|  |  |  |
| --- | --- | --- |
| **RPL Portfolio Assessor Guide** | | |
| **Part 1: Assessment details and instructions** | | |
| Unit of competency | CUAPPR201 Make simple creative work | |
| Application of the Unit of Competency | This unit describes the skills and knowledge required to make simple creative work in any medium. It involves the process of developing and discussing ideas, and then using a limited range of specific art and design techniques to communicate those ideas through the work.  It applies to individuals who, with the help and feedback of key people, develop and apply a repertoire of skills to make simple creative work in any form.  No licensing, legislative or certification requirements apply to this unit at the time of publication. | |
| How to collect evidence | Please collect documents from your workplace that show you routinely demonstrate the skills and knowledge described by each Performance Criteria. Evidence should show that you are currently should clearly show your name for legitimate reasons (I.E. you cannot just write your name on it). You will need to provide evidence for each competency standard in order to achieve a Competent result for the whole unit. Evidence can be reused between different competency standards. | |
| What is suitable evidence? | Documents you could supply include (but are not limited to):   * Position Descriptions * Resumes * Qualifications * Work Samples * Videos * Testimonials from suitable people, such as employers, co-workers or industry experts who are familiar with the candidate and their work | |
| How to assess the evidence | Consider each competency standard of the unit of competency and record the document number(s) of the evidence that addresses that competency standard. Don’t ‘stretch’ the evidence: if the competency standard is not addressed by evidence, then leave blank. Use the ‘Justification’ column to explain your reasoning for your assessment decision for each competency standard. Consider each rule of evidence when reviewing the evidence – guidance questions in Part 4 can help with this. | |
| Balance your evidence types | When assessing the submitted evidence, remember that we need two ‘types’ of evidence:   1. **Evidence of the candidate actually performing the skills** 2. **Evidence to confirm the authenticity of the candidates claims**   A satisfactory result cannot be awarded where only one kind of evidence has been supplied. | |
| **Evidence of the candidate actually performing the skills**  We cannot base the assessment decision solely on hearsay (the assertions of others). For instance, a candidate may submit a resume claiming they can perform all the skills required, or their employer might draft a letter listing all the competency standards and asserting that the candidate is proficient in every single one. This helps the candidate’s application but is not sufficient in meeting the evidence requirements of the unit in-and-of itself.  Where particular skills and knowledge are required by the unit, the candidate needs to be able to present evidence that *proves* they have demonstrated these. For instance, work samples, emails, certificates from previous training (though you must be able to view the course content for that training), etc. | **Evidence to confirm the authenticity of the candidates claims**  Conversely, we cannot just rely on work samples or other items where the candidate claims to have demonstrated the skill or knowledge required. Without proper guidance, your candidate may believe it is acceptable to create documents to fill the evidence ‘gaps’ – however they don’t understand the rules of evidence like you do, and they may not understand that evidence created in this manner may not meet the rule of Validity as it isn’t created for genuine work purposes. Evidence should not be created only for the purpose of creating RPL evidence. Hence, we need some type of confirmation from someone who has a professional relationship with the candidate and can attest to the authenticity of their submitted evidence. For instance, an employer testimonial, reference letter, discussion record, etc.  *\*Note: sometimes RPL evidence can be created after the candidate enrols in the course. They may identify that they have opportunities in their work to produce evidence that will be used for genuine work purposes – and this is okay.* |
| What is ‘genuine’ in this assessment context? | Genuine means the evidence was created so that it could be used in a workplace. VET training is all about developing skills and knowledge in the workplace, so we need to ensure that the evidence collected aligns to this aim. However, this doesn’t automatically mean someone needs to be in a relevant paid position to gain RPL for this unit. The workplace might be where the candidate volunteers, or it could be their own home where they run a part-time business. It could even be that your candidate painted a mural for a local school – it wasn’t paid employment, and it was a one-off occurrence, but it was still done with a level of skills and knowledge comparable to that required by industry. You will need to use your discretion and professional judgment to determine what constitutes ‘genuine’ for each candidate on a case-by-case basis.  Also remember that the context of this unit depends on the candidates chosen medium for creative work. This could include spray painting cars, creating origami, writing and presenting poetry, building and painting models for table top gaming, scrapbooking – the list is endless. What is considered ‘suitable’ for one art form will be different to others. | |
