

Pearson BTEC Level 2 Technical Diploma in Design Production

Delivery Guide

Contents

Introduction	3
Structure	4
Delivery Plans	5
 Introductory Phase	6
 Exploratory Phase	8
 Confirmatory Phase	10
Tips for Creating Portfolios	10
Design portfolio page examples	11
Tips for photographing work	14
 Employer Engagement	16
Planning for employer engagement	17
Benefits to employers	19
Connecting with employers and industry Practitioners	20
Involving employers in assessment	22

Introduction

The delivery guide for the Pearson BTEC Level 2 Technical Diploma in Design Production has been produced to accompany the specification and additional support materials that are available on the qualification pages of the Pearson Website:

<https://qualifications.pearson.com/en/qualifications/btec-technical/design.html>

The guide has been designed to support you to implement the qualification and offers an approach to delivery, which is intended to support and inspire you. However, the suggestions in this guide are not intended as a comprehensive approach, leaving you free to explore the methods and techniques you deem most suitable for your learners.

The Pearson BTEC Level 2 Technical Diploma in Design Production introduces learners to the design process. As this qualification can be taught across different design disciplines, you can tailor your teaching to local needs and centre expertise.

The guide is presented in three distinct phases and follows the suggested delivery model for the qualification:

1. introductory
2. exploratory
3. confirmatory

We hope that you find the guide a useful and supportive addition to your delivery of the qualification and wish you and your learners every success.

Structure

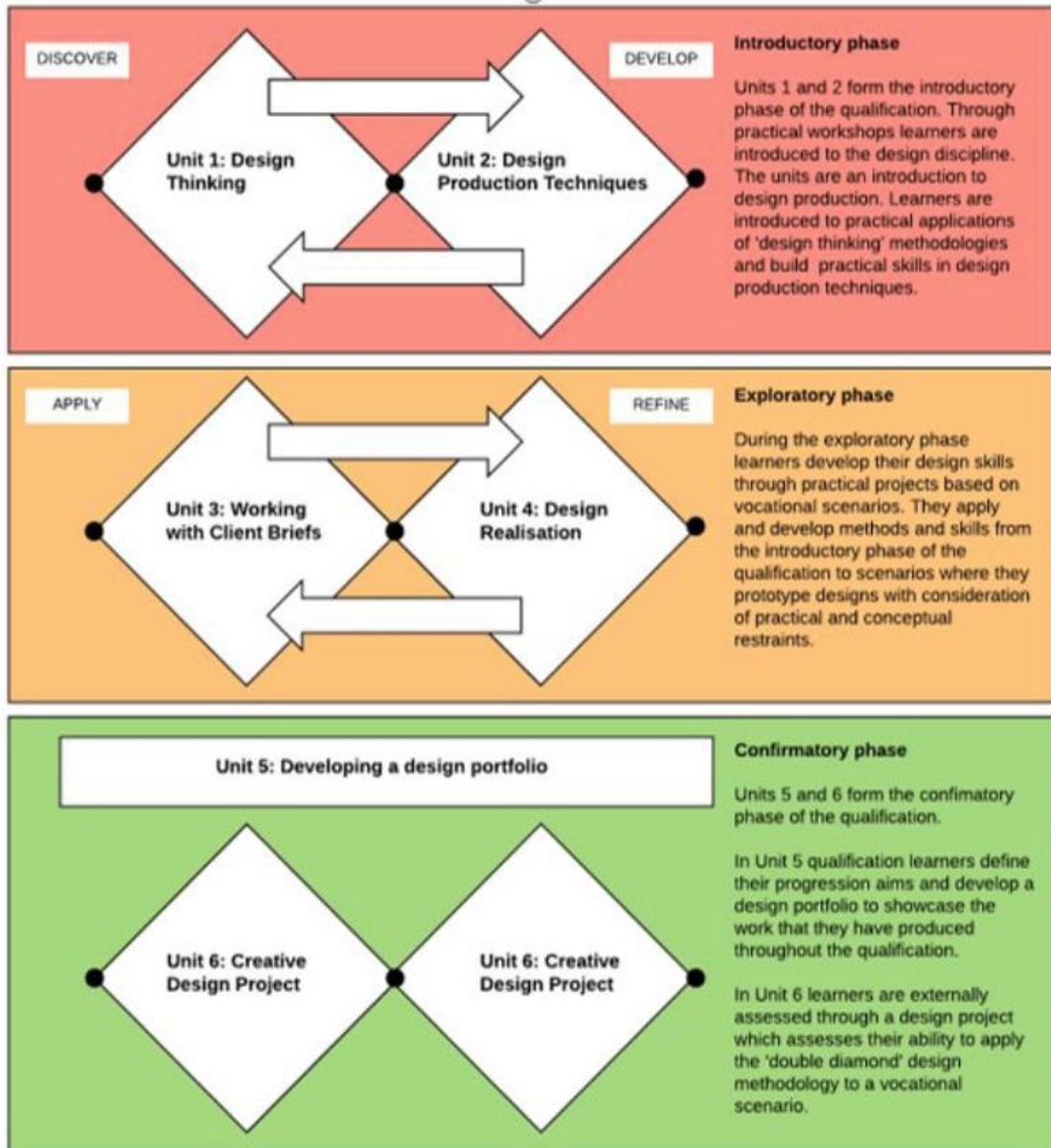
The qualification consists of six units in total. Five of the units are internally assessed and are subject to external verification processes. The final unit is externally assessed via a practical exam.

