

*Standards and
Assessment Guide*

**Graphic Design
Technology**

Introduction

Welcome to the Standards and Assessment Guide (SAG), a comprehensive resource designed to support excellence in assessment practices for all skills competitions hosted at the WorldSkills Competition. A key component of the SAG is the commitment to continuous improvement through ongoing review, ensuring that these guides consistently reflect the latest industry innovations and high standards of assessment in an open and transparent manner.

Purpose

The primary purpose of this guide is to provide a structured framework for the consistent and fair assessment of each skill competition. It aims to ensure that all assessments are conducted with a high degree of accuracy, reliability, and validity, and reflect global industry standards. By adhering to these guidelines, assessors can maintain the integrity of the competition and uphold the high standards associated with WorldSkills.

Note: this guide is not a replacement for the Marking Scheme and should only be used as a reference when required during the assessment process. Competitors are not allowed to have a copy of this SAG in the workshop in either digital or paper form.

Scope

This document covers general assessment practices applicable to a diverse range of industry sectors including:

- Manufacturing and Engineering Technology
- Information and Communication Technology
- Construction and Building Technology
- Transportation and Logistics
- Social and Personal Services
- Creative Arts and Fashion

Each skill competition has its unique requirements and benchmarks, which are detailed within sections of this guide. The consistency of assessment across each skill is the overarching principle, ensuring a unified approach to evaluating Competitor performance to the highest standards.

Key Components

The guide is structured into several key components, each addressing critical aspects of the assessment process:

Assessment Principles and Objectives

- Emphasis on fairness, transparency, and objectivity in assessments.
- Alignment with global industry standards and best practices.

Assessment Methods and Tools

- Description of various assessment methods in Measurement and Judgement
- Guidance on the application of appropriate assessment tools and equipment (if applicable).

Criteria and Benchmarks

- Examples of assessment criteria and aspects for each skill, outlining the expected competencies and performance standards.
- Benchmarks for different levels of proficiency i.e. Judgement award range 0, 1, 2, 3 or Yes / No criteria alongside clear measurable descriptors.

Expert assessment requirements

- Completion of the Access Programme
- Approved Curriculum Vitae (CV)
- Reaching 100% Expert preparedness
- Full participation of online and in-person Mandatory Assessment Training (MAT)
- Completion of practical assessment testing at the Competition

Quality Assurance and Improvement

- Mechanisms for monitoring and evaluating the assessment process.
- Strategies for continuous improvement and feedback incorporation.
- Ongoing periodic review of the assessment process

Implementation

For effective implementation, this guide should be used for guidance purposes only and in parallel with the Technical Description for each skill. Experts are encouraged to familiarize themselves thoroughly with both the general guidelines and the particular requirements of their respective skill areas. Collaborative efforts between the Skill Management Team, Experts, and Competitors are vital for achieving the ultimate goal of global skills development.

Conclusion

The Standards and Assessment Guide embodies the commitment of the WorldSkills movement to nurturing talent and promoting the highest standards of vocational education and training worldwide. By providing clear and comprehensive guidance, we aim to empower Experts to conduct marking and assessment practices that are not only rigorous and equitable but also inspiring and transformative for all participants.

Thank you for your dedication to upholding these standards and contributing to the success of the WorldSkills Competition. Together, we can continue to champion skills excellence and celebrate the achievements of talented individuals from around the globe.

Skill 40 – Graphic Design Technology

Measurement

Measurement is used to assess accuracy, precision, and other performance that can be measured objectively. It is used where ambiguity must be avoided.

The total marks allocated to measurement marking may vary from competition to competition depending on the Test Project.

The key question to ask when thinking about what to cover is **“would a new expert or even someone with basic info about the Skill understand how we assess precisely and transparently to a high standard”?**

We want all Experts to arrive at the competition with a good idea on what is expected from them and how it is done.

This will reduce inconsistent marking and increase the WorldSkills standards of assessment within each skill.