| What is not suitable evidence? | * Evidence not created by the candidate, but submitted as their own work * Evidence that is the product of team work where it cannot be determined what input the candidate had in the creation of the evidence (E.G. they may have typed a single sentence in the entire document) * Evidence that does not suit the context of the unit (refer to the application) * Evidence that cannot be confirmed as the student’s own work * Evidence created for non-genuine purposes (I.E. created only because they were unable to meet certain requirements of the unit and not used for work purposes) * Assessment material submitted for other nationally recognised training courses (does not prevent qualifications or statements of attainment being used as evidence) * Evidence created using the learning resources of this training course (this would be non-genuine evidence) * Other assessment tools. This portfolio is only for collecting and mapping the candidates evidence – it isn’t used in lieu of other assessment tools (I.E. you can’t record observations or verbal responses to questions here). Likewise, this portfolio is not used to collect a portfolio of other assessment tools. You cannot list evidence such as “observation checklist” or “written exam”. Nothing created by this RTO should be listed as evidence here. However, videos that show the candidate demonstrating relevant skills and knowledge are considered suitable evidence. * Self-evaluations – while intentions might be innocent, these tasks are not considered valid forms of assessment. A candidate may not know what they don’t know, and rate themselves highly in a skill when they really shouldn’t. Intentions can also be sinister – a candidate may rate themselves highly simply because they are resistant to training and do not want to engage in a learning program that would address gaps in their current skills and knowledge. | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Part 3: Evidence mapping** | | | | |
| Elements and Performance Criteria | | | | |
| **Competency Standard** | | | **Suggested Evidence** | |
| Element 1: Develop ideas for creative work | | | | |
| 1.1 Identify, organise and review information from a range of sources to help develop ideas for creative work | | |  | |
| 1.2 Refine ideas and goals for work using tools and techniques specific to the creative work form | | |  | |
| 1.3 Present and discuss different options for work with key people, seeking their help if required | | |  | |
| 1.4 Choose final ideas and techniques for work in consultation with others | | |  | |
| Element 2: Prepare for creative work | | | | |
| 2.1 Identify and obtain tools, equipment and materials needed to develop creative ideas | | |  | |
| 2.2 Prepare tools, equipment and materials safely and sustainably according to relevant procedures | | |  | |
| 2.3 Set up a clean and safe work space | | |  | |
| Element 3: Develop creative work | | | | |
| 3.1 Identify and follow steps required to develop creative work | | |  | |
| 3.2 Test proposed techniques to determine the effects they achieve and how they support ideas | | |  | |
| 3.3 Apply confirmed techniques to develop creative work, using tools, equipment and materials safely and sustainably | | |  | |
| Element 4: Review and finalise creative process | | | | |
| 4.1 Seek feedback from key people about the work process and the completed work | | |  | |
| 4.2 Identify ways to develop own creative work practice in response to feedback | | |  | |
| 4.3 Clean and maintain tools and work area, dispose of waste sustainably, and store equipment and materials safely | | |  | |
|  | | | | |
| **Foundation Skills** | | | | |
| **Skill** | **Description** | | | **Suggested Evidence** |
| Learning | Considers opinions of others to improve and enhance own work | | |  |
| Reading | Interprets and compares information from relevant sources to identify ideas and techniques suitable to work | | |  |
| Oral communication | Clearly describes ideas and techniques, using language appropriate to audience and context | | |  |
| Listens and discusses ideas and issues with others, asking questions to clarify and confirm understanding | | |  |
| Numeracy | Measures familiar quantities using simple and routine measuring instruments and units | | |  |
| Interprets simple mathematical information about equipment and tools used in the creative process | | |  |
| Navigate the world of work | Takes responsibility for preparing work area and using resources according to workplace procedures | | |  |
| Interact with others | Works collaboratively with others to identify and communicate relevant oral, visual and written information | | |  |