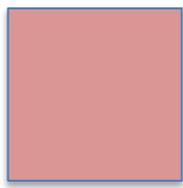
All units within the specification are mandatory.

Pearson BTEC Level 2 Technical Diploma in Design Production			
Unit Number	Unit title	GLH	How assessed
1	Introduction to Design Thinking	60	Internal
2	Introduction to Design Production Techniques	60	Internal
3	Working with Client Briefs	60	Internal
4	Design Realisation	60	Internal
5	Developing a Design Portfolio	30	Internal
6	Creative Design Project	90	External

Delivery Plans

The qualification can be delivered through three distinct phases based on the double diamond approach:





Introductory Phase

This initial stage of the qualification provides an opportunity to introduce learners to both the knowledge and the skills they will need to produce successful design work.

Unit 1: Introduction to Design Thinking

Learners are introduced to the basics of design thinking, exploring the practice and application of creative problem-solving techniques. Having identified their subject, a designer usually enters a phase in which they will conduct both primary and secondary research. This is the stage where you jot down ideas and gather visual and other information to help develop the direction of your thinking.

This unit is split into three learning aims:

A. Identify design needs

Learners need to learn to be able to identify or interpret the design needs presented either in the form of an assignment brief; a client briefing or identifying a design need through problem solving.

B. Explore design ideas

Exploring design ideas by developing responses to a design problem. This could include generating initial ideas through mind mapping, prototyping, thumbnail sketches etc. Learners will also gather feedback to help refine ideas.

C. Developing proposals

Learners will present the results of their design thinking in the form of a design proposal.

Unit 2: Introduction to Design Production Techniques

Learners explore and develop practical skills in design production techniques, resources, equipment and materials to create design

prototypes and produce design solutions. Centres are free to deliver skills relevant to a specific specialist design area being studied.

This unit is split into three distinct learning aims:

A Explore design production techniques

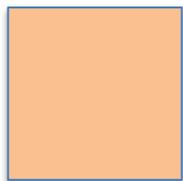
Learners will explore the techniques relevant to the specialist area of design being covered and could include 2D, 3D and digital production techniques.

B Refine design production techniques

Application of production techniques should evolve and develop and show a sense of refinement. This may be as a result of experimentation, learners reflection, feedback from clients, peers or staff.

C Produce a record of design production techniques

Learners will need to record their experimentation with the various production techniques. The format of these recordings will depend on the nature of the evidence being produced. For example learners exploring digital techniques may choose to record their evidence in a digital format.



Exploratory Phase

The exploratory phase of the programme allows learners to apply the knowledge and skills developed in the introductory phase of the qualification.

