		
Unit 6 <b>Specialist Creative Outcome</b>	<b>Graded synoptic project</b> Demonstrates students' ability to use their knowledge, understanding and skills gained from across the entire qualification, to complete a self-initiated project.	Internally set, internally graded and subject to external moderation

Sample assignments for Unit 3 are available to all centres delivering this qualification and can be found within our delivery guidance.

## **7.3 Internal assessment**

This section should be read in parallel with the qualifications delivery guidance which contains in-depth information on the planning, delivery, assessment and quality assurance of the assessment.

### **7.3.1 Portfolio of evidence**

The portfolio should be used as a confirmatory and formative assessment to prepare students for synoptic assessments. The purpose of the portfolio is to evaluate student's developing knowledge, skills and understanding and use the information gathered to shape and improve student performance in preparation for their synoptic assessment. Centres should consider the use of formative self and peer assessment as part of the learning journey.

While the portfolio does not contribute to the final qualification grade, students are required to produce the portfolio as part of their summative assessment for Unit 1 and Unit 2.

Assessors must judge students' evidence against the assessment criteria in each unit to award a grade of Fail or Pass:

- > To achieve a Pass, students must have satisfied all Pass assessment criteria

Students who submit evidence that fails to meet the Pass criteria will be referred. They will then have one opportunity to redeem their referral by submitting additional evidence within a time frame agreed by the Centre.

### **7.3.2 Graded synoptic assignment**

The graded synoptic assignment is internally set and marked by the Centre and externally moderated by UAL Awarding Body.

The graded synoptic assignment (Unit 3) should be designed to mirror a vocational brief commonly used in the creative industry and require students to draw on a range of skills and knowledge developed throughout the qualification and apply them in an integrated way.

Students *must* complete the graded synoptic assignment at the end of their learning programme, once they have passed the portfolio of evidence assessments.

When devising this assignment, centres must ensure that they provide appropriate opportunities for students to generate the evidence required to meet all the assessment outcomes and access the full range of grades available.

Assessors must judge students' evidence and award a grade of Fail, Pass, Merit or Distinction:

- > To achieve a Pass, students must evidence all the assessment outcomes to the Pass standard
- > To achieve a Merit, students must evidence all the assessment outcomes to the Pass and Merit standard
- > To achieve a Distinction, students must evidence all the assessment outcomes to the Pass, Merit and Distinction standard

Students who fail to evidence all assessment outcomes and descriptors to the Pass standard will be referred and will have one opportunity to redeem their referral.

## UAL Level 3

### Diploma and Extended Diploma in Creative Practice: Art, Design and Communication

Where a student has been referred, the centre must inform the student of the assessment outcome(s) they have failed to evidence and ensure that they are provided with an opportunity to work towards meeting those outcomes within a suitable timeframe.

The assessment outcomes chosen for this assessment specifically focus on the grading of those components most valued by those in the creative industry which include research, evaluation, problem solving, creativity, communication, and mastery of techniques and skills.

#### 7.3.3 Graded synoptic project

The graded synoptic project is internally set and marked and externally moderated by UAL Awarding Body.

The graded synoptic project (Unit 6) requires students to propose, realise and review an independently instigated, autonomous creative investigation. The investigation should be rooted in the student's selected specialist practice and draw on specific skills and knowledge developed through the qualification; applying specific skills and knowledge in a focused and professional manner.

Students *must* complete the graded synoptic project at the end of their learning programme, once they have passed the portfolio of evidence assessment.

When facilitating this creative project, centres must ensure that they provide appropriate opportunities for students to generate the evidence required to meet all the assessment outcomes and access the full range of grades available.