GLOSSARY for Graphic Design Technology

<https://glossary.worldskills.org/skills/208>

Quality assessments alignment within Graphic Design (Skill 40) Marking Schemes	Aspect
1. Clarity and Readability	1.1. Font Choice: Select readable fonts with clear letterforms. Ensure a proper balance between font size, line spacing, and letter spacing. Avoid overly decorative or complex fonts that may hinder readability. 1.2. Contrast: Ensure sufficient contrast between text and background for easy reading. High contrast enhances legibility, especially in print and digital media. 1.3. Hierarchy: Establish a clear visual hierarchy to guide the viewer's attention. Prioritise important information using font size, weight, and colour. 1.4. Whitespace: Use ample whitespace to prevent overcrowding and improve overall clarity. Proper spacing between lines, paragraphs, and elements enhances readability.

	1.5. Alignment: Maintain consistent alignment to create a cohesive and organised layout. Justified text can be harder to read, especially in small font sizes. 1.6. Colour Choices: Consider colour combinations that enhance text visibility. Ensure there is enough contrast between text and background colours. 1.7. Image and Text Integration: Ensure that images and text complement each other without causing visual clutter. Avoid placing text over busy or distracting parts of an image. 1.8 Typographic Measure: Good typographic measure balances readability and aesthetics by providing enough characters per line to facilitate comfortable reading without overwhelming the reader with excessively wide or narrow text blocks.
2. Aesthetics and Visual Appeal	Appealing design utilises colours, typography, images, and other visual elements to evoke a positive emotional response. The design should be coherent and balanced. Similar parameters can be seen for Aesthetics and visual appeal as for clarity and readability. If you consider, all the aspects from clarity and readability - aesthetics and visual Appeal are similar. However, you've to consider even more to assess. Such as: 2.1. Cultural Relevance: Consider the cultural context and appropriateness of visual elements. Ensure that the design resonates with the target audience. 2.2. Emotional Impact: Consider the emotional response evoked by the design. Evaluate whether the design aligns with the intended mood or message. 2.3. Consistency: Maintain consistency in font styles and sizes throughout the design. Consistent spacing and formatting contribute to a more professional look. 2.4. The boundaries between the various criteria are fluid. And there are certainly many more aspects to be found.

3. Innovation and Originality	A degree of creativity and originality sets a design apart. However, innovation should not compromise functionality or clarity. This is why we should consider not assessing both criteria on the same day of marking. How to assess Originality and Innovation/Creativity? How to assess the level of creativity and originality? 3.1. Look for unique elements that set the design apart. This involves assessing how creative and unique the solutions are within the given context (here I emphasise the given context) Uniqueness can be the key factor. Assess whether the design presents a novel and distinctive approach. Look for elements that set the design apart from conventional or expected solutions. 3.2. Search for the Creative Concept. Evaluate the overall concept and idea behind the design. Consider whether the approach demonstrates creative thinking and a fresh perspective. 3.3. Do you find any Out-of-the-Box Thinking? Look for evidence of unconventional or non-traditional thinking in the design process. Evaluate whether the design challenges preconceived notions or expectations.
4. Audience/Target-Centric	Design should be tailored to the target audience, considering colour preferences, visual trends, and cultural differences to resonate with the intended demographic. Here comes the difficult part. Every Expert has a different cultural background and therefore different point of view. From this point of view, they should now consider another audience with again different cultural backgrounds and needs. Pigeonholing and stereotypes are particularly evident here when it comes to assessment. One strategy to ensure a more nuanced and inclusive approach is the individualisation or finding the uniqueness of individuals within a demographic group. Carry out a clear user definition — based on individuals in the target group to understand differences. Thereafter, we can try to consider the following aspects 4.1. User-Centred Innovation: Consider whether the design incorporates innovative solutions that benefit the end-user. 4.2. User Personas: Create detailed user personas representing different segments of the target audience.

