

# **Creative craft guidance pack**

**NCFE Level 1 Award in Creative Craft  
QN: 601/3360/0**

**NCFE Level 2 Award in Creative Craft  
QN: 601/3361/2**

**NCFE Level 2 Certificate in Creative Craft  
QN: 601/3232/2**

**NCFE Level 3 Certificate in Creative Craft  
QN: 603/3253/0**

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## Introduction

Creative Craft offers a wide range of learning and assessment opportunities for centres and learners. The qualifications cover many traditional craft disciplines and can be used to support other provision, which may be highly focused. On the other hand, Creative Craft could also offer a more flexible and innovative programme that lends itself to the multidiscipline, new media world where specific focus is not appropriate.

There is a full progression route available from Entry Level 1 to Level 3. At Level 2, there is provision for a breadth of learning to facilitate progression to Level 3, through both an award (3 units) and a certificate (4 units). The Entry Levels 1, 2 and 3 offer initial creative learning opportunities through single unit qualifications. Level 3 is commercially focused and seeks to prepare learners for undertaking commissions and selling their own creative work.

The units are written with no specific craft discipline in mind, which means that they can be delivered across the craft spectrum.

We have 7 specified craft pathways that learners can be registered on. They are:

- Art and Design (ART)
- Heritage and Traditional Crafts (HTC)
- Textiles (TEX)
- Construction (CON)
- Floristry (FLO)
- Cake Decoration (CAK)
- Cookery (COO)

There is also a generic Creative Craft qualification, which can be delivered using any craft discipline.

The key to how useful the Creative Craft qualifications can be is to design programmes that aim to support learners' progression. Learners may choose to progress to programmes where there is a clear vision of the skills requirements and these Creative Craft qualifications could be formulated to support that route.

## Approaches to planning

These qualifications have no explicit structure of delivery and allow centres to tailor their provision to the advantage of the learner or centre. For example, centres may have limited access to a local theatre and will need to focus the delivery to maximise the use of the resource while it is available. Learners may wish to study for the qualification during a break between other activities, holidays, career breaks, gap years and so on. The qualifications could be delivered in a short-fat or long-thin model.

### Short fat/long thin

Tutors should plan to maximise the potential opportunities and experience for the learner. For example, where there are naturally occurring open evenings, concerts, enterprise days, trips, exhibitions or other events that could be a potential assessment activity, Tutors can build them into the course schedule and construct assessment instruments such as projects or assignments that could feed off the activity. These events can form the backbone of the scheme of work.

Where there aren't many opportunities, centres should consider creating similar simulated activities. These events would provide excellent opportunities for visiting lecturers or guests from the craft community to act as an independent assessor and offer some informal feedback to learners under the guidance of the Tutor. Simulated activities offer great learning opportunities, but their nature may not reflect exactly the activity in real life employment and this should be pointed out to the learner beforehand. Units can be delivered in a regular lesson slot over a period of weeks, terms or longer, depending on the credit value. A unit of 30 guided learning hours could be delivered in 30 one-hour lessons, perhaps in one academic year. This is an example of a 'long-thin' delivery model. Where resources are only available for limited periods of time, it may be better to allocate larger blocks of time over shorter periods. For example, the same 30 guided learning hours could be 5 six-hour sessions, an entire week full-time. This would allow the unit to be delivered in the one week when the centre has access to the resources. The delivery model could be varied between different units according to the availability of resources if needed.

The stated credit value and GLH include the teaching and assessment activity.

### Short fat/long thin – inside the flexibility of units

#### Example 1 – Long and thin

This form of unit delivery may be appropriate if there is a fixed timetable and access to resources is limited. This format also allows learners to develop skills over time and is particularly useful when learners can use the period between classes to reflect on the work they have done and plan their future activities.

Week	1	2	3	4	5	6	7	8
Unit 1 2 hours a week								

### Example 2 – Shorter and thinner

This represents a shorter deployment of the learning time; instead of 2 hours a week for 8 weeks, it can be delivered as 4 hours a week for 4 weeks. A four-hour block would allow learners some extended sessions, perhaps half days, where they can immerse themselves in the learning and resources and concentrate on particular processes that would benefit from this delivery pattern.

Week	1	2	3	4	5	6	7	8
<b>Unit 1</b> 4 hours a week								

### Example 3 – Short and fat

This model, where the hours are expressed in a smaller period of time but with longer activities such as 2 eight hour sessions, may be appropriate if the learning has to fit into a particular space for resource or staffing issues. Learning could be efficiently delivered in this way where the assignment is based on a challenge, or links to an external event.