Assessors must judge students' evidence and award a grade of Fail, Pass, Merit or Distinction:

- > To achieve a Pass, students must evidence all the assessment outcomes to the Pass standard
- > To achieve a Merit, students must evidence all the assessment outcomes to the Pass and Merit standard
- > To achieve a Distinction, students must evidence all the assessment outcomes to the Pass, Merit and Distinction standard
- > Students who fail to evidence all assessment outcomes to the Pass standard will be referred and will have one opportunity to redeem their referral

Where a student has been referred, the centre must inform the student of the assessment outcome(s) they have failed to evidence and ensure that they are provided with an opportunity to work towards meeting those outcomes within a suitable timeframe.

If the student is successful in redeeming their referral their grade will be capped at a Pass. However, if a student still does not supply enough evidence to meet the Pass standard, they will be awarded a Fail.

# Section 8

## Awarding the final grade

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### UAL Level 3 Diploma in Creative Practice: Art, Design and Communication

The UAL Level 3 Diploma in Creative Practice: Art, Design and Communication is graded using an overall qualification grade of Pass, Merit or Distinction.

In order to be awarded the Diploma students must:

- > Achieve a Pass grade in Units 1 and 2 prior to undertaking the assessment for Unit 3
- > Achieve a grade of Pass, Merit or Distinction for Unit 3

The grade awarded for the synoptic assignment (Unit 3) is the grade achieved for this qualification.

### UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication

The UAL Level 3 Extended Diploma in Creative Practice: Art, Design and Communication is graded using an overall qualification grade of Pass, Merit or Distinction.

In order to be awarded the Extended Diploma in Creative Practice: Art, Design and Communication students must:

- > Achieve a Pass grade in Units 1, 2, 3, 4 and 5 **prior** to undertaking the assessment for Unit 6
- > Achieve a grade of Pass, Merit or Distinction for Unit 6

The grade awarded for the synoptic project (Unit 6) is the grade achieved for this qualification.



Mona De Lucas,  
Leeds Arts University,  
Foundation Art and  
Design

# Section 9

## Quality assurance

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### 9.1 Internal verification

Internal verification is the process where a centre determines the standards and consistency of assessment decisions are comparable across assessors and the qualification.

Centres must have an established internal quality assurance framework to ensure that UAL Awarding Body approval, quality assurance and contractual arrangements are met. It is the responsibility of internal verifiers to ensure that assessors' decisions are sampled and monitored to ensure consistency and fairness and that assessments set are appropriate and at the required level. Internal verifiers are also responsible for supporting assessors by offering advice and guidance. The internal verifier will follow the centre's own sampling strategy in selecting the sample to be internally verified and must over time include evidence from a full range of work, student achievement and decisions made by all staff with assessment responsibility.

It is recognised that different centres use different approaches and terminology specific to their culture. Centres must ensure their methodologies are suitably robust and meet the standards set by UAL Awarding Body. UAL Awarding Body reserves the right to sample centre internal verification information across the qualification.

### 9.2 External moderation

External moderation evaluates the validity of centres' assessment decisions through the external moderation of internally assessed and verified work.

External moderation is carried out by external moderators who are appointed, trained and monitored by UAL Awarding Body. External moderators are responsible for ensuring that the internal assessment for Unit 3 and Unit 6 is rigorous and that assessment decisions are fair, valid, reliable and free from bias.

UAL Awarding Body's external moderation is carried out at least once a year to ensure that assessments decisions are in line with the required standard.

# Section 10

## Resources and support

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### Documents

UAL Awarding Body provides centres with a range of resources to help them prepare for and deliver our qualifications, including:

