



Assessor's Guidelines for the SVQ 3 in Museums and Galleries Practice at SCQF level 7

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About this guide

This guide provides some practical examples of how to assess your candidates for the **SVQ 3 in Museums and Galleries Practice at SCQF level 7**. You may be able to think of other ways of assessing your candidates and recording your decisions about their competence.

Using assessments based on these examples does not guarantee successful verification — it is still your responsibility to ensure that internal quality assurance procedures are followed.

Introduction

This introduction provides a brief overview of SVQs and how they are assessed in the workplace. If you are already familiar with the concept of SVQs, you may wish to go to the next section.

About SVQs and the SCQF

Scottish Vocational Qualifications (SVQs) are work-based qualifications which set the level of occupational competence for each sector of the economy and are usually delivered in the workplace or in partnership with a college or other training provider. The qualifications have been designed by standards-setting bodies made up of experienced practitioners who represent employers, professional bodies, trade unions, education and voluntary organisations.

Each standards-setting body is responsible for developing national standards which define *what* employees (or potential employees) must be able to do, *how well*, and *in what circumstances*, to show that they are competent in their work.

Each SVQ which a standards-setting body develops has to fit into a broad framework which allows qualifications in the UK and throughout Europe to be compared.

There are SVQs for nearly all occupations in Scotland and they are available at SVQ levels 1–5. SVQs are currently notionally placed in the SCQF as the individual SVQs may be at differing SCQF levels and have differing amount of credit points, depending on the structure and context of the SVQ. SVQs are a means of recognising the skills and knowledge people need in employment, ie job competence. Successful completion of an SVQ provides clear evidence that the learner works to nationally recognised occupational standards.

Each Unit defines one aspect of a job or work-role, and says what it is to be competent in that aspect of the job. To be awarded a full SVQ, candidates must achieve each of the SVQ Units which make it up by demonstrating that they are competent in that aspect of the job. The Units which make up the SVQ can also be taken as freestanding awards. Some SVQs or SVQ Units are incorporated into other awards or programmes including HNCs and Modern Apprenticeships.

Explanation of levels

SVQ1 (SCQF level 4)	Competence involves the application of knowledge and skills in the performance of a range of varied work activities, most of which may be routine or predictable.
SVQ2 (SCQF level 5)	Competence involves the application of knowledge and skills in a significant range of varied work activities, performed in a variety of contexts. At this level, there will be activities, which are complex or non-routine and there is some individual responsibility and autonomy. Collaboration with others, perhaps through membership of a work group or team, may often be a requirement.
SVQ3 (either SCQF level 6 or 7)	Competence involves the application of knowledge and skills in a broad range of varied work activities, most of which are complex and non-routine. There is considerable responsibility and autonomy, and control or guidance of others is often present.
SVQ4 (either SCQF level 8 or 9)	Competence involves the application of knowledge and skills in a broad range of complex technical or professional work activities, performed in a wide variety of contexts and with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources is often present.
SVQ5 (SCQF level 11)	Competence involves the application of skills and a significant range of fundamental principles across a wide and often unpredictable variety of contexts. Very substantial personal autonomy and often significant responsibility for the work of others and for the allocation of substantial resources feature strongly, as do personal accountability.

For further information on SCQF go to www.scqf.org.uk.

How are standards defined in SVQs?

All SVQs consist of standards which can be broken down into various parts.

Units define the broad functions carried out in the sector, and are made up of a number of **Elements**. These **Elements** describe the activities which employees have to perform, and will require candidates to demonstrate certain skills or Knowledge and Understanding.

The quality of performance in what people must be able to do — how well they have to perform — is described by **Performance Criteria**. These may also be called **statements of competence** or **what candidates should do**.

The section on **Knowledge and Understanding** says what candidates must know and understand, and how this knowledge applies to their jobs.

You may also come across standards containing statements on **scope**. These statements could, for example, list the equipment that candidates are expected to be familiar with and use in their occupational area.

Increasingly, you may see changes to this format as standards become more user-friendly and are written in plain English. For example, there may be some standards containing **Range Statements** or **Evidence Requirements**, but over time these should disappear. You may, however, find that information on the context, nature and amount of evidence which is required to prove competence (which used to be given in Range Statements and Evidence Requirements) is now defined in the **assessment guidance** for the qualification. Assessment guidance is drawn up by the awarding body and is packaged along with the standards to form the SVQ.

Who is involved in SVQs?

There are several roles:

- ◆ **the candidate** the person who wants to achieve the SVQ (eg an employee)
- ◆ **the assessor*** the person who assesses the candidates and decides if they are competent (eg supervisor)
- ◆ **the internal verifier*** an individual nominated by the centre (eg a company) who ensures that assessors apply the standards uniformly and consistently (eg supervisor's line manager)
- ◆ **the External Verifier*** an individual appointed by SQA who ensures that standards are being applied uniformly and consistently across all centres offering the SVQ

*Assessors and verifiers in centres will be asked by SQA to prove they have the appropriate occupational competence to assess and verify the SVQ. Occupational competence has been defined by the standards-setting body in the Assessment Strategy for this SVQ(s) — see SQA’s website: www.sqa.org.uk.

Assessors and verifiers are also expected to obtain an appropriate qualification in assessment and verification — this can be the Learning and Development Units (the national standards for assessment and verification), or an alternative qualification which SQA also recognises.

The steps involved in assessing a candidate for an SVQ

In deciding whether a candidate should achieve an SVQ, you will go through these stages:

- ◆ planning for assessment
- ◆ generating and collecting evidence of the candidate’s competence in the Units
- ◆ judging the evidence of the candidate’s ability and making an assessment decision based on the evidence
- ◆ recording the assessment decision and the candidate’s achievement

1 The SVQ 3 in Museums and Galleries Practice at SCQF level 7

The SVQ 3 in Museums and Galleries Practice has been developed by Museums Galleries Scotland and is intended for people working or volunteering in museums, galleries or cultural venues across Scotland.

Prospective candidates may be working or volunteering in a museum, gallery or cultural venue in a range of positions, including education assistants, collections management or curatorial assistants, assistant registrars, exhibitions assistants or volunteer management assistants. They will require skills and knowledge related to collections and customer care, as well as knowledge of the wider museums sector. The Units included within the SVQ relate to practical on-the-job roles and responsibilities expected of a museum professional working or volunteering at an SCQF level 7. The optional Units broadly reflect areas of work in a museum, gallery or cultural venue setting and include learning and access, collections management, digital, marketing and volunteer management.

The SVQs are designed to be assessed in the workplace, or in conditions of the workplace. Examples of the settings in which this SVQ is likely to be delivered include (but are not limited to) independent museums and galleries, local authority museums and galleries, national museums and galleries, university museums and galleries and historic houses and estates.