Week	1	2	3	4	5	6	7	8
<b>Unit 1</b> 8 hours a week								

Learning may benefit from mixing short-fat delivery with long-thin delivery depending on the units chosen, the access to resources and staffing, and to provide a challenge to the learners. In this model, Unit 2 is delivered in a long-thin pattern while units 1, 3 and 4 use a short-fat model. For example, within the Level 2 Certificate, it may be useful to spread the enterprise activities across the length of the course alongside different creative activities from the other units. The practical creative units are then delivered in a standard sequential creative working process, which uses a shorter delivery model for each unit.

Week	1	2	3	4	5	6	7	8	9	10
<b>Unit 1</b>										
<b>Unit 2</b>										
<b>Unit 3</b>										
<b>Unit 4</b>										

The key points to remember when designing the delivery of units in this way is to keep a clear mind as to what is the benefit for the learner and centre. In terms of learner benefit, it is the nature of the learning that should be considered. Is the unit more appropriate to a regular input over a term or year or over a focused intense period of time over a few weeks? For the centre, it may be appropriate to consider when resources are available and focus the delivery on the resource, either physical or human, while it is available.

### **Approaches to delivery**

Programmes should provide the required knowledge, skills and understanding to achieve the assessments. This will require suitable opportunities for teaching, practice, review and reflection, planning and assessment. The best programmes make full use of learning time to achieve this. The experiential learning cycle should be at the centre of creative craft practice, with the learners gaining more autonomy as they progress from Entry Level 1 to Level 3.

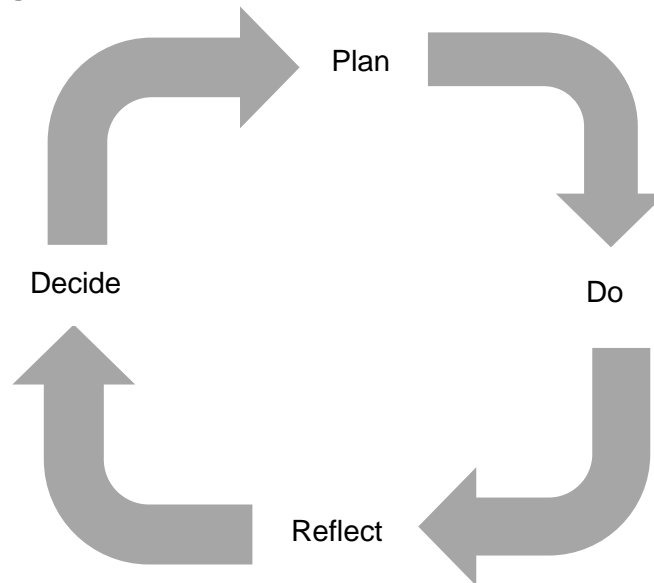
Teaching will legitimately deliver portions of the programme in a structured class-based style, but the practice, reflection and assessment for learning activities should take place in craft workshop facilities. Learners should have access to the appropriate resources to successfully achieve the programme without reaching ceilings and barriers due to equipment shortages.

Units can be broken down and delivered as a series of challenges or tasks. Tasks could form assignments in their own right but may also be components of larger assignments or projects. Each assignment could begin with an introduction to a technique or tool, aspect of practice or concept. This may include demonstrations, but may also be more theoretical and concentrate on the acquisition of knowledge. Practical lessons must allow the learner to practice or rehearse the skills required to satisfy the assignment. This may require group work, planning or discussions and may also give the learner time to try out the newly introduced tool or resource. Learners must then prepare and produce their evidence for assessment. This could involve the completion of finished craft work but will be clear to the learner what is required. The evidence is submitted on the due date for assessment.

Assignments may take many months or a single week to complete depending on the delivery model. As a guiding principle, there should be suitable time allocated to an assignment for the average learner to develop the skills and complete the evidence. There should also be sufficient opportunities for the learner to develop the evidence should they not succeed on a single occasion. Those learners facing barriers to learning and assessment will particularly benefit from multiple assessment opportunities; these should be increased as required using different assessment methods to ensure these individuals have fair access to assessment.

Units can be delivered in isolation or in combination with other units. Individual criteria from different units can be delivered together where they complement each other or fit together within the context of the assignment. This approach may help to make assignments more relevant and realistic.