	Identify characteristics, behaviours, and preferences of each persona to guide design assessment. 4.3. Demographics: Understand the demographic profile of the audience, including age, gender, location, income, and education. Search for tailor design elements to align with the characteristics of the target demographic. 4.4. Psychographics: Explore the audience's interests, values, attitudes, and lifestyles. Consider how colour, imagery, and messaging contribute to the emotional impact of the design. 4.5. Cultural Considerations: Adapt visual elements, colours, and messaging to align with the cultural context of the audience.
5. Functionality	Design should not only be aesthetically pleasing but also functional. It must promote the intended user experience, whether on a website, in an app, or in printed materials. To consider this aspect in the assessment we might look into this sub criteria. 5.1. Problem-Solving: Assess how effectively the design addresses the project's goals and challenges. Innovative solutions often provide unique answers to specific problems. 5.2. Adaptability: Consider how well the design balances innovation with practicality and usability. Assess whether the innovative elements enhance or hinder the design's functionality. 5.3. Industry Trends: Consider whether the design aligns with or diverges from current design trends. Innovative designs may introduce new trends or reinterpret existing ones. 5.4. Functionality is close to Usability: Evaluate the design's usability in terms of ease of navigation and understanding. Ensure that visual elements do not hinder functionality.

6. Consistency and Adaptability

Consistency and adaptability: both can be seen as different sides of the same coin. Consistency in visual identity is crucial. This includes consistency in colours, fonts, symbols, and other design elements. A consistent presentation enhances recognisability.

Adaptability: On the other side Design should be flexible enough to perform well across various platforms and media. This might involve adapting to different screen sizes, print formats, or digital media. With international Design Projects we could broaden our vision.

These two aspects are old acquaintances in our marking scheme. We assessed this aspect in: "Unity and relationship between all tasks" and "Use of corporate guidelines appropriate to the task".

6.1. Brand Guidelines: Refer to and follow established brand guidelines. These guidelines outline specific rules and standards for logo usage, colour palettes, typography, imagery, and other visual elements. Ensure that visual elements maintain the same proportions, colours, and overall styling across different materials and platforms.

6.2. Adherence to Templates: Ensure that design projects adhere to approved templates, whether for presentations, marketing collateral, or digital assets.

6.3. Print Materials: Confirm that printed materials adhere to the same visual standards as digital assets.

6.4. Cross-Channel Consistency: The brand should be recognizable whether seen in print, on a website, or on social media. **Cross-Platform Compatibility:** How well the design adapts to different platforms (web, mobile, print).

6.5. Media Flexibility: Assess how well the design adapts to different types of media (images, videos, text). Consider the flexibility to incorporate various media formats seamlessly.

6.6. Localisation: Evaluate the design's adaptability to different languages and cultural contexts. Consider whether the design can be easily localised for diverse audiences. Plan for flexibility to accommodate shifting preferences and demographics.

6.7. Responsive Design: Assess whether the design is responsive and adapts to different screen sizes and how suitable the user experience is on both large and small screens.

6.8. Scalability: Evaluate the scalability of the design for potential future growth or modifications. Consider whether the design can accommodate additional content or features.

7. Sustainability (new)

The consideration of ecological aspects and the application of sustainable design practices are becoming increasingly important in today's world. Designing with sustainability in mind means creating solutions that minimise negative environmental, social, and economic impacts while promoting long-term well-being.

Sustainable design aims to integrate ecological responsibility, social equity, and economic viability into the design process. By considering the environmental and social impact of design decisions, designers can contribute to a more sustainable and responsible future.

How are we able to assess Sustainability in design projects? Here's what sustainability entails:

7.1. Environmental Impact: In print, the design project should consider the following 3 points:

- **Materials:** Choose environmentally friendly materials for printed materials, packaging, and promotional items. Consider recycled or responsibly sourced materials.
- **Printing Practices:** opt for eco-friendly printing methods, such as using soy-based inks, water-based inks, or digital printing that generates less waste.
- **Reducing Waste:** Minimise paper waste through efficient design, printing only what's necessary.

7.2. Energy Efficiency: Digital Design: Prioritise digital platforms and design materials to reduce the need for physical production and transportation. Use energy-efficient equipment for design work and encourage sustainable practices in the production and distribution of design materials.

7.3. Longevity and Durability: Design for Longevity: Create designs that withstand changing trends, ensuring that materials have a longer lifespan and reducing the need for frequent updates or replacements.

Quality Production: Advocate for high-quality production processes to ensure the durability of printed or physical materials, reducing the frequency of disposal.