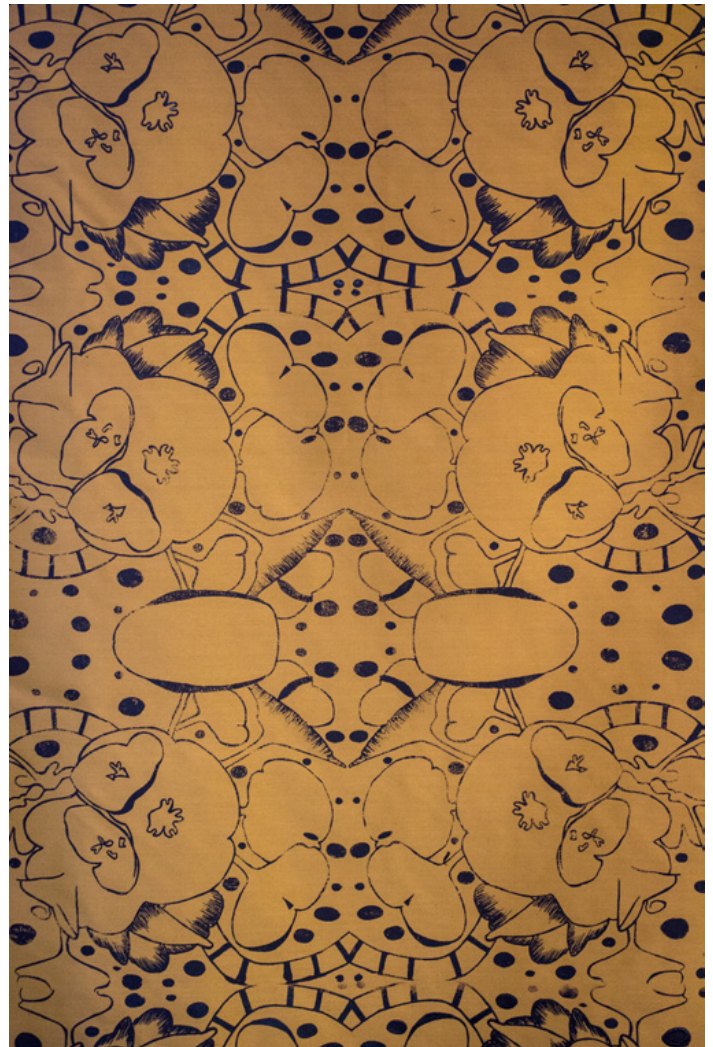
#### Qualification specification

This specification includes details on the administration of qualifications and information on all the units for the qualification.

#### Delivery guidance

This document contains some practical information to assist centres in the delivery of the qualification.

UAL Awarding Body has policies and procedures in place including complaints, exemption and recognition of prior learning. For further information on these policies please visit:  
[www.arts.ac.uk/partnerships/ual-awarding-body/about-us/policies-and-procedures](http://www.arts.ac.uk/partnerships/ual-awarding-body/about-us/policies-and-procedures)



**'Textiles for Interior Decor', Daniel Velosa, Richmond upon Thames College, Level 3 Diploma in Art and Design**



## Applied General Diploma and Extended Diploma in Art & Design Level 3 specification

### Centre training

UAL Awarding Body provides a range of training and development activities throughout the year to support centres in delivering our qualifications. These include:

#### Subject-specific annual conference

UAL Awarding Body holds an annual conference for each subject area. The day includes presentations from inspiring guest speakers, briefings on changes to UAL Awarding Body qualifications and the education landscape, sharing good practice and networking.

#### Delivery groups

These events are designed to support newly approved centres to commence delivery in the next academic year. Centres discuss delivery models and review assessment materials for the coming year.

#### Standardisation events

Standardisation events allow centres to discuss and agree the national standards for Pass, Merit and Distinction grades across qualifications. Attendees are invited to look at previously graded, internally verified and externally moderated work from a centre.

#### Sharing best practice events

Centres are invited to share their best practice around delivery, assessment, portfolios and presentation with peers from other institutions.

#### Newsletter

Invitations to these events, as well as updates from UAL Awarding Body and the wider sector, are sent through the monthly newsletter. Staff delivering the qualification can sign up for the newsletter by emailing: [comms.awarding@arts.ac.uk](mailto:comms.awarding@arts.ac.uk).



**‘Music and Form’,  
Edith Matthews,  
Abingdon & Witney  
College, Level 2  
Diploma in Art and  
Design**

# Want to find out more?

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**'Decisions', Albert Turner, Reigate School of Art, Level 2 Diploma in Art and Design**

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