Structure of the SVQs

This section lists the Units which form the SVQ 3 in Museums and Galleries Practice.

SVQ 3 in Museums and Galleries Practice at SCQF level 7 (GK5K 23)

Mandatory Units (The candidate must complete all mandatory Units.)

SQA ref	SCQF level	SCQF credit points	SSC ref	Title
H8XX 04	7	9	CCSCCS30	Understand the Sector in which you Work and the Wider Creative and Cultural Context
H8XY 04	7	8	CCSCCS32	Take Responsibility for your Work in a Creative and Cultural Organisation and Self-evaluate
H8Y0 04	7	8	CCSCCS33	Plan and Implement your Professional Development in the Creative and Cultural Industries
H8Y1 04	7	7	CCSCCS22	Assist Customers, Visitors or Audiences in Getting the Best from their Experience of a Creative and Cultural Organisation

SQA ref	SCQF level	SCQF credit points	SSC ref	Title
H8Y2 04	6	9	CCSCH54	Provide Specific Information on a Collection for a Cultural Heritage Organisation
H8Y3 04	7	11	CCSCV15	Contribute to the Care of Items within a Cultural Venue

Optional Units (Candidates must complete 3 optional Units.)

SQA ref	SCQF level	SCQF credit points	SSC ref	Title
H8Y4 04	7	7	CCSCCS70	Assist with Learning for a Creative and Cultural Organisation
H8Y5 04	6	7	CCSCV17	Support the Organisation of Events and Exhibitions
H8Y6 04	7	14	CCSCCS73	Deliver Community Engagement for a Creative and Cultural Organisation
H8Y7 04	7	8	CCSCCS76	Evaluate the Customer, Audience or Visitor Experience of a Creative and Cultural Organisation
H8Y8 04	6	5	CCSCV16	Prepare for and Deliver Guided Tours for Visitors to Cultural Venues
H8Y9 04	7	11	CCSCCS72	Deliver Interpretation for Exhibitions or Displays for a Creative or Cultural Organisation
H8YA 04	6	7	CCSCV9	Catalogue Objects and Collections within a Cultural Venue
H8YC 04	7	6	CCSCH56	Contribute to the Design of Exhibitions and Displays in Cultural Heritage Organisation
H8YD 04	7	11	CCSCH57	Contribute to the Build of Exhibitions and Displays in a Cultural Heritage Organisation
H8YE 04	8	7	CCSCH64	Protect Cultural Heritage through Conservation
H8YF 04	8	7	CCSCH70	Inspect and Monitor Conservation Needs of Cultural Heritage
H8YG 04	7	9	CCSCCS19	Develop and Maintain Information Systems for a Creative and Cultural Organisation
H8YH 04	6	5	CCSCV8	Photograph Items for Records
H8YJ 04	6	8	SKSIM29	Manage Online Engagement
H8YK 04	7	9	CCSCCS74	Develop Learning Resources for a Creative and Cultural Organisation
H8YL 04	6	8	CCSCCS28	Work with Volunteers in a Creative and Cultural Organisation

SQA ref	SCQF level	SCQF credit points	SSC ref	Title
H8YM 04	7	9	SFTMVC3	Recruit and Place Volunteers
H8YN 04	7	9	SFTMVD1	Plan, Organise and Monitor Volunteering Activities
H9DF 04	7	9	SFTMVD3	Support the Development of Volunteers' Knowledge, Skills and Competence
H9DG 04	6	8	CCSCCS80	Assist with Marketing for a Creative and Cultural Organisation
H9DH 04	6	7	CCSCCS90	Assist in Securing Funding for a Creative and Cultural Organisation

An Assessment Strategy for the SVQ

As part of its review of the SVQ(s), the standards-setting body Creative and Cultural Skills has developed an Assessment Strategy which defines a range of requirements:

- ◆ the occupational expertise of assessors and verifiers
- ◆ a definition of simulation
- ◆ definition of the workplace
- ◆ information on a model of independent assessment or external quality control

The relevant parts of the Assessment Strategy are published on SQA's website (www.sqa.org.uk), and both SQA and centres must comply with these requirements.

Why would people be interested in the SVQ?

People will take SVQs for a variety of reasons: to gain promotion, to prove their job competence, or for personal development. There will be other reasons too. One of the first things to do is to find out why your candidates want to do the SVQ, and to advise them of the appropriateness of the qualification. If anyone is acting as a coach or mentor to your candidates, they might help you to do this.

How do candidates begin?

Choosing the SVQ

You should make sure that candidates get guidance before starting out on an SVQ — they need advice to ensure that their existing job remit, skills, experience, and their plans for progression, are matched to the SVQ selected. It does not have to be you as the assessor, who carried out the matching process, but whoever has responsibility for this should ensure that the assessment opportunities available to the candidate are also considered.

Example

Fiona had volunteered at her local museum for a number of years alongside her regular job in an office setting. The work was challenging, enjoyable and varied, developing her skills and confidence as she contributed to a number of ongoing and one-off projects in the museum. She realised that with her growing knowledge of working in a museum, this was where she wanted to focus her career development for the future and could see the great benefit of obtaining a work-based qualification to officially acknowledge her knowledge and experience. After reading through information on the SVQ 3 in Museums and Galleries Practice on the SQA website, she spoke to the museum's Curator and Volunteer Co-ordinator, who agreed that the Fiona had the right level of knowledge and experience to undertake the vocational qualification.

Sitting down with the museum's Curator and an Assessor, they discussed Fiona's experience thus far at the museum and explored how they could best chose optional Units that reflected her growing competencies as a museum professional. Being involved in a large cataloguing project the year before that focused on the museum's extensive silver collection, Fiona and the Curator felt confident that she would have the evidence base to satisfy the performance indicators and knowledge and understanding criteria for Unit CCSCV9 Catalogue Objects and Collections within a Cultural Venue. Fiona had become well-versed in using the museums information management system, and had even spent time learning about relevant sector standards, the importance of consistency in cataloguing and answering enquiries.

A successful outcome of the cataloguing project was the increased knowledge the museum now held on the silver collections and Fiona wanted to highlight her contributions to developing school and family resources on the Victorians. Using information gathered on the silver collection during the cataloguing process, Fiona had helped the Curator to design a museum trail and a series of handouts on domestic life during the Victorian Era to accompany the tours she did on Saturday afternoons. She chose the Unit CCSCCS70 Assist with Learning for a Creative and Cultural Organisation.

The Volunteer Manager identified that Fiona had also brought her office IT skills to her roles within the museum, helping to manage the museum's facebook account and twitter feed, helping to build the museum's younger audiences and advertise a new and successful craft workshop series. Looking at the Unit SKSIM29, they agreed this would highlight her digital knowledge and experience in a museum setting, an increasingly sought-after skill in the cultural heritage sector.