7.4. Educational and Informative Design: Raise Awareness: Use design as a tool to raise awareness about environmental issues and sustainable practices.

7.5. Lifecycle Considerations: End-of-Life Planning: Consider the end-of-life impact of design materials. Choose materials that are recyclable or biodegradable, and advocate for responsible disposal practices.

Judgement

Judgement is used to assess the quality of performance about which there may be small differences of view when applying the external benchmarks.

The Resources column in the table below may include all kinds/formats of resources such as: a link to a YouTube video, a website link, an illustration, a photo, a reference to a book, and so on. It needs to be as detailed as possible to show the differentiation between 0, 1, 2, 3.

Generic rules:

The assessment group comprises three Experts plus one Expert who acts as the supervisor. The supervising Expert will replace an Expert in the marking group to prevent compatriot marking.

The difference of the three Experts' scores may not exceed 1. If this is the situation the Experts must re-score until there is a maximum difference of 1. As long as the three Experts judge within 1, the result can be entered into the CIS.

The total marks allocated to judgement marking may vary from competition to competition depending on the Test Project.

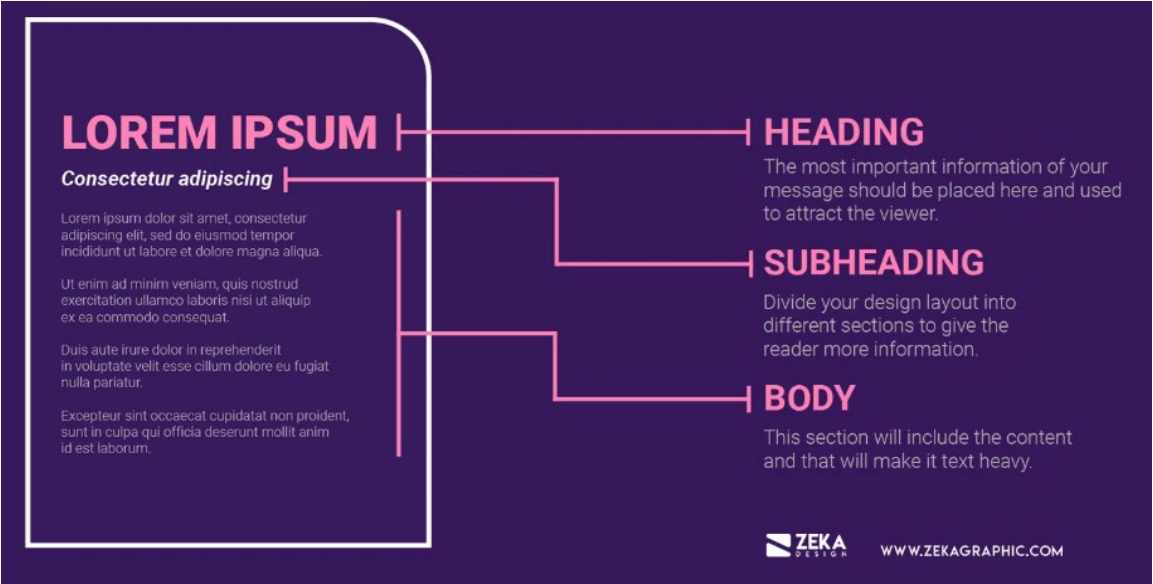
Aspect – TYPOGRAPHIC HIERARCHY

Remember, effective typographic hierarchy ensures that users can quickly scan and understand the content, guiding their attention to the most relevant parts.

You are not assessing typeface choice or legibility, it is simply 'typographic hierarchy' and the scale employed by the competitor to achieve this particular aspect. Colour can be added, but often this is assessed under a separate aspect.