## Experiential learning



The experiential learning cycle is at the heart of the creative craft qualifications, requiring learners to “learn by doing” by “applying their knowledge, skills and understanding” and making connections between their learning and their intended outcomes. The cycle is represented as follows:

- **Plan** – learners prepare by considering what it is that needs to be done, how to do it and what the process of completing it is. In doing so, they plan. This might entail recording stages or phases in a written form, but could also be through discussion and debate, collaborating with others and taking part in planning activities such as meetings. From this stage, learners are able to see what they need to do and are aware of when they need to do it by. They should be clear and focused on the next stage.
- **Do** –learners undertake the phases or stages of the plan. They work with the tools and materials to develop the technical skills required to make their final piece of work. Creative Craft learners will produce the craftwork that is required, probably in a workshop or studio environment. They may make errors, but they should be encouraged to see this as a part of the learning process.
- **Reflect** – learners will think about and consider the work they have done, looking at the strengths of their work and where improvements and changes may need to be made. Reflection may be entirely internal, but can be channeled in regular slots built into the programme where Tutors can question and suggest supporting learners’ reflection skills. Learners could provide written work as evidence of this stage, or use new technologies such as blogs or video diaries, but the key is that the reflection takes place and informs the next stage.
- **Decide** – learners need to decide (making a clear and reasoned choice) what should be the next stage. Decisions about what action should be taken are based on judgements that bring together different strands of their experience and learning. A decision may be dramatic, for example, to take the work in a reasoned but new direction or reinforce a chosen direction (changing a design or colour scheme because having reached this point in the project, the finish is not as expected). Once decisions are made, the process will return to the planning stage of the cycle and the process begins once again.

## **Approaches to enterprise and industry**

The creative craft industry understands the need for training, development, updating and educational support and is usually willing and able to encourage and coach others. The Sector Skills Council leads initiatives within the industry. The latest information can be found on [www.ccskills.org.uk](http://www.ccskills.org.uk). The UK Craft's Council also showcases and reports on developments within key craft disciplines; the latest information can be found on [www.craftscouncil.org.uk/what-we-do/](http://www.craftscouncil.org.uk/what-we-do/).

Both local and national opportunities are reported and available through the sector skills website.

### **Enterprise**

Over 80% of craft businesses employ less than 5 people, so it is essential to provide learning to support the potential employment outcome. Learners should be made aware that the sector is a real and vibrant employment possibility, but they may have to become self-employed or be part of a very small business.

Learners should be given the opportunity to meet and work with entrepreneurs from the sector, perhaps introducing a brief or offering their constructive criticism as part of assessment activities. It may be possible to engage suitable representatives of the local craft community to deliver parts of the course on a more formal basis.

Some local craft businesses may have access to specialist resources and other personnel, it would be advantageous to the learner to access such resources, providing they are suitably risk assessed and managed. Links could extend to placements and work experience opportunities that could be included in the programme.

### **Industry**

Although craft learners should be highly focused on their discipline and extending and improving their skills through the programme, exposure to the full extent of the industry is important. These areas could include logistics, supply, maintenance, servicing, exhibition, financial, leadership and management or teaching. All these areas are potential employment routes for craft learners and might be included in the programme.

It is through contact with the extended industry that learners become aware of the nature of their own particular skills and their place within the wider craft community. Careful guidance of the learners could help progress their careers to further study and achievement in qualifications required to access their intended career.

## **Approaches to assessment**

Creative craft lends itself to practical assignments and projects. The very nature of the learner and the subject area means that they will make things to show that they have developed the skills. Craft also requires learners to develop their skills of judgement, and to be able to evaluate the quality of their work and that of others. The learner's participation in evaluative and reflective activities, such as offering peer feedback, may be completed using 'observation', with the Tutor acting as an expert witness to show that the criterion has been successfully met. Observation still requires there to be evidence that the criterion has been achieved and this needs careful consideration and planning on the part of the Tutor.



Observation is a valid form of assessment as long as the Tutor manages it appropriately. The key to a successful observation is being well prepared to capture the evidence.

## **Evidence**

Evidence is the item that guarantees to the Assessor, Internal Quality Assurer and NCFE that the learner has achieved a certain standard. Traditionally, evidence has taken the form of a portfolio that contains the sketches, ideas, work in progress and finished items. In creative crafts, this is also an appropriate model except that the items may be large, bulky and fragile. Creative crafts also focus on the development of skills and techniques that may be demonstrated, rather than clearly presented in finished pieces. Final pieces could be presented as photographic evidence, which must show sufficient detail through which to evaluate the quality and characteristics of the work produced. Portfolios may also be presented in any digital format where the work can be structured and organised, including the use of blogs, labelled digital files and websites.

