



**National Qualifications 2016
Internal Assessment Report
Skills for Work: Creative
Industries**

The purpose of this report is to provide feedback to centres on verification in National Qualifications in this subject.

National courses

C276 75 Skills for Work Creative Industries (SCQF level 5)

FH60 11 Creative Industries: An Introduction
FH61 11 Creative Industries: Skills Development
FH62 11 Creative Industries: Creative Process
FH63 11 Creative Industries: Creative Project

General comments

The outcome of external verification visits for all centres was positive with each centre successfully demonstrating their ability to deliver and assess the award.

Centres visited during the verification period continue to demonstrate an informed and accurate understanding of national standards and how they should be applied.

In all centres, assessments were administered to the standards exemplified in the National Assessment Bank material and in several instances candidate work was well above the standard expected.

In several centres, delivering staff were making excellent use of external industry partners to reinforce classroom learning. One centre developed a project in conjunction with Glasgow Museums — drawing on the expertise of museum staff and exploiting opportunities of creating work for sale in the shop. This gave the candidates from this centre an invaluable insight into the numerous creative and technical roles that exist within the context of an art gallery. In another centre, staff took learners to a broadcast production facility to create a news report with a cultural diversity theme. Again, this gave the candidates an insight into both the roles required to create such a production and the creative process involved. With the engagement of industry partners being such a key factor in providing candidates with a true picture of what skills and attitudes are required to be successful in the creative industries, it is vital that relationships and partnerships such as these are established and maintained.

Course and unit specifications, instruments of assessment and exemplification materials

All centres were able to demonstrate their use of the course specification to assist with the context for delivery. Documentation including course and unit specifications, assessment instruments, exemplification materials, and evidence of internal verification and assessment decisions were made available to verifiers.

Assessors and internal verifiers were able to discuss confidently the aims and intentions of the award and approaches to generating sufficient and appropriate

evidence. Additionally, all centres were aware of the availability of SQA National Assessment Bank material.

Most centres sampled this session were making use of National Assessment Bank (NAB) material and candidate evidence was found to be consistent across candidates and centres. In some instances, candidate evidence was found to be well above what would have been expected at this level. It is clear from the external verifiers' reports that centres, and candidates, continue to find these resources valuable and accessible.

The verification team highlighted that there was an increase in centres developing their own approaches to assessment evidence gathering. It continues to be reinforced by the verification team that centres should have the confidence to gather evidence in creative ways. For example, the use of presentation, video, blogs, observation, creation of artefacts etc should all be considered. In one centre, allowing the candidate decide on how to present their evidence resulted in increased engagement, particularly with Creative Industries: An Introduction.

Evidence requirements

It was clear from external verifiers' reports that all candidates retained thorough and well-presented folios. Candidate portfolios were comprehensive and varied from paper-based folios to electronic folios. It was therefore clear that candidates were being given clear instruction through well considered briefs and tasks, allowing candidates to generate the necessary evidence and present it appropriately.

A wide variety of evidence was made available for external verification, demonstrating standards of performance. In several cases, video recordings of candidate performance and accompanying observation checklists were made available. In addition, the observation checklists detailed candidate performance and provided valuable, constructive feedback. In almost all cases there was evidence to demonstrate candidates' actions in response to feedback. Product evidence in the form of news reports, costume design, photographs, art work and musical recordings was available for verification.

Administration of assessments

It was found that where the NAB material was used to support assessment, this material assisted with the consistent application of standards set out in unit specifications.

In most centres, standardisation meetings were held prior to the commencement of the course to ensure consistency of approaches to learning, teaching and assessment. Almost all centres were able to provide evidence of pre/post-delivery standardisation and course/lesson planning in the form of minutes and plans. These minutes and plans also included information on integration of assessment and detailed types and standards of evidence expected. These records were of value to delivery teams, and for external verification.

Administration of the course and recording of assessment decisions and overall attainment was very clear across most centres. The decisions made by assessors were found to be consistent, and in almost all cases there was evidence that internal verification had taken place. In most instances, assessments were marked by an assessor and then cross-marked and signed off by a designated internal verifier. It was highlighted by assessors and internal verifiers that unit specifications and NAB material help with effective standardisation of assessment and marking decisions.