| Get the work done | Plans and organises work space, methodologies and resource requirements according to creative vision | | |  |
| Identifies and implements a range of routine technical steps with guidance and supervision from relevant people when required | | |  |
| Experiments with a range of techniques and tools in developing own creative work | | |  |
|  | | | | |
| **Performance Evidence** | | | | |
|  | | | **Suggested Evidence** | |
| develop ideas to inform own creative work through a process of collecting, organising and reviewing information and discussing it with others | | |  | |
| make simple creative work, using limited range of art and design techniques and tools, equipment and materials safely and sustainably | | |  | |
| discuss and communicate ideas with others during creative process, using oral, visual and written means to convey intent | | |  | |
| clean and maintain work area, and tools and equipment used, in a safe and sustainable manner. | | |  | |
| *Note: If a specific volume or frequency is not stated, then evidence must be provided at least once.* | | | | |
|  | | | | |
| **Knowledge Evidence** | | | | |
|  | | | **Suggested Evidence** | |
| discuss sources of information on ideas and techniques for own creative work | | |  | |
| discuss methods to develop, refine and communicate ideas for own creative work | | |  | |
| describe procedures for recycling and disposing of material used in the creative process | | |  | |
| describe safety requirements and procedures relevant to chosen area of creative practice. | | |  | |
|  | | | | |
| **Dimensions of Competency** | | | | |
| **Dimension** | | **Guidance Question** | | **Suggested Evidence** |
| Task Skills | | What evidence shows the candidate can perform the skills described in this unit proficiently? | | Videos showing the candidate performing a specific skill related to their chosen medium. Samples of work they’ve produced. |
| Task Management Skills | | What evidence shows the candidate can perform multiple skills described in this unit simultaneously and proficiently? | | Videos showing the candidate performing several skills related to their chosen medium simultaneously. |
| Contingency Management Skills | | What evidence shows the candidate has appropriately dealt with problems or variations while displaying the skills described in this unit? | |  |
| Job Role/Environment Skills | | What evidence shows the candidate can engage professionally with others to explain or demonstrate the skills described in this unit? | |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Part 4: Meeting the conditions of the unit and the rules of evidence** | | | |
| **Assessment Conditions** | | | |
| Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in creative arts industry environments. The assessment environment must include access to: | | | **Suggested Evidence** |
| * tools, equipment and materials | | | Videos showing equipment or tools being used |
| * studio and/or workshop facilities. | | | Videos showing studio and/or workshop facilities |
| * relevant information sources. | | | Saved copies of websites, books, articles and magazines |
|  | | | |
| **Rules of Evidence** | | | |
|  | **Guidance Questions**  (can be considered and explicitly answered when providing your justification, however this is optional) | **Guidance on justifications** | |
| Comment on the Validity of the submitted evidence: | * Did the candidate submit evidence documents that were created for genuine work purposes? * Where specific types of documents are explicitly mentioned in the competency standards, have these been supplied? * Does the language in the submitted evidence reflect the language used in the competency standards? |  | |
| Comment on the Authenticity of the submitted evidence: | * How are you assured that the evidence supplied is the candidate’s own work? * Do the competency standards allow for collaborative work? If not, how are you assured that the candidate is the sole author of any creative works submitted?   *Note: some documents do not need to be the candidate’s own work. For instance, producing a company’s policies and procedures could be acceptable evidence that the candidate can locate these documents if the competency standard only requires evidence that they can identify these documents.* |  | |
| Comment on the Sufficiency of the submitted evidence: | * Is there a reasonable amount of variety in the candidate’s submitted evidence? * Where minimum evidence requirements are explicitly stated in the competency standards, have these been met? * Does the submitted evidence display satisfactory performance over time? Or does it demonstrate performance during a single event or very short period of time? |  | |
| Comment on the Currency of the submitted evidence: | * Are you able to verify the age of documents submitted as evidence? * In your professional judgement, does the submitted evidence support the candidate having current skills and knowledge relevant to the competency standards of this unit? |  | |