## **Observation, witness statements and discussions**

Where evidence is recorded from observed learner performance, the centre should ensure the reliability of the evidence and put in place suitable controls. The difference between observations and witness statements is the role of the person undertaking the record of seen performance. Observations are recorded by the stated Assessor and witness statements are written by those with sufficient subject knowledge and competence to make a judgement, but who are not the Assessor. Witness statements could be produced by other subject teachers, technical staff or workplace supervisors. For example, a technician may complete a witness statement relating to the learner's safe working practices.

Direct learner evidence is preferred and often more efficient for the assessment process. For example, where skills are demonstrated by the learner, the use of video recording would be acceptable. The video should be labelled or introduced and edited for precision.

Audio, video or written records are acceptable for providing evidence of verbal discussions with the learner. The Assessor should prepare suitable questions where needed with additional supplementary questions. If well planned, the Assessor should be able to make judgements relating to the sufficiency of evidence as the learner's evidence is being recorded. When using audio and video recordings, centres may need to build into the Assessor's schedule suitable time to edit and introduce the material as the burden on staff time is often underestimated. The video evidence must be targeted and concise. Where safeguarding issues are a concern, the learner's face may not be included within the video or photographic evidence, but the individual may be identified by other characteristics such as their voice and the practical work being discussed. This should also be accompanied by an authentication statement.

Written evidence of observation is also acceptable; this should be personalised and give specific details of the learner's individual performance and answers.

Learners may be able to provide Assessors with opportunities for assessment to take place and could provide the Assessor with the material they need to satisfy an observation assessment. For example, a learner may provide the audio recording or video recording of their work that satisfies the criterion and only requires the Assessor to view the recording.

## Projects and assignments

An assignment or project is a package of learning and assessment that gives the learner a focus for their effort and guides them through the course. Assignments may be big or small (larger assignments are probably better called “projects”) and can be either for a single unit or across units. They are at their most effective when they are truly motivating and exciting and build upon the opportunities that are available. Bad assignments are almost fatal to a successful course, which is why it is wise to run internal quality assurance procedures to ensure quality is maintained.

Where individual lessons are allocated to individual units, the assessment activities are limited to the criteria given in each unit. Assignments should be written to give adequate opportunity for each learner to gain the assessment criteria. Therefore, a single assignment per unit would be unacceptable. However, careful consideration needs to be given to the balance of delivery as too many assignments may over burden the learner.

Where assessment criteria from different units are distributed throughout the programme, there may be more opportunity for flexibility and creative assessment. In this model, the criteria from all units are combined and planned for within the assignment. The evidence is then cross-referenced back to the criteria to provide assessment information for identified activities.

Each learner should receive a copy of the assignment brief. The learners should be clear about the expectations, outcomes and deadlines associated with the assignment.

The use of assignments may be most useful with the Level 1 to Level 3 qualifications within this suite.

An assignment should contain the following:

<b>Header information</b>	Qualification and unit/s.
<b>Assignment title</b>	Titles are easier to remember than codes or numbers. Use a familiar or subject related title, for example, song titles, band titles, etc.
<b>Staff</b>	The names of the staff involved. Can be the names of those the learner can go to for help but any difference in role should be specified, for example, Assessor, visiting Assessor, support worker, etc.
<b>Deadlines</b>	There should be an overall date upon which the assignment should be completed. It is useful to add in additional deadline dates for the individual tasks or clusters of tasks for which the assessment outcomes would be connected within the same piece of evidence.
<b>Scenario/context statement</b>	This introduction should set the context of the brief. It should outline the context the activities will take place within and it must also qualify and quantify any external constraints within which the tasks should be completed, for example, target audience, costs, materials and limitations, etc.
<b>Tasks</b>	The tasks the learner must complete to produce the required evidence. These can be broken down or grouped together as is appropriate to the scenario or content of the criteria the tasks are based on.
<b>Assessment details</b>	A list of the relevant assessment criteria on which the learner will be assessed at the end of the assignment. These are the items where the Assessors will be looking for evidence of success.

<b>Resources</b>	These are additional resources provided, such as sources of inspiration – for example, video links, music or the work of others as a starting point.  This may also include the resources to be used to complete the activities contained within the brief.
<b>Evidence outcomes</b>	The details of the evidence the Assessor expects to receive should be identified with any relevant details. This may reiterate aspects of the scenario, for example, if the work to be produced has been specified at a certain size within the initial context statement.
<b>Checklist</b>	A list of the relevant outcomes that the learner can use to check they have completed all of the required tasks through auditing the outcomes produced.