Turning to the mandatory Units, the Curator expressed the opinion that Fiona would be able to satisfy the majority of the criteria for the Units, but that Fiona would need to spend additional time developing her knowledge of the wider museums sector through participation in training days, conferences and by joining organisations such as the Museums Association and the Scottish Museums Federation. The Assessor suggested that Units CCSCCS30 Understand the Sector in which you Work and the Wider Creative and Cultural Context be left to later in the assessment process, as well as CCSCCS33 Plan and Implement your Professional Development in the Creative and Cultural sector. Focusing now on pursuing a career in the cultural heritage sector, the Assessor suggested that Fiona would benefit from a greater understanding of the sector and career development within it before undertaking these Units.

Fiona and the Assessor discussed the overall assessment plan for the SVQ, making sure that key members of staff at the museum understood their supportive roles during the assessment process and the types of evidence that could be used in her portfolio of evidence. After discussing and agreeing to Fiona's plans for the qualification, the Assessor detailed the agreed arrangements within an assessment plan and Fiona began collating evidence for her first agreed Unit.

2 Preparing to assess the SVQ

This section offers practical advice on how to begin to go about assessing your candidates for the SVQ. This advice is offered as examples of good practice — you may develop your own approaches to assessing your candidates which also work well.

Your role and your candidate's role

Assessing the SVQ will involve several stages. Both you and the candidate should be clear on your roles in the assessment process before you begin.

Your role

- ◆ ensure candidates understand what is to be assessed and how it is to be assessed
- ◆ ensure the conditions and resources required for assessment are available
- ◆ help candidates to identify and gather evidence
- ◆ observe and record candidates carrying out the activities described in the standards — records should say what has been observed, how it was carried out, and what it demonstrates
- ◆ assess products of the candidate's own work
- ◆ question candidates and record results
- ◆ help candidates to present evidence
- ◆ authenticate the evidence candidates provide
- ◆ judge evidence and make assessment decisions
- ◆ identify gaps or shortfalls in candidates' competence
- ◆ provide feedback to candidates throughout the assessment process
- ◆ record achievement

Candidates' role

- ◆ prepare for assessment — become familiar with the standards, what is to be assessed and how it is to be assessed
- ◆ help to identify sources of evidence and how these could be assessed
- ◆ carry out activities, and/or produce products of own work, and/or answer questions
- ◆ gather and present evidence
- ◆ receive and act on feedback from the assessor

Planning

In planning for assessment, you will find it helpful to meet with your candidate and plan what is to be assessed, in what way, and when and where the assessment is to take place. This discussion can be confirmed in the form of an agreed assessment plan between you and your candidate.

You should treat assessment plans as working documents — they can be updated and changed as you review progress with your candidate.

As you are planning assessment, don't forget to make the most of opportunities to *integrate* assessment. This means planning to assess an activity which draws on the contents of different Units or Elements. It can be a practical and cost-effective way of assessing your candidate's competence.

If you are a new assessor working towards your Learning and Development Units (the national standards in assessment and verification) you will need copies of completed assessment plans as part of your evidence.

To help you plan for assessment, we have produced an assessment plan which covers Unit CCSCV9 Catalogue Objects and Collections within a Cultural Venue.

You will notice that we have included spaces to enter dates when the assessment plan has been reviewed. Any gaps identified during these reviews should be discussed with your candidates and noted for action in the assessment plan.

Assessment plan

Unit	CCSCV9 Catalogue Objects and Collections within a Cultural Venue				
Elements					
Activities	Performance Criteria (PC)	Method of assessment/ sources of evidence	Date of assessment	Evidence already available	Links to other Units (PC and range)
<p>Obtain information from older paper-based files, relevant 19th-century publications on the silver collection currently held by the local history society. Handling methods agreed with the current Curator and Society Archivist. Missing information identified and discussed with relevant people.</p> <p>Information is compiled and entered into the current information management system according to current sector standards, as well as museum standards, following/using any pre-existing authority fields, description formats and in-house styles.</p>	<p>PC1–5, PC9</p> <p>PC6–8, PC10–12</p>	<p>Product: completed catalogued records, email correspondence with Society Archivist.</p> <p>Product: completed catalogue records, email correspondence with relevant staff, list of relevant websites detailing standards. Personal statement. Witness statement.</p>	<p>1 October 2015</p>	<p>Records ASMD 2014.106–455 are currently found on the museum's information management system. Fiona completed these catalogued records in July–September 2014.</p>	<p>CCSCCS70 Assist with Learning for a Creative and Cultural Organisation, PC4.</p>

Activities	Performance Criteria (PC)	Method of assessment/ sources of evidence	Date of assessment	Evidence already available	Links to other Units (PC and range)
Creation of personal statement and Q&A session with candidate to discuss knowledge and understanding elements required within unit.	K1–18.	Personal statement. Witness statement.			
Questioning for Knowledge and Understanding not apparent from performance to be identified from 2nd review	K11–12 The criteria detailing the importance of complying with different requirements, as well as the consequences of not complying with different requirements was satisfied through a q&a session on the second visit after it was identified that the candidate hadn't sufficiently covered these criteria in her personal statement. See Q&A document, portfolio document #37 for a record of this discussion.				

Assessor's signature	<u><i>Gill Rohan</i></u>	1st review due	<u><i>15 October 2015</i></u>
Candidate's signature	<u><i>Fiona Montgomery</i></u>	2nd review due	<u><i>6 November 2015</i></u>
Date of agreement	<u><i>8 November 2015</i></u>	Date of completion	<u><i>10 November 2015</i></u>

Selecting methods of assessment

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

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

Before you assess a candidate, you must make sure that the methods of assessment you have chosen to use, along with any assessment materials (such as questions and sample answers) have been agreed within your centre through its system of internal quality assurance. This system is often called *internal verification* — its purpose is to help to ensure that assessment methods are valid, reliable and practicable.

There are both benefits and challenges when you are assessing SVQs in the workplace, or in conditions of the workplace. When you select methods of assessment, you should try to offer the candidate the benefits of workplace assessment and minimise any potential difficulties.

The benefits might be:

- ◆ realistic and familiar atmosphere
- ◆ candidate can complete learning at their own pace
- ◆ easy access to evidence base through the collections on display or in storage
- ◆ assessment can be timed to suit candidate and assessor
- ◆ when assessor and candidate are acquainted there can be a more relaxed relationship — not the pressure of an unknown assessor/examiner

The challenges might be:

- ◆ it may be difficult to access certain parts of the museum or observe certain activities if the museum, gallery or cultural venue is shut during certain parts of the year
- ◆ assessor who is known to candidate may have higher expectations

Example

You are responsible for education and community programmes at your council's main museum. Candidates learning to facilitate workshops for local school groups will first accompany or shadow a museum educator, assisting with preparation before, during and after the workshop. As their experience and confidence grows, candidates can build up to leading activities in the workshops and eventually facilitating entire school workshops, allowing you to observe these workshops for assessment.