Unit 3: Working with Client Briefs

Although it is possible for centres to generate simulated client briefs for delivery of this unit, this unit offers an ideal opportunity to integrate employer engagement into the delivery of the programme. Working with small to medium sized businesses or charities this could be an opportunity to set a live brief for learners to respond to.

This unit is split into three learning aims:

A Understand the content and constraints in client briefs

Learners should be provided with a client brief that contains specific requirements and constraints in relation to a design brief.

B Explore initial responses to client briefs

Responding to the client brief learners need to use the design thinking skills and techniques developed in Unit 1: Introduction to Design Thinking, and apply them to the client brief.

C Define a proposal in response to a client brief.

Learners will define a proposal in response to the client brief. The proposal should demonstrate their ability to understand the content and constraints of the client brief as well as presenting the ideas explored for learning aim B.

It is important to note that this unit is focused on the initial stages of the design process and learners are only required to explore initial ideas in response to a brief and define a proposal.

Therefore centres may opt to co-deliver Unit 3: Working with a Client Brief with Unit 4: Design Realisation, this will allow learners to develop and realise their initial ideas generated in response to the client brief.

Unit 4: Design Realisation

This unit provides opportunity for learners to produce (realise) a final design in response to a brief. The brief could be a client brief, especially if delivered in conjunction with Unit 3, or it could be an assignment brief generated by delivery staff.

This unit is split into three learning aims:

A Explore design production techniques to develop responses to design proposals

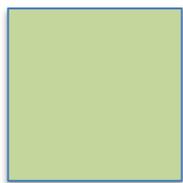
Applying the Design production techniques developed in unit 2: Introduction to Design Production Techniques, learners should develop a response to a brief.

B Refine design prototypes

Learners will use an iterative approach to develop their prototype designs by refining the use of design production techniques.

C Present a final design realisation.

The realized design should be a culmination of the entire design process undertaken. It is important to remember that the final realization may be a final piece/product or may be a design for a product and this will largely depend on the specialist design area being covered and the nature of the brief that learners are responding to.



Confirmatory Phase

The confirmatory phase of the programme is the final phase and includes the externally assessed unit.

Unit 5: Developing a Design Portfolio

As the qualification is nearing the end it is important that learners start to consider what progression opportunities are available to them. Designing a portfolio to support progression goals will support learners to explore their options. This unit develops the skills and knowledge needed to produce a design portfolio to support further progression in this field.

This unit is split into three learning aims:

A Design a portfolio to support progression

Design portfolios come in two formats: paper-based or digital/screen-based, or a combination of both. Learners will need to consider which format best suits for the work being presented and their own progression goals.

B Present a portfolio and get feedback

Learners are required to present their portfolio in order to receive feedback on their work.

Tips for Creating Portfolios

Paper-based portfolio considerations

- Consider the size of the portfolio, e.g. A4, A3, A2, A1.
- Make sure pages are clean and neat. Remove any marks or smudges. Trim, edit or crop edges if necessary.
- Work may need to be mounted on a lightweight and neutral-colour paper or card.
- Consider the layout and composition of each page that you present.
- Make sure that the order is logical; reflect on the overall impact of adjacent pages – do they work well together?