Assignments can be laid out in any way the centre chooses, although it is wise to have a single assignment brief style so that learners become familiar with the layout and engage easily with assignment briefs across the range of units or options.

The following suggestions show the sort of things that could be offered by centres for the delivery of creative craft qualifications. These qualifications are incredibly flexible and providing examples for all disciplines would be impossible. However, these examples could be changed, tweaked and amended for each centre's own specific needs. The different examples reflect the types of activities, which might be expected at each level. These could be simplified or developed to become level appropriate.

The brief must always offer sufficient scope to reflect the level of challenge. The brief must deliver opportunities to evidence the unit/s by using different evidence types to ensure fair assessment practices.

## Assessment examples

Examples for each craft pathway across various levels of the Creative Craft qualifications:

1.

<b>Craft</b>	Art and Design (ART)
<b>Unit</b>	Level 1 Unit 3
<b>Title</b>	The Culture of Our City
<b>Scenario</b>	The city you live in is celebrating its cultural heritage. They want artists, designers and craftspeople to produce work to include within an exhibition. Your work should celebrate the cultural diversity of the city and the contribution one of the different cultures present has made to the overall personality of the city. Your work could be made using either 2D or 3D techniques.
<b>Assessing</b>	1.1 Plan for the production of final art and design work 1.2 Produce art and design item(s) 1.3 Present final art and design item(s)
<b>Tasks</b>	You now have your chosen and finalised idea. You need to create a plan of work. This should detail the steps, resources and time needed to produce your final piece of work. Follow the plan and produce your final piece of work, making a note of any changes required; this will help you when evaluating your work. Complete your final work, taking time to finish it well. Present your final piece of work in a suitable way.

2.

<b>Craft</b>	Textiles (TEX)
<b>Unit</b>	Level 2 Certificate Unit 3
<b>Title</b>	The Culture of Our City
<b>Scenario</b>	You have been commissioned to produce a garment which will be worn to a birthday event. The event has a monochrome theme. The garment can be either for a male or a female. The garment should be formal but fun. You may choose any fabric which is sufficiently durable.
<b>Assessing</b>	1.1 Use a range of different sources to develop craft ideas 1.2 Develop visual language to communicate craft ideas 1.3 Use feedback and evaluation of own work to develop craft ideas 1.4 Adapt craft ideas in response to feedback and evaluation of own work 1.5 Select preferred craft idea giving reasons for choice
<b>Tasks</b>	You must begin to develop your ideas using both primary and secondary sources as inspiration. As you develop ideas, you need to show what information you have extracted and used from each source. You must use a minimum of 2 primary and 2 secondary sources. You will use visual language as you begin to communicate your ideas through the choice of colour, pattern, texture, form and line. Make notes of why you have made these choices. Do they relate to the primary and secondary sources used as inspiration? If so, state why and how. Evaluate your ideas, recording what is successful and those parts which could be improved. Obtain feedback from at least 3 people; these could be your peers or other people who can offer helpful feedback. Evaluate the feedback received from others and your own findings, and describe how you will change your ideas as a result. Adapt your ideas accordingly.

3.

<b>Craft</b>	Heritage and Traditional Crafts (HTC) (using upholstery)
<b>Unit</b>	Level 3 Unit 1
<b>Title</b>	Bespoke Renovation
<b>Scenario</b>	The client has obtained a set of 4 period chairs which they want to be upholstered to fit within their newly decorated dining room. The room is decorated in neutral shades and they would like the chairs to reflect the woodland environment, which is visible through the dining room windows. They like the concept of merging the outdoor and indoor environments. You need to submit a set of 3 designs from which they can choose their favourite. You must then be prepared to take on their feedback and adapt these ideas further until you have met the client's wishes.
<b>Assessing</b>	1.1 Evaluate the properties of available materials for a craft idea 2.1 Select techniques, materials, tools and equipment appropriate to a craft idea 2.2 Justify choices of techniques, materials, tools and equipment 2.3 Develop advanced craft techniques, making effective use of materials, tools and equipment
<b>Tasks</b>	Experiment with and further explore a range of different and more advanced materials, tools and techniques. Record your findings relating to the qualities of these and your experience of them, detailing what worked well or not so well and why. As you develop your skills to use more advanced techniques, explain your selections of materials, tools and equipment. Justify these choices and why they worked better for you than the other options available.