Here is a good article — [What is Typographic Hierarchy? Definition & Examples \(designstudiouiux.com\)](https://designstudiouiux.com/what-is-typographic-hierarchy-definition-examples/)

WSOS section as per TD	Score	Descriptor	Resource
	0	Poor Typographic Hierarchy: In this example, the typographic hierarchy is poorly executed. There's little distinction between different levels of information, resulting in confusion and difficulty for the viewer to understand the message.	No hierarchy TYPOGRAPHIC HIERARCHY How to use typographic hierarchy to create a website design that's cohesive, visually attractive, and engaging for your reader. Typographic hierarchy sounds like a technical design term, but it's a simple technique that you're probably already familiar with. In fact, you see it used all the time in both print and online media. For example, if you look at any website, you will find that the text is the most important component of the website content. Images are added throughout the site to help generate interest, but ultimately, it is the typographic hierarchy that creates a cohesive, visually attractive, and interesting experience for your reader. The Temptations & The Four Tops Wednesday, June 26, 2013 8:00 pm When The Temptations took the stage over 40 years ago their stunning harmonies and tight choreography combined with excellent leads created a legend. The Temptations made musical history with their string of fabulous pop and funk hits in the sixties and seventies, and they managed to weather a steady stream of changes in personnel and consumer tastes to be able to continue the history. Steve Martin and the Steep Canyon Rangers Sunday, July 28, 2013 7:30 pm Steve Martin and the Steep Canyon Rangers, featuring Edie Brickell will perform songs from their album <i>Love Has Come for You</i> as well as songs from <i>Rare Bird Alert</i> and other new tunes. The new collaboration, <i>Love Has Come for You</i>, is set for release on April 23 on Rounder Records. The Avett Brothers Friday, August 16, 2013, 8:00 PM The Avett Brothers will perform their smash hit <i>I and Love and You</i> along with the rest of their latest album. In the wake of the album's release, the Avett Brothers made the rounds on late-night TV, including appearances on the Late Show with David Letterman, The Late Late Show with Craig Ferguson, and Late Night with Jimmy Fallon. In this image, the text lacks clear differentiation in size, weight or spacing. As a result, it's challenging for the viewer to determine what information is most important or where to focus their attention.

	1	Clear Typographic Hierarchy: In this example, there's some attempt to establish typographic hierarchy, but it could be improved further by using different font weights or colours to create more contrast and guide the viewer's attention more effectively. Lacking clarity and emphasis.	 Here, the headline is slightly larger and bolder than the body text, which helps in establishing some hierarchy. However, there's still room for improvement, such as using different font weights or colours to create more contrast and guide the viewer's attention more effectively.
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WSOS section as per TD	Score	Descriptor	Resource
	2	Good Typographic Hierarchy: In this example, there's some attempt to establish typographic hierarchy, and is done in a bold fashion. Great impact and creative use of powerful scaled headline.	 Here, the headline is slightly larger and bolder than the body text, which helps in establishing some hierarchy. However, there's still room for improvement, such as using different font weights or colours to create more contrast and guide the viewer's attention more effectively.

WSOS section as per TD	Score	Descriptor	Resource
	3	Excellent Typographic Hierarchy: In this example, typographic hierarchy is effectively utilised to guide the viewer's attention and convey the message clearly. Establishes a clear visual hierarchy to guide the viewer's attention. Prioritise important information using font size, weight, and colour.	Here, the headline is significantly larger and bolder than the body text, instantly drawing attention. Additionally, the use of colour further emphasises the headline and helps differentiate it from the rest of the content. The body text is smaller and lighter, providing supporting information without competing for attention with the headline. Overall, this example demonstrates excellent typographic hierarchy, making the message easy to understand and engaging for the viewer.  