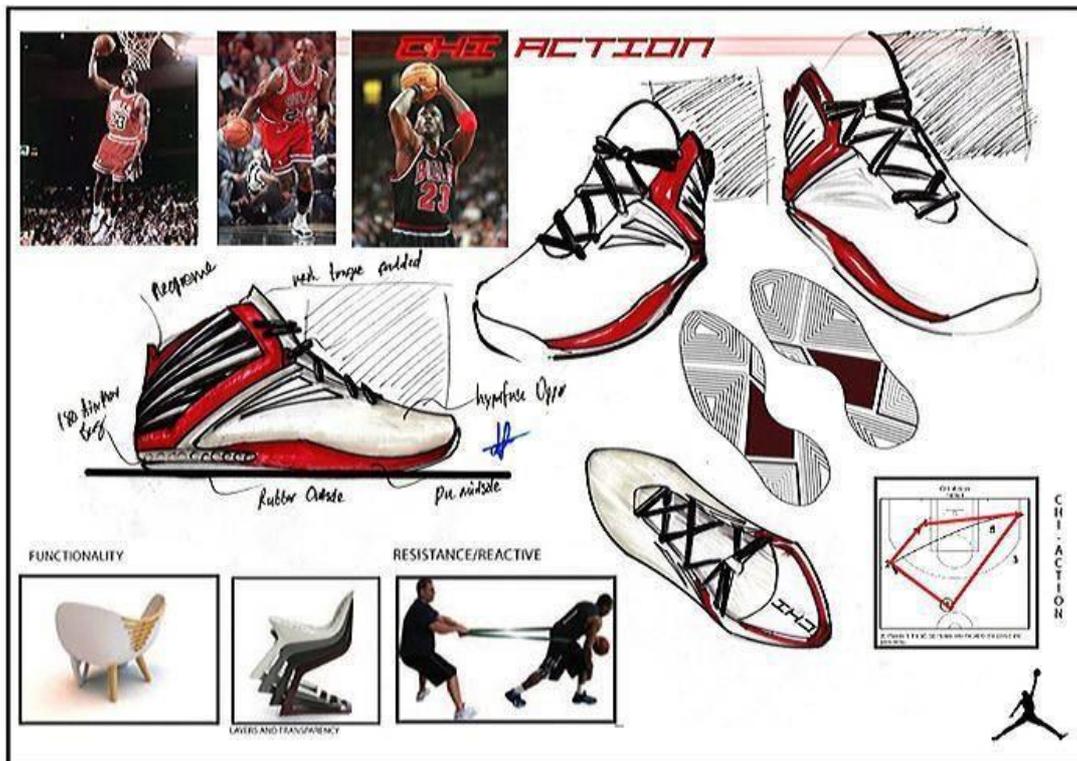
Digital/screen-based portfolio considerations

- Decide on format, e.g. Slideroom, slide presentation, photo blogging sites, own website.
- If you are scanning your work to edit using CAD, make sure your file format is a minimum of 300 dpi to ensure high-quality images.

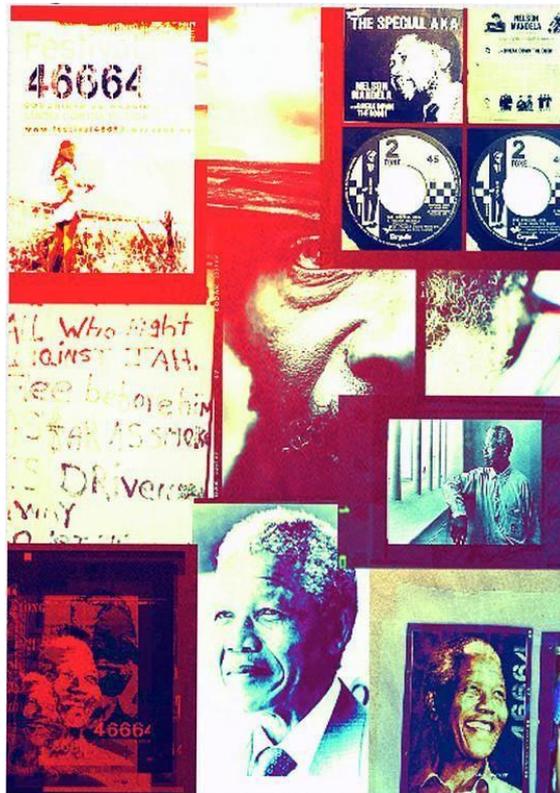
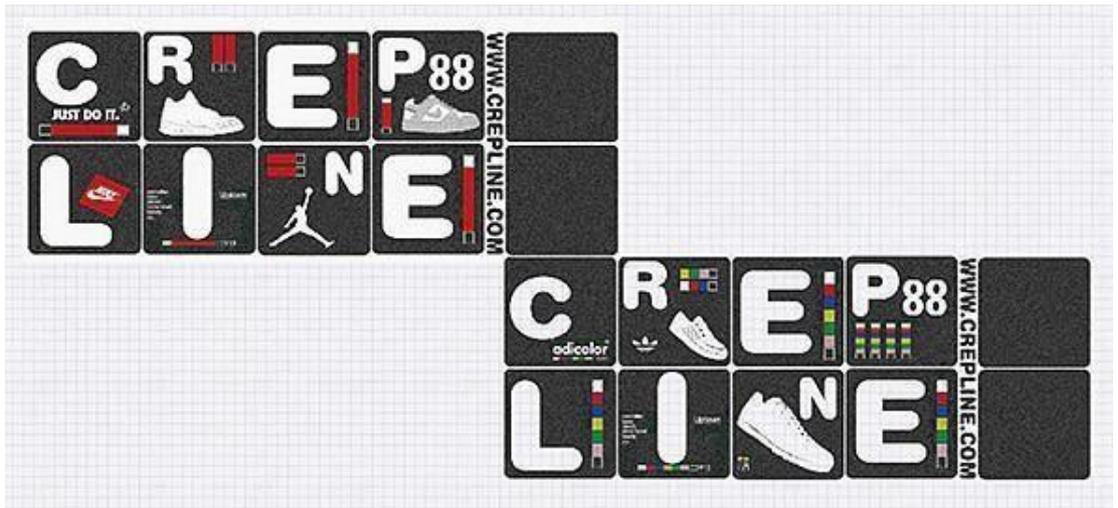
General considerations