4.

<b>Craft</b>	Construction (CON) (using metalwork)
<b>Unit</b>	Level 1 Unit 2
<b>Title</b>	Outdoor Living
<b>Scenario</b>	A local garden centre want to commission new craft work to sell within their outdoor living range. You need to produce a sample product to show your proposed range. The product could be decorative for use within the garden, or functional such as those objects that can be used for camping. Your product should be low to midrange in price to appeal to a good range of customers.
<b>Assessing</b>	1.2 Use visual language to communicate craft ideas 1.3 Discuss craft ideas with others 1.4 Develop craft idea(s) in response to feedback
<b>Tasks</b>	As you develop your ideas, consider how you are using colour, form and line to make your work aesthetically pleasing. Present your ideas to at least 2 people; these can be your peers or another member of staff. Record their feedback. Reflect upon the feedback and identify how this might be applied to your ideas. Which parts of the feedback are most useful and why?

5.

<b>Craft</b>	Floristry (FLO)
<b>Unit</b>	Level 2 Certificate Unit 2 (1.3 to 1.5) and Unit 3 (1.1)
<b>Title</b>	Wedding Banquet
<b>Scenario</b>	You have been asked to design a contemporary arrangement that will be the table centre piece at a wedding banquet. There will be 5 tables, therefore it must be possible to duplicate the design for each one. The colours of the wedding are warm tones: ivory, gold and orange. The bride and groom would like these colours reflected within the flowers and foliage of your design. The main flowers within the wedding bouquet will be ivory roses so these flowers or their shape should also feature within your design.
<b>Assessing</b>	Unit 2 1.3 Describe the market(s) for chosen craft area 1.4 Identify opportunities in chosen market(s) 1.5 Explain the importance of listening to stakeholders when developing ideas  Unit 3 1.1 Use a range of different sources to develop craft ideas
<b>Tasks</b>	Investigate the market for contemporary wedding table arrangements and describe your findings. You may include annotated research as part of this activity. Identify the possible opportunities available to meet the brief, based on your research, and record your findings. Explain why it is important to listen to the client/customer when developing ideas. How will you engage the client and make the most of their contribution? Develop ideas with reference to the client's brief.

6.

<b>Craft</b>	Cookery (COO)
<b>Unit</b>	Level 1 Unit 1
<b>Title</b>	Local and Seasonal
<b>Scenario</b>	A food festival is taking place to showcase the cuisine of different counties within the UK. You must design a menu that reflects the cuisine of your county using the local produce available during this season. You should take inspiration from the cuisine within your area which may have international influences, or you may choose dishes which are more traditional. Your menu must contain a starter, main and dessert. The dishes must work well in combination.
<b>Assessing</b>	1.1 Explore a range of tools and equipment to support craft ideas 1.2 Identify different materials to support craft ideas 1.3 Explore the properties of available craft materials 1.4 Explore basic craft techniques within the chosen area
<b>Tasks</b>	You need to research at least one cuisine present within the county and explore the techniques used by this type of cookery. Record your findings as you proceed. As you will need to practically explore this cuisine, record any specialist equipment or tool(s) that you use. You will experiment and use ingredients which are specific to your chosen cuisine. Show these and describe their qualities.

7.

<b>Craft</b>	Cake Decoration (CAK)
<b>Unit</b>	Level 3 Unit 4
<b>Title</b>	Contemporary Wedding Cake
<b>Scenario</b>	You have been commissioned to design a wedding cake. The client would like you to develop a contemporary design which reflects the spring season in which the wedding takes place. The client would like a structural cake which utilises edible flowers, if possible, for some of the decoration. They would like you to use traditional flavours but not chocolate. Each cake should be a different flavour, and at least one tier should be vegan to meet the dietary requirements of some of the guests.
<b>Assessing</b>	2.1 Evaluate the success of the craft work against the brief and the requirements of the client 2.2 Reflect on completed craft work, identifying opportunities for improvement or future personal development
<b>Tasks</b>	Evaluate the technical and creative aspects of your final wedding cake design against the constraints and requirements outlined within the brief. You should also take into consideration the feedback from your client as a benchmark of your success. Explain what worked well and where the design did not meet the brief or the client's expectations. Having identified any shortfalls, explain the ways in which these could be improved or developed. Even if the brief was well received, you must identify aspects of the work or your own skills that you could develop further.

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