It may also be that the proximity of work areas will mean that you will be able to confirm your candidate's competence for a variety of different tasks by observing their normal activity on a day-to-day basis.

Methods of assessment

Assessment may involve a range of assessment methods. For SVQs, some of the most commonly used methods are observation, product evidence, and questioning.

Observation

Observation by an assessor is considered to be the most valid and reliable method of assessment. It can be organised in a variety of ways:

- ◆ working alongside the candidate
- ◆ arranging to visit when naturally-occurring activities are carried out by the candidate
- ◆ arranging for activities to take place

Observation by the assessor can often be supplemented by other types of assessment methods such as questioning. For example, it may be appropriate to ask oral questions of candidates as they carry out naturally-occurring activities.

Questions can be used to further identify the knowledge and understanding behind a specific task or activity, such as object handling, cataloguing, leading learning activities with young or vulnerable people, etc. Much of museum and galleries work is practical or hands-on, but the knowledge and understanding at the foundation of these activities is just as, if not more, important.

Product evidence

As candidates work towards achieving the SVQ, they will produce evidence in the form of products of their work. The nature of this evidence can vary widely depending on what the candidate's job entails, but examples of product evidence include:

- ◆ catalogued records
- ◆ learning materials for visits or online activity
- ◆ photographs of packaged objects for transport or in store
- ◆ photographs of exhibitions or events
- ◆ e-mail or paper-based correspondence
- ◆ text for interpretation, either to be used in guides, exhibitions, leaflets or online
- ◆ marketing materials, such as leaflets, flyers or webpages
- ◆ video of candidates completing certain manual tasks, leading tours or educational activities

Questioning

Candidates have to show that they can meet the knowledge specifications for the SVQs. For these SVQs, Knowledge and Understanding is specified for each Unit. Much of a candidate's knowledge and understanding will be apparent from what they do or produce as part of their work, but this will not always be the case and questioning can be a useful way of confirming what candidates know and understand.

Questions can be asked in a variety of forms, such as oral questions, short answer written questions, and multiple choice, if appropriate. Due to the varied nature of museum and galleries work, Q&A sessions documented by the assessor would be the most appropriate and relevant to this SVQ.

You should be careful that the method of questioning does not go beyond the competence required for the SVQ and become a barrier to fair assessment. For example, some candidates will feel more comfortable with oral questions than written. This can be discussed with the candidate to determine what they are comfortable with and the candidate's supervisor may also be able to advise on what would be most suitable based on their previous understanding of the candidate's preferred communication methods and learning styles.

Other methods of assessment

These methods, like questioning, are often used for authentication. See Section 3 for more about authenticating candidates' evidence.

Personal statements

You might sometimes find it helpful to ask a candidate to give an account of why they did an activity in a certain way or how they produced a product of their work. This is often referred to as a *personal statement*. You should take care to ensure that by asking candidates to produce such statements, you are not asking them to demonstrate competence beyond what is required by the standards. You should also be selective in the use of personal statements, and make sure they have not been produced as a substitute to a more valid, reliable and practical method of assessment.

Example

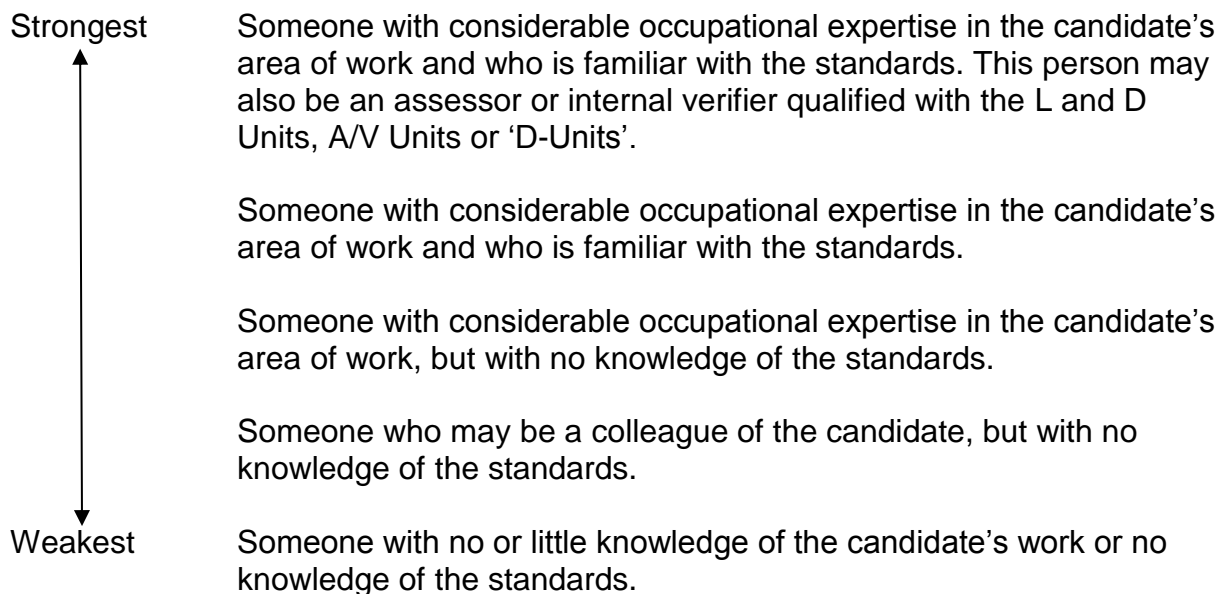
Pest monitoring is part of a candidate's ongoing responsibility in a museum. A personal statement could be used to demonstrate knowledge and understanding behind the regular checks of pest traps, for the candidate to explain what they are looking for (the types of insects and what this may mean for the collection), where the traps are placed, how often they are checked.

Witness testimony

For practical reasons, you may not be able to observe all the activities carried out by your candidates, but might feel that other people may be able to provide a statement on what your candidates have been doing or producing as part of their work.

Statements of this kind are called *witness testimony*, and are often used to support other evidence produced by candidates. If witness testimony is used, you should, ideally, identify witnesses and opportunities for using their testimony as part of assessment planning.

You should bear in mind that the weight of the evidence will vary, depending on the knowledge and expertise of the person providing the witness testimony. You will have to take these factors into account as you make your judgement.