- Edit out any weak work that does not strongly demonstrate your abilities; include your strongest sketchbooks/notebooks.
- Include a variety of work that demonstrates your ability and displays a range of skills, including use of production techniques and where you have used problem solving skills.
- Arrange projects in an order that reveals the design process.
- If you have 3D work, you will need to photograph your work.
- Avoid repetition and set yourself a clear limit for the number of pages you include.
- Make an impression: place your strongest work first and last to make an immediate and lasting impact on the viewer.
- Make sure that you have considered what went well and how you refined your ideas, so that you can talk about your portfolio.
- Practice talking about your portfolio with friends and family, and ask them for feedback. Note down their reactions and answer any questions they may have.

Design portfolio page examples







Tips for photographing work

A good set of photographs of your work is essential, especially when a digital portfolio is required. Your photos should be high resolution and a good representation of you and your work. Remember to take multiple shots of the same image so that you have a range of options and can choose the image that works best for your presentation.

MATERIALS:

- camera
- lighting
- computer
- tripod
- space
- neutral background
- patience

Image-editing software, such as Adobe Photoshop® may also be useful

Camera equipment

- Make sure that you have a good quality camera with autofocus.
- Make sure that the lens is free from dust and grease.

Staging and background

- For smaller 3D objects, place your artwork on a flat surface with a neutral coloured background.
- For 3D work consider how many angles you will have to photograph it from to show the work at its best.
- Photograph flat work with a light, neutral colour or tone around it. You can always crop this out later.
- Make sure 2D work is placed or pinned on a flat surface, with no wrinkles or turned-up edges, and that the light is directly on the piece.

Tripod

- You will need a tripod to make sure that your camera is aligned with the image you want to photograph.
- A tripod eliminates movement, allowing you to focus and achieve a sharper image.

Lighting

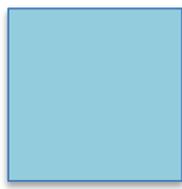
- Use bright or indirect daylight (avoid direct sunlight as this can create reflection) or fluorescent lighting.
- Do not use a flash as this can result in reflection.

- Avoid mixing lighting sources as different lighting produces different colour results.

Unit 6: Creative Design Project

This unit is assessed using a task, set and marked by Pearson. The task is worth 72 marks. The final portfolio for submission will be completed in a 20-hour supervised assessment period.

As Unit 6 is externally assessed, it is not the focus of this guide. Sample Assessment Material, as well as administrative support and guidance relating to the external assessment, are available on the website.