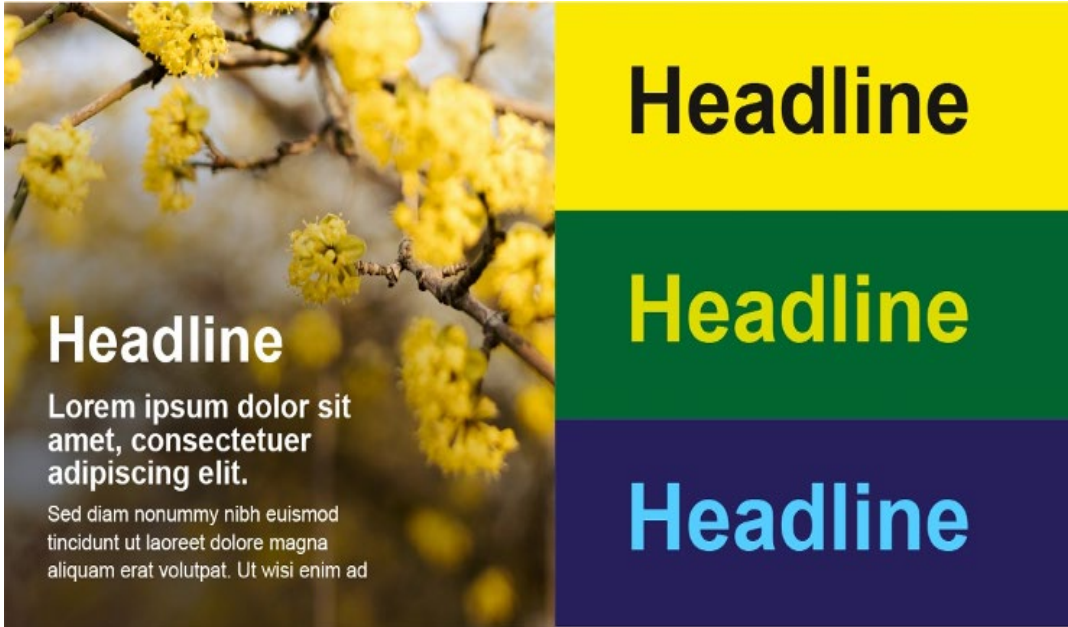
Aspect – CONTRAST

Assessing "Contrast" in a design involves examining how well different elements like text, images, and backgrounds stand out from each other to create visual interest and direct the viewer's focus. Strong contrast isn't just about using black and white; it's about using colours, shapes, and sizes intelligently to ensure a clear visual separation. Effective contrast makes key components immediately noticeable without causing visual strain, highlighting the most important parts of the design. The goal is to achieve a balance that makes the design both attractive and easy to navigate, ensuring that everything from the foreground to the background contributes to a cohesive and understandable message. The highest marks are given for contrast that enhances the overall clarity and appeal of the design, demonstrating that thought has been put into how different elements interact visually.

WSOS section as per TD	Score	Descriptor	Resource
	0	Very Complex Backgrounds and/or poor Colour Contrast in multiple instances. Very bad to no legibility of text, hard to differentiate between elements, complementary colours used in text and/or multiple bright colours colliding. No attempt to counteract complex backgrounds.	 

WSOS section as per TD	Score	Descriptor	Resource
	1	Multiple instances where the contrast could be optimised – Complex backgrounds and medium to low contrast colours. Few attempts to achieve better contrast by editing images or adapting the layout. Unesthetic workarounds with drop-shadows, contours etc.	

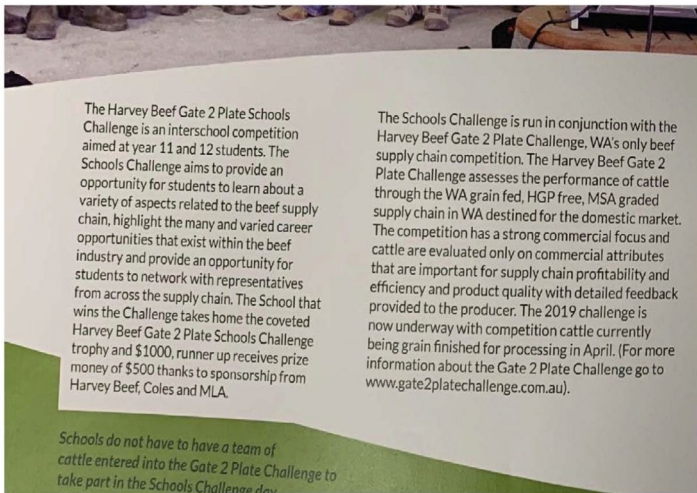
WSOS section as per TD	Score	Descriptor	Resource
	2	Good contrast overall, a few instances that could still be optimised. Good attempts to improve contrast in difficult situations.	 Headline Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad

WSOS section as per TD	Score	Descriptor	Resource
	3	Enough Contrast for perfect legibility overall, clear distinction between all elements. Smart use of Image-Editing and/or Layout to provide high contrast in difficult instances. Sufficient contrast between text and background for easy reading. High contrast enhances legibility, especially in print and digital media.	