Witness testimony is unlikely to be sufficient in itself for a decision about the candidate's competence, and would normally be supplemented by questioning candidates or other evidence. Working in museums, galleries or cultural venues can require many different specialist skills, and a witness testimony will be helpful to the assessor, who may not have a background in the museums sector. Where this is the case, an Expert Witness may be used, working alongside a qualified Assessor. Please refer to the SQA Expert Witness Strategy (in section 5: Further Information). This strategy should be read in conjunction with the assessment strategy and guidelines.

Simulation

Simulation is any structured assessment exercise involving a specific task which reproduces real-life situations.

On some occasions, it may not be practical to assess a candidate in real work. Examples might be where the standards require candidates to carry out emergency or contingency procedures, or where client confidentiality is an issue, or where a candidate's job role does not cover all aspects of the qualification.

Creative and Cultural Skills has defined what it regards as simulation, and has specified in the standards when simulation is and is not acceptable. The standards also state when candidates must demonstrate competence in the workplace.

For more details on simulation and what constitutes performance in the workplace, look at the Assessment Strategy on SQA's website: www.sqa.org.uk.

Other sources of evidence

Other sources of evidence can be previous experience or learning, case studies or assignments.

SQA's *Guide to Assessment* (see section 5) has more advice on methods of assessment and how to ensure that your assessment is valid, reliable and practicable.

3 Generating evidence

The methods of assessment you use should generate sufficient evidence to demonstrate the candidate's competence.

We described earlier the circumstances in which you might choose to use different methods of assessment. Starting on the next page, this section gives you examples of forms which you can use to record and present evidence of:

- ◆ observation (by the assessor)
- ◆ questions and candidate responses
- ◆ personal statement (produced by the candidate)
- ◆ witness testimony

There are blank forms which you can copy and use in assessment in Appendix 1.

Observation

For observation, note that the form asks you to record the skills and activities observed. This helps you to make a judgement on how the activity was carried out and what it demonstrates.

Observation record

Unit/Element(s) CCSCH57 Contribute to the Build of Exhibitions and Displays in a Cultural Heritage Organisation

Candidate Thomas Arran

Evidence index number 25

Date of observation 14 September 2015

Skills/activities observed	Performance Criteria covered
<p>Setting up an exhibition in line with the overall design plan, including object handling, item positioning, replacing normal labels with temporary versions and location recording on a hand-held device.</p> <p>A Q&A document was then filled out to cover elements of knowledge and understanding related to these activities. See evidence index number 26.</p>	PC 14–19

Knowledge and Understanding apparent from this observation

K11, K13, K16–18. K&U have been reinforced with a Q&A session with the candidate.

Other Units/Elements to which this evidence may contribute

CCSCV9, CCSCH56, CCSCH64, CCSCH70

Assessor's comments and feedback to candidate

Excellent observation, Thomas was able to put all the objects into place in the exhibition case as planned. When a modified stand that needed to be used altered the positioning of several items and interpretation, Thomas found a suitable solution that did not put the numerous glass and fragile items at risk. He was also able to identify that one of the objects originally thought to be in a good enough condition to go on display, was not suitable for the exhibition display. A replacement object was found.

Thomas also attached a number of temporary labels to the cloth items on display, which were hidden away behind/under the object itself. Using the museum's tablet, Thomas was able to update the collections management system with the new locations in real time.

I can confirm the candidate's performance was satisfactory.

Assessor's signature Gill Rohan **Date** 14/9/15

Candidate's signature Thomas Arran **Date** 14.9.15

Questions and candidate responses

This form can be used to record any questions you might ask the candidate to establish what they know and understand. You should note the candidate's responses on this form too.

Note that there is a space near the top of the form for you to record when, where, how and why you asked the questions.

Where you want to give the candidate written questions, this form could also be used.

Record of questions and candidate's answers

Unit	CCSCH57 Contribute to the Build of Exhibitions and Displays in a Cultural Heritage Organisation
Elements	K&U K11, K13, K16, K18
Evidence index number	26
Circumstances of assessment	
After completing an observation of the exhibition installation, Thomas and I discussed several aspects of the installation, connected to K&U for unit CCSCH57.	
List of questions and candidate's responses	
Q	How did you know where to position the items within the exhibition display?
A	I was part of a group that planned out many aspects of the exhibition, including the theme, which objects to use and the interpretation that went alongside them. We planned out the space in advance, and I used this display plan to guide what objects I was supposed to put where. When I had finished I asked the Curator to take a look at it and ok what I had done so far.
Q	Were there any conservation issues or considerations you needed to be aware of in placing the objects in their respective locations in the display case? Are there guidelines that need to be followed in connection to these conservation issues?
A	Yes, the main concern was keeping the fragile embroidery fabric away from the main light source in the case. The lights are a museum standard, but we wanted to try to minimise any possible damage by not having lights pointed directly at them. I found out about light levels by consulting information sheets on Collections Link, which state the acceptable LUX levels for different materials kept on display for a range of periods.
Q	Did the installation go to plan, or were there any last minute changes? What protocol needed to be followed?
A	Two things happened. One of the mounts for a glass item going in the exhibition ended up needing to be bigger than we expected to support the full object and this ended up taking up more space on the shelf and blocking labels for one or two other items. I rearranged the items so each object was still visible, as well as their interpretation labels. I made sure I discussed options with the Curator beforehand, and after I made the display changes I asked the Curator to approve it, and she was happy with my changes. The other item was a paper document (a letter) that was too fragile to be opened and laid flat in the display case. I think we originally thought it was ok, but when I tried to open it, it just flaked and started to crumble. I notified the Collections Manager, and she was able to find another letter that was a suitable replacement while the first letter was taken off display. I also updated the locations register in the collections management system with the new location for this object as well as updating the condition report.

List of questions and candidate's responses	
Q	How did you record any location changes for objects to be used in the exhibition?
A	The museum has a tablet that I could use to update the collections management system as we worked. This was handy as we did have to make a few changes to the original object list, and I was able to do it as we made the decisions, which really helped as it got a bit busy and since we had to finish installing the exhibition that day, I might have forgotten for a few days to update the system. This way everything was up to date. If we didn't have the tablet I would have just updated the system from the office, taking a note of the accession number, the location, date, and any other relevant info. In this case I was able to update the CMS with the one letter that had to be brought back to the store for conservation.

Assessor's signature *Gill Rohan* **Date** 14.9.15

Candidate's signature *Thomas Arran* **Date** 14/9/15

Candidate's personal statement

If a personal statement is being used as evidence, it should be completed by the candidate. The statement should record what they did, how and why they chose to carry out an activity or produce work in a certain way. Where other people may have been present during an activity and they may be able to provide witness testimony, the candidate should record how the statement links to other evidence in the column provided.