Employer Engagement

Employer contact is one of the most worthwhile experiences that BTEC learners can have, as it ensures realistic and valuable learning. The commitment of teaching teams and the time costs involved can be offset by the fact that learners grow in responsibility as a result of employer engagement. Many course leaders may have built up contacts and connections with areas of industry that they can build on further, but balancing employer engagement with curriculum demands can be difficult. This guide has been designed to help you:

- consider how employer engagement may work on a programme planning level
- appreciate the commitment for employers
- reflect on types of employers and industry practitioners, and how to connect with them
- identify ways in which employers can take part in assessment
- explore types of evidence for employer engagement

Planning for employer engagement

One option for planning the programme is to increase employer engagement at the developmental phases of the programme design. This will give the learner greater responsibility as they will be expected to perform as a professional, while supporting them with a scaffolding experience.

Introductory	Unit 1: Introduction to Design Thinking Unit 2: Introduction to Design Productio
--------------	---

As this phase focuses on introducing design thought processes and techniques, it may be difficult for learners to manage large-scale live briefs or work experience unless they have significant previous experience. However, short, intense interactions with employers, either on location or at the centre, would quickly build learners' confidence, and could include activities such as:

- short or even day-long projects set by professionals, with an introduction by them
- short practical tests observed by a professional
- group critique or evaluation of a small piece of work when a professional can attend
- lecture from, or question-and-answer with, a professional on a relevant topic that introduces design thinking or production techniques
- project brief co-written with a professional to ensure that the brief meets current industry standards and expectations, with an introduction informed by the professional
- short pitch to a professional at a key point of a project.

Exploratory	Unit 3: Working with Client Briefs Unit 4: Design Realisation
-------------	--

The exploratory phase is ideal for employer engagement as the nature of the projects will be highly vocational and learners will build on skills from the introductory stage of the programme. Engagement with employers for practical projects that require prototyping can be achieved through:

- pitching or presenting prototypes to professionals at the end of a project for feedback
- producing prototypes using an employer's facilities to replicate work experience
- a series of masterclasses provided by a professional at key stages of a project, covering elements of working with a brief, or refinement and realisation of a brief
- learners pitching a proposal to meet a brief set by a professional
- a professional or employer requesting learners to produce outcomes that could actually be used or required in the workplace, such as promotional material.

Confirmatory	Unit 5: Developing a Design Portfolio Unit 6: Creative Design Project
--------------	--

At this stage, learners will have a positive grasp of design practice and will present themselves more professionally in order to take on greater responsibility for actual vocational work, such as:

- a short period of work experience, identified by the learner
- production of work for an exhibition or show for the public, with input from an employer
- interviews and presentations with employer panels
- support for live events hosted by employers
- production of materials for employers.

Benefits to employers

On balance, employers and industry practitioners have a positive attitude towards contributing to learning programmes. Most have had a positive experience of education, or have strong beliefs about what would make relevant learning experiences. Before approaching an employer or industry practitioner, it is important to consider the risk or cost they will be taking on by participating with your programme.

Clarify the input you need	Be clear and upfront about what will be expected from the industry practitioner or employer in terms of input. Provide a simple email or letter with a clear list of dates and times where input would be valuable. This will help any busy professional match it against their calendar and assess the feasibility of the partnership you are proposing.
Key stage input	It may be more suitable and beneficial to request input at key stages, rather than for long periods of time. This will tend to be at key design stages, such as prototypes, proposal pitches or outcome reviews, when learners can be provided with feedback.
Timely approach	Work around the employer or professional; discuss their 'pinch points' in the year and try to avoid those times. Approach employers well in advance and be prepared to adjust some of your deadlines to match what they are doing, rather than trying to make their involvement fit existing deadlines.
Repeat connection	Where companies have already worked with your course, they will understand the risks and may be more willing to contribute. It is important to maintain contact and ensure that communication channels are open.
Offset the cost	Where companies can see that they are getting something out of the relationship, they will feel like the effort will pay off. On many occasions, this can be done through the marketing and promotional exposure that can be generated by your course team and the learners. Be sure to contact the organisation's internal marketing department and local papers with a press release, and use social media.

Connecting with employers and industry practitioners

Freelancers and sole traders

- For live briefs, guest speakers, and employer critiques, contact local freelance or sole trader networks for art, design or crafts.
- For project briefs with employer input and live briefs, submit them to a local network meeting for discussion and revision.
- Smaller companies can often spare short amounts of time to help design or provide feedback on project briefs.
- Contact small local companies directly and suggest how they may be able to support your learners through experiences, including interviews, pitches, case studies and product critiques.