Aspect – TYPOGRAPHIC MEASURE

Typographic measure refers to the width of a block of text, typically measured in characters per line or in terms of the physical width of the text block. It's a fundamental aspect of typography that directly affects readability and aesthetics.

In summary, a good typographic measure balances readability and aesthetics by providing enough characters per line to facilitate comfortable reading without overwhelming the reader with excessively wide or narrow text blocks.

WSOS section as per TD	Score	Descriptor	Resource
	0	Bad typographic measure (too narrow): If the measure is too narrow, say around 30-40 characters per line, it can lead to excessive line breaks and make reading feel disjointed and cumbersome. Bad typographic measure (too wide): Conversely, if the measure is too wide, such as having 100 or more characters per line, it can be challenging for readers to navigate the text smoothly. Eyes may tire from moving across such wide lines, making it difficult to find the beginning of the next line.	 Inconsistent measure (would this be a 0 or a 1?)

WSOS section as per TD	Score	Descriptor	Resource
	1		Heading Subheading Fabio Araujo has been tagging us via our Instagram and we have discovered his work. He has been sharing a project titled: Sci-Fi Emarat which is his take on reimagining a future by using his creativity, iPhone photography and Adobe Photoshop. There are imaginative pieces of the Etihad Towers, Museum of the Future, Airport Road; all places photographed from his home in Abu Dhabi, United Arab Emirates. Which one is your favorite? I personally love the 'Airport Road', I can't stop looking at the character's headphones. You? - unclear hierarchy - unevenly aligned (ragged) on the left. - bad contrast - has orphans 

WSOS section as per TD	Score	Descriptor	Resource
	2		Heading Subheading Fabio Araujo has been tagging us via our Instagram and we have discovered his work. He has been sharing a project titled: Sci-Fi Emarat which is his take on reimagining a future by using his creativity, iPhone photography and Adobe Photoshop. There are imaginative pieces of the Etihad Towers, Museum of the Future, Airport Road; all places photographed from his home in Abu Dhabi, United Arab Emirates. Which one is your favorite? I personally love the 'Airport Road', I can't stop looking at the character's headphones. You? - Clear use of hierarchy - Minimum visual rag - use of leading  

WSOS section as per TD	Score	Descriptor	Resource
	3	Excellent typographic measure: A paragraph with about 50 to 75 characters per line (including spaces) is often considered a good typographic measure for readability. It allows readers to comfortably move from the end of one line to the beginning of the next without losing their place.	

Aspect – PACKAGING MOCKUP

The production of packaging mock-ups by competitors at a rapid pace offers a rich array of marketing opportunities. Speedy mock-ups that are well constructed offer marking teams the chance to use the entire range of 0 – 3 CIS marking scheme.

You are not assessing branding aspects, logo placement, hierarchy, colour schemes, and packaging design, you are simply assessing the ‘quality of the Packaging mock-up’ in this example.

WSOS section as per TD	Score	Descriptor	Resource
	0	Not attempted or poor quality and has not been cut well, may be messy, not fully completed, or may not be correctly put together.	 Unfinished. Not completed.

1

Acceptable (could be presented to a client) is generally cut well although some clearly misaligned or not square and stuck together well although not all surfaces are bonded or meeting flush. Some panel alignment issues evident by Narrow gap where edges misalign. Spot colour score/ fold lines visible on mock-up.



Note: **poor cutting, cracking and unsecured sides**



- packaging falling apart
- Glue flap not align to the edge

WSOS section as per TD	Score	Descriptor	Resource
			 Alignment issue and miscalculation of tabs folding across windows.

2

Very tidy mock-up that is cut squarely, with no mistakes and folded well /scored in a clean manner, facing correctly and stuck together securely. All aligned.



crisp edge, no visible cracking, aligned folds, panels are correct facing.



WSOS section as per TD	Score	Descriptor	Resource
	3	An exceptional mock-up, cut and folded perfectly well, clean and crisp scored and folded, facing correctly and stuck together with precision and all alignment correct and evidence of scoring prior to folding.	