Personal statement

Date	Evidence index number	Details of statement	Links to other evidence (enter numbers)	Unit, Elements, Performance Criteria, Performance statements, scope covered
27/Nov /15	17	<p>In my job as Collections Assistant, it is very important for me to take responsibility for my own work, and to work to the appropriate standards, as agreed with my line manager. I am responsible mainly for updating the collections management system with information on objects currently held in an Excel spreadsheet or in paper files, as well as creating new records for which I describe, measure objects and note any other important information. Keeping these records up to date and error free is very important for the museum. Improving my skills in cataloguing and collections care is something I strive for. Once a week I sit with the Collections Manager to discuss questions or issues that arise, as well as how my progress measures against monthly and yearly goals in reducing cataloguing backlog, and how these improved records can help the museum's aims for increased access to collections information. I have been to training workshops, and I know the appropriate standards I should be working to. At the moment there are cataloguing targets which I am ahead of schedule, but I also make sure the records I finish are as complete and error-free as they can be.</p>	14–16, 18, 19	<p>CCSCCS32 Take Responsibility for your Own Work in a Creative and Cultural Organisation and Self-evaluate K&U K1–7</p>

Date	Evidence index number	Details of statement	Links to other evidence (enter numbers)	Unit, Elements, Performance Criteria, Performance statements, scope covered
		<p>In general, cataloguing is somewhat routine, but on a less regular basis questions or situations arise where I need to seek further advice from my line manager or the Curator. It is outside my job remit to make decisions on conservation needs, so I make a note of any object needing further inspection or care, and highlight it with my line manager at our weekly one-to-ones. We look at what needs to be done, as well as what I've done in the past to make improvements and learn from my experiences. I've also gotten feedback from the Conservator on my descriptions of conditions, and I've made changes in future descriptions based on this feedback.</p> <p>Once a year I do an Annual Development Review, in which I sit with my line manager and discuss the quality of my work, what training and skills development opportunities are coming up and that I might need. My line manager types up what we agreed we use it over the next year to direct future developments. It's a good document to detail what's happened in the past year, how they and I feel I'm progressing in the job and my skills development needs.</p>		

Candidate's signature

Ann Riley

Date

2/4/16

Witness testimony

Remember when you begin to use witness testimony that it must be capable of being authenticated — even if the testimony itself is being used to authenticate a candidate's claim to competence.

To make sure the witness testimony is genuine, you must ensure that you have a record of who is acting as a witness, their relationship to the candidate (eg supervisor, client) address, telephone number and the date. There are spaces for this information in the form.

Witness testimony

SVQ title and level	SVQ 3 in Museums and Galleries Practice
Candidate's name	Ann Riley
Evidence index no	19
Index no of other evidence which this testimony relates to (if any)	14–18
Element(s)	CCSCCS32, K5.1–5.7
Date of evidence	15/4/16
Name of witness	Mhari Royson
Designation/relationship to candidate	Collections Manager, line manager to Ann
Details of testimony	
<p>I testify that Ann Riley has the skills and knowledge to conduct cataloguing in the Local Authority Museum, based on our museum policies for collections care, as well as established cataloguing standards such as SPECTRUM, an international cataloguing standard, for which she had training in September 2015.</p> <p>We meet once a week and she updates me on issues or questions that have arisen. We talk through options and decide on the best plan of action. We also review past issues that have now been resolved, which gives Ann a chance to reflect constructively on her past work and her increasing professional knowledge in collections management and care. She has shown a great deal of initiative in problem solving, for instance suggesting making bespoke acid-free boxes in house to house a particularly varied collection of local history items.</p> <p>We discuss if anything could have been done differently in the past, and how her work impacts on other aspects of museum work by colleagues and volunteers. She is keen to improve her knowledge and discusses her work on a regular basis with relevant colleagues in conservation and education.</p>	

I can confirm the candidate's performance was satisfactory.

Witness's signature Mhari Royson **Date** 15/4/16

Witness (please select the appropriate box):

- Holds L and D Unit 9D/9D1, A1/A2 or D32/D33 qualifications
- Is familiar with the SVQ standards to which the candidate is working

Filling the gaps

There may come a time when your candidate has provided evidence for most of the Unit (or SVQ), but there are some gaps. For example, you may find that certain situations, such as handling contingencies, have not arisen during assessment. Often these will relate to dealing with health and safety issues, or unexpected problems with workflow like delays in receiving information from another part of the organisation.

In this SVQ, such gaps are likely to occur in generating evidence for:

- ◆ dealing with security and other emergencies
- ◆ dealing with health & safety activities outside or peripheral to normal practices
- ◆ visitor relationships

You may be able to overcome these by:

- ◆ questioning the candidate
- ◆ using personal statements produced by the candidate
- ◆ witness testimonies

Guidance and support to candidates

At all times during the assessment process — from planning through to making your assessment decision — feedback should be ongoing, clear and constructive. Feedback should be given against the national standards by relating it to the evidence provided, including the knowledge specifications.

Where there are any shortfalls in a candidate's competence, you should discuss these with your candidate and make plans for re-assessment.

Judging candidate evidence and making an assessment decision

In judging candidate evidence, you must be satisfied that your candidates can work consistently to the required standard, and that the evidence they have produced is their own. You must consider whether your candidate understands and applies the knowledge evidence and how this links to performance evidence.

Evidence must:

- ◆ be relevant to the SVQ
- ◆ be authentic
- ◆ show current competence
- ◆ be sufficient to help you form a decision about the candidate's competence

Insufficient evidence

You have to judge whether the candidate has produced enough evidence required by the standards for you to reach a decision about their evidence.

Where there is insufficient evidence, you should say this to your candidate. You should tell them that it is not that they are not yet competent — there is simply not enough evidence on which to make a decision.

In this situation, your feedback to your candidates must help them produce more evidence and/or plan for further assessment.

Authenticating candidates' evidence

Authentication is required where you have not observed candidates' performance at first hand.

You can check whether a candidate has produced evidence which they claim shows their competence by questioning them or, if this is appropriate, asking them to produce a personal statement, using witness testimony, or seeking peer reports from other colleagues of the candidate.

Example

When accepting a witness testimony for a candidate from a witness who you are not familiar with, it may be necessary to authenticate the evidence by contacting the individual and asking them to confirm that they provided the witness testimony.

It is also important that any written assignment that a candidate offers as evidence of knowledge and understanding is an original piece of work, and not someone else's work copied from a book or downloaded from the internet. Often it is extremely difficult to authenticate this type of evidence, so it may be appropriate that part of the assignment is prepared under assessment conditions or monitored by the assessor on a regular basis during compilation. In a museums and galleries environment, however, it is very likely that the written evidence will be not only specific to the museum in which they are connected, but to the job/role of the candidate herself/himself, making copied statements (for instance) noticeable for their lack of specific detail or different writing style.