Larger businesses

- For work experience and placements, contact your local Education Business Partnership (EBP). There are more than 80 EBPs across the UK and they can help establish a connection to larger employers to provide support with work placements or skills building. For further information, contact the EBP via their national website.
- For live projects, real projects and competitions, approach a large local employer through their human resources department. Many will have a dedicated educational officer and resources to support your learners.
- For sponsorship of facilities and equipment along with collaboration, approach medium-size companies. Many will appreciate the benefits that supporting local education centres will bring, including the media exposure.

Local stakeholders

- Local charities often value the publicity that learners can generate about their cause. Any projects that produce resources, equipment or facilities for the charity, under their supervision, will be incredibly valuable to them. This type of project would often fall out of their budget range, were it not for the learners' voluntary input.
- Connect with local galleries. It is likely that there will frequently be short spells when the gallery is empty and can be filled by your learners. Alternatively, look closely at their exhibits to see whether one of your projects could provide useful resources that would increase publicity and footfall.
- Work with the educational departments of local museums that need to attract attention to particular exhibits and displays.

Former learners

- Keeping in touch with former learners and following their careers is an incredibly useful resource for current learners. For short workshops or masterclasses, contact previous learners who have moved into industry and started their careers. Previous learners are usually flattered by requests to contribute to others' learning and often quickly build a very positive rapport with a new group of learners.

Involving employers in assessment

There may be a disparity between a vocational experience on a BTEC course and an actual industry experience. More often than not, this is due to the way in which evidence is recorded or assessment takes place. The experience can prove more beneficial in cases where the recording of evidence or assessment method can be adapted to suit the employer, who may also be more willing to contribute as a result. Some examples of these methods are listed below.

- Lengthy forms or larger development portfolios could be replaced by interviews with employers recorded through video, email conversations or recorded video calling.
- Presentations to employers or guest speakers can replace lengthy written evaluations, helping to replicate a working environment such as a design studio or client work.
- Input by industry practitioners on staggered deadlines that cover stages of a project can replicate the design cycle, and increase testing and planning. For example, a project deadline that only covers the research stage will help learners to self-assess the quality of that stage.
- A pitch to a client, employer or guest speaker at any stage of a project reflects the industry practice of having to provide proof of concept, with the learner justifying their intentions. A witness statement by an industry practitioner accompanied by the presentation slides would be valuable evidence.
- Observed practice gives a real sense of professionalism. For example, setting up a photographic studio or specialist sewing machine at a company may be a more acceptable way for an employer to facilitate assessment of the learner's technique compared to the learner producing several pages in a sketchbook.

One of the main issues employers have is that their workflow may not match or produce the types of evidence you require. Thinking carefully about how evidence is recorded and matching it to the type of employer engagement can help simplify matters.

Employer witness statements	Where these are left open-ended, the employer may not know how to complete them or what to include. Using focused check boxes based on the criteria and assessment guidance will speed up the process for the employer and ensure that the correct evidence is captured.
Learner log book	Adding a contents page with clear guidelines of what is to be included will ensure that the correct evidence is presented. It also gives the learner ownership of the development and helps the employer check progress if required.
Video or photographic evidence	Make sure learners are aware that they are responsible for recording this in the appropriate way. Preparing resources prior to production or location work and ensuring that learners understand what evidence needs to be captured will minimise risks.
Interview with employer	Many employers or industry practitioners would prefer to discuss learner progress rather than having to write lengthy reports or statements. A focused discussion about a learner's performance at the end of a project can produce valuable evidence.
Test	Where learners have been on work experience, a short test can assess what they have learned and avoid the need for lengthy write-ups. This can either be an observed practical test or a theoretical paper-based or online assessment that tests learners' knowledge.
Video diary	A video diary is a way of reducing the amount of writing required. Learners can use a webcam to record a discussion of their experiences.
Structured portfolio	A pre-prepared portfolio, with specific pages dedicated to evidence and a framework for learners to follow, can simplify how evidence is captured and ensure it is done correctly.