Many centres provided evidence of discussions between assessors, cross-marked and counter-signed work, and of other verification activity benefiting delivering staff as well as internal verifiers and external verifiers.

Areas of good practice

A consistent theme emerging from verification visits was the continued enthusiasm of teaching staff for the award. It was highlighted by teaching staff in several instances that the award was flexible and open enough to cater for specific needs of groups and individuals and that it offered centres the opportunity to tailor the award to suit the specialisms of the centre.

In one centre the teacher of drama arranged a day at the 'Sky Academy' where the learners created a news report based on a cultural diversity theme. Prior to the visit the learners explored the roles involved in television production which helped them generate some evidence for the unit — Creative Industries: An Introduction. The learners were then issued with the brief for the news report and in turn provided their individual responses before deciding which one would go ahead to production (Creative Process). Roles and responsibilities were allocated and documented during the visit to the 'Sky Academy' helping to generate evidence for the unit Creative Industries: Creative Project. The production was finalised and evaluated.

In another centre, candidates were using the Creative Process and Creative Project units to create ceramic fridge magnets that would go on sale in the Glasgow Museum of Modern Art shop. The candidates were taken on a field trip to the museum where they met a representative from Glasgow Museums who gave them information on the variety of roles within the museum sector. They were then given the opportunity to create pieces of work in response to some of the works on display. From there they were introduced to the retail manager and the brief for the fridge magnets was established. The candidates returned to present their proposal to the museum team (Creative Process) and to take on feedback. The magnets were produced and sold in the shop as planned. The candidates used the unit Creative Industries: Skills Development to hone their skills in ceramic design and manufacture. This single project allowed the candidates to generate sufficient evidence for all three units and also provided them with a starting point for the unit Creative Industries: An Introduction.

Several centres were using the award in school/college partnerships. One such centre embarked on a project with Stirling Castle to create artwork which was to

be exhibited during an event to commemorate World War 1. Learners were given a brief by Historic Scotland representatives and used this as a basis for Skills Development, Creative Process and Creative Project. Throughout the practical stages of the project, learners were also exposed to the variety of roles involved in planning and implementing a large-scale exhibition alongside professional artists. This included logistics planning and health and safety in addition to the creation of the pieces. The learners had to work to very tight deadlines and as they were only attending college one day per week had to work cohesively as a team in order to deliver on time. The learners used several online tools to document their process and communicate with one and other whilst off campus. One of the tools in use was 'Padlet' where web links, research and photographs could be shared with the team and assessor. Each of the learners had control over their own page and were able to use this as evidence of their progress. Electronic evidence, when used in conjunction with observation checklists and video evidence of performance, allowed the learners to 'naturally' generate sufficient evidence for the units. The learners created a public art installation featuring a trench and letters sent by soldiers to loved ones.

Another partnership involved collaboration between a school and local college. The school took responsibility for the delivery of Creative Industries: An Introduction, Creative Process and Creative Project and the college was responsible for Skills Development. This provided students with access to specialist teaching within the college's Creative Industries area and offered opportunities to develop positive destinations for school students. The course is based across music and drama and students are responsible for providing technical support for a range of music and drama productions enabling each student to identify and carry out a role appropriate to their skills and interests. For example, camera person, lighting person, front of house, stage management, and costume person. Learning is placed in a real-life context with responsibilities given to students for supporting school productions and the Drama productions for National 5, Higher & Advanced Higher students. The centre has used video presentations as a form of evidence with great success. Furthermore, students have the opportunity to work alongside industry professionals brought into the school for a wide range of productions run throughout the school year. This provides insight into working practices in industry. The centre also organises visits to theatres to enhance student understanding of the roles and skills involved in stage production.

Specific areas for improvement

Centres should ensure that appropriate written briefs are available for candidates to ensure clarity of instruction and standardisation.

When designing the brief for Creative Industries: Creative Process and Creative Project centres should make sure there is scope to give candidates choice and freedom to be able to interpret its demands. If adopting a holistic approach to assessment, centres must be very clear about where each candidate's product or performance can be found. This is particularly important for the purposes of internal and external verification.

Centres are encouraged to be creative with evidence gathering by perhaps further developing the use of VLEs and new media methods of assessment and evidence recording.