4 Recording achievement

You should retain all evidence — clearly referenced — for internal and external verification.

The candidate's evidence is normally kept in a file, often called a *portfolio*. These documents help you and your candidates to collect, present and cross-reference the evidence to the national standards. They are also a means of recording your assessment decisions, and they tell an External Verifier what stage a candidate has reached in achieving the SVQ.

Recording documents do not need to be paper-based — it is possible to use an electronic format for collecting and structuring the evidence. Whatever format you and your candidates choose to use, the documents must show what evidence was generated, the assessment decisions you made, how the evidence meets the standards, and where the evidence can be located. A brief explanation written onto paper documents may help explain the context for the document's inclusion in the portfolio. You should avoid photocopying items simply to put them in a portfolio — a clear explanation of where the evidence can be found (for example, in a filing cabinet) may be sufficient for the External Verifier to follow it up and include it in the visit.

There are various reasons why record-keeping is so important:

- ◆ it provides a way of tracking a candidate's progress in achieving an SVQ
- ◆ it helps candidates to make claims for certification of their competence
- ◆ internal verifiers and External Verifiers use the records to sample assessment decisions
- ◆ it helps us to monitor the quality assurance of our qualifications

If your candidates' evidence is incomplete, or cannot be located, or if there is inaccurate cross-referencing to the standards, there is a risk that an internal verifier or External Verifier will be unable to confirm your assessment decisions.

To help you and your candidate present evidence and record your assessment decision, we have provided examples of the forms which you and your candidate might use to compile the portfolio.

- ◆ Completing the Unit progress record
- ◆ Using the evidence index
- ◆ Completing the Element achievement record

These forms are also used in SQA's portfolio.

Completing the Unit progress record

You should complete this form each time your candidate achieves a Unit from the SVQ by adding your signature and the date next to the relevant Unit.

At this stage, candidates should make sure they have completed the recording documents correctly and that their evidence can be easily located. Only then should they circle the relevant Unit number at the top of the form. This enables both of you to see at a glance what stage the candidate is at in their SVQ.

Unit progress record

Qualification and level SVQ 3 in Museums and Galleries Practice

Candidate Niamh Gleeson

To achieve the whole qualification, you must prove competence in six **mandatory** Units and three **optional** Units.

Unit checklist

Mandatory	CCSCC S22	CCSCC S30	CCSCC S32	CCSCC S33	CCSCV 15	CCSCH 54	
Optional	CCSCC S70	CCSCC S72	CCSCC S80				

Mandatory Units achieved

Unit number	Title	Assessor's signature	Date
CCSCCS22	Assist Customers, Visitors or Audiences in Getting the Best from their Experience of a Creative and Cultural Organisation		
CCSCCS30	Understand the Sector in which you Work and the Wider Creative and Cultural Context		
CCSCCS32	Take Responsibility for your Own Work in a Creative and Cultural Organisation and Self-evaluate		
CCSCCS33	Plan and Implement your Professional Development in the Creative and Cultural Industries		
CCSCV15	Contribute to the Care of Items within a Cultural Venue	<i>Gill Rohan</i>	23/6/15
CCSCH54	Provide Specific Information on a Collection for a Cultural Heritage Organisation		

Optional Units achieved

Unit number	Title	Assessor's signature	Date
CCSCCS70	Assist with Learning for a Creative and Cultural Organisation		
CCSCCS72	Deliver Interpretation for Exhibitions or Displays for a Creative or Cultural Organisation	<i>Gill Rohan</i>	4/7/15
CCSCCS80	Assist with Marketing for a Creative and Cultural Organisation		

Using the index of evidence

The purpose of the index of evidence is to help you locate and work through the candidate's evidence. It should give you a summary of what evidence the candidate has collected, and where (eg in a portfolio) it can be found.

The index of evidence should be completed by entering:

- ◆ the index number for each piece of evidence
- ◆ a description of each piece of evidence
- ◆ the place or location where it can be found
- ◆ the initials of the internal verifier and the date (if they have sampled the candidate's evidence)

Ideally, it should be candidates themselves (with your support and encouragement) who complete the index.

You must make sure that the information in the evidence index is accurate when your candidates' portfolios are presented for assessment and verification — particularly the information about where the evidence can be located. This is important because we suggest that anything which has been produced as day-to-day work is kept in its normal location, but anything which has been produced through assessment for the SVQ, eg observation checklists, is filed in the candidate's portfolio. In this way, your candidate can avoid having to photocopy work products just for the sake of including them in a portfolio. It also means that evidence produced as a result of assessment is kept safely in a central file. If a document included in the portfolio has multiple copies (such as a museum leaflet), this can be included in the portfolio.

If the index of evidence is not completed with an accurate description and location of the evidence, there is a risk that an internal verifier or External Verifier might be unable to confirm your assessment decisions.

Index of evidence

SVQ title and level		SVQ Level 3 in Museums and Galleries Practice	
Evidence number	Description of evidence	Included in portfolio (Yes/No) If no, state location	Sampled by the IV (initials and date)
1	Job description	Yes	
5	Personal statement for CCSCCS30	Yes	
9	Catalogue records in CMS, accession numbers RHM 2014.342–387	One example copy, the rest are in the collections management system, accessible on any office computer	RP 21/6/15
14	'Family fun day' flyer	Yes	
20	Q&A document for CCSCCS70	Yes	RP 14/10/15
26	Learning and Access Policy	No, on museum website (www.museum.org.uk/policies/learning)	
31	Email correspondence detailing objects to be photographed, for CCSCV8	Yes	
38	Witness Testimony for CCSCV8, from Michael Smith	Yes	
44	Observation document for CCSCV15, P5–6	Yes	RP 4/2/16
50	Photographs of objects in storage for CCSCV15	Yes, photocopies	RP 4/2/16

Completing the Element achievement record

To help you and your candidates cross-reference the evidence to the standards of the SVQs, we have provided records similar to those produced in the SQA portfolio. Use one record for each Element. The grids should be completed by:

- ◆ entering the evidence index number in the first column
- ◆ giving a brief description of the evidence in the second
- ◆ ticking the relevant boxes for the Performance Criteria (or statements of competence as they are sometimes known)
- ◆ entering the areas of knowledge and understanding the piece of evidence covers

If integrated assessment is used (linking PC or Elements across different Units) the evidence should be cross-referenced back to the relevant Units.

We have provided a completed example to show how to use the record.

Element achievement record

Unit CCSCV15 Contribute to the Care of Items within a Cultural Venue

Element

Evidence index no	Description of evidence	PC/performance statements									Areas of Knowledge and Understanding/scope												
		1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7						
41	Personal statement	D									D	D	D	D	D	D	D						
42	Email correspondence, care concerns			B	B				B														
43	Pest monitoring report				B	B	B	B	B														
44	Observation		A			A	A	A		A													
45	Witness Testimony		C	C																			
46	Collections policy	B				B			B	B													
47	Collections care training course certificate	F			F	F	F	F				F	F		F	F							
48	Q&A document										H	H	H	H	H	H	H						
49	Collections Link guidance sheets														B	B							
50	Photographs of objects in storage	K								K	K	K											

Unit CCSCV15 Contribute to the Care of Items within a Cultural Venue

Element

Notes/comments

The candidate has satisfied the assessor and internal verifier that the performance evidence has been met.

Candidate's signature *Rachel Newton*

Date *21/10/15*

Assessor's signature *Gill Rohan*

Date *15.11.15*

Internal verifier's signature *Richard Peyton*

Date *4/5/16*

5 Further information

What else should I read?

The publications listed here provide additional information on how to implement SVQs. Details of these and other SQA publications are available on our website at **www.sqa.org.uk** on the 'Publications, Sales and Downloads' section. They can be ordered from SQA's Business Development and Customer Support Team — telephone 0303 333 0330. Please note that there may be a charge for some of these publications.

Assessor/Verifier Units: assessment guidance

External Verification: A Guide for Centres

Guide to Assessment

Introduction to Assessment Arrangements for Schools and Colleges

SQA's Quality Framework: a guide for centres

Operational Help Centre

The Operational Guide for Centres has been replaced by the online Operational Help Centre on **www.sqa.org.uk**

Expert Witness Strategy

Assessment is the process of determining a candidate's competence against national standards (ie skills defined by the National Occupational Standards). The assessment process involves observing a candidate carrying out normal work activities, reviewing associated job paperwork and assessing a candidate's knowledge through questioning.

Typically it would be expected that all assessment activities would be carried out by a qualified assessor. A qualified assessor would be expected to have achieved a national qualification such as A1, L&D9DI or D33.

Where it is not possible or practical to have a qualified assessor in the same location as a candidate, the following strategy outlines how Expert Witnesses can be used to support the assessment process by carrying out on-the-job observations. The requirements for an Expert Witness are outlined on the next page.

1. Observations would be carried out by an Expert Witness with a qualified assessor continuing to be responsible for assessment planning, providing feedback and for all other assessment activities eg review of paperwork, knowledge questioning.
2. An Expert Witness would be required to:
 - ◆ agree a time with the candidate for the observation to take place and advise the assessor;
 - ◆ observe the candidate carrying out normal work tasks/activities;
 - ◆ record details of each task/activity observed and confirm its completion according to the required standard;
 - ◆ authenticate any supporting documentation/job paperwork (for example, a candidate's name may not always appear on the job paperwork so his/her involvement should be confirmed);
 - ◆ comment on the candidate's technical ability, knowledge of equipment, team work, safe working practices, etc;
 - ◆ make a recommendation to the assessor on the candidate's ability to carry out the task/activity.
3. The assessor will review all the evidence provided by the candidate, including the observation by the Expert Witness, and make a judgement on the competence of the candidate.

Expert Witnesses

Expert Witnesses are discipline experts who would generally be expected to have a minimum of 5 years relevant experience (or a minimum of 3 years if they are able to demonstrate breadth and depth of knowledge and experience). Expert Witness CVs should be available for review by the External Verifier.

All Expert Witnesses should participate in a briefing/coaching session to ensure that they are familiar with the standards and qualification being assessed and that they understand their role to observe candidates and record observations and comments.

The following are some key points which must be covered in briefing/coaching sessions with Expert Witnesses.

1. Assessing competence against occupational standards

- ◆ What does competence mean?
- ◆ What is an occupational standard?
- ◆ How does assessment relate to the standard?
- ◆ What specific standards and qualification are being assessed for the observation?

2. Carrying out observations

- ◆ What can be assessed by observation?
- ◆ How to prepare for observation.
- ◆ Good practice during observations.

3. Making recommendations and providing supporting evidence

- ◆ Confirming that job paperwork is available and confirms the activities and that the paperwork can be attributed to the candidate.
- ◆ Recording observations and comments.
- ◆ Providing a clear recommendation to the assessor on the candidate's performance and ability to carry out the task/activity.

Appendix 1: Blank recording forms

Unit progress record

Qualification and level _____

Candidate _____

To achieve the whole qualification, you must prove competence in xx **mandatory** Units and xx **optional** Units.

Unit checklist

Mandatory							
Optional							

Mandatory Units achieved

Unit number	Title	Assessor's signature	Date

Optional Units achieved

Unit number	Title	Assessor's signature	Date

Unit

Element

Notes/comments

The candidate has satisfied the assessor and internal verifier that the performance evidence has been met.

Candidate's signature _____

Date _____

Assessor's signature _____

Date _____

Internal verifier's signature _____

Date _____

Assessment plan

Units					
Elements					
Activities	Performance Criteria (PC)	Method of assessment/ Sources of evidence	Date of assessment	Evidence already available	Links to other Units (Performance Criteria and Range)
Questioning for Knowledge and Understanding not apparent from performance to be identified from 2nd review					

Assessor's signature _____

1st review due _____

Candidate's signature _____

2nd review due _____

Date of agreement _____

Date of completion _____

Personal statement

Date	Evidence index number	Details of statement	Links to other evidence (enter numbers)	Unit, Elements, Performance Criteria, Performance statements, scope covered

Candidate's signature _____

Date _____

Observation record

Unit/Element(s) _____

Candidate _____

Evidence index number _____

Date of observation _____

Skills/activities observed	Performance Criteria covered

Knowledge and Understanding apparent from this observation

Other Units/Elements to which this evidence may contribute

Assessor's comments and feedback to candidate

I can confirm the candidate's performance was satisfactory.

Assessor's signature _____ **Date** _____

Candidate's signature _____ **Date** _____

Witness testimony

SVQ title and level	
Candidate's name	
Evidence index no	
Index no of other evidence which this testimony relates to (if any)	
Element(s)	
Date of evidence	
Name of witness	
Designation/relationship to candidate	
Details of testimony	

I can confirm the candidate's performance was satisfactory.

Witness signature _____ **Date** _____

Witness (please select the appropriate box):

- Holds L and D Unit 9D/9D1, A1/A2 or D32/D33 qualifications
- Is familiar with the SVQ standards to which the candidate is working

Record of questions and candidate's answers

Unit	
Element(s)	
Evidence index number	
Circumstances of assessment	
List of questions and candidate's responses	
Q	
A	
Q	
A	
Q	
A	
Q	
A	
Q	
A	

Assessor's signature _____ **Date** _____

Candidate's signature _____ **Date** _____