

Vocational Contingency Regulatory Framework (VCRF): Delivery and evidence guidance, Arts Award Silver

The following guidance is provided to supplement the Arts Award Adviser Toolkit for the Silver award. This document should not be used in isolation and is offered to aid advisers in adjusting their Arts Award programme delivery in response to ongoing restrictions related to coronavirus and in the event of further lockdowns or school and business closures.

Arts Award qualifications need to be completed in full to the required standard of the level undertaken and work evidenced in an Arts Award portfolio. Portfolios are internally assessed by an Arts Award adviser and externally moderated by Trinity College London. Centres requiring further adaptations should visit artsaward.org.uk/adaptedassessment for more information.

	Evidence required in the portfolio	Acceptable delivery approaches	Further information
Unit 1 Part A – Plan an arts challenge	<ul style="list-style-type: none"> ▶ Reflection on their strengths and weaknesses within their chosen art form ▶ Details of the challenge they have set and why they have chosen it ▶ An action plan detailing how the challenge will be implemented 	<p>Reflection on strengths and weakness in their chosen art form can be delivered and evidenced in any suitable format</p> <p>Action plans can be developed in any suitable format</p> <p>Young people should develop contingency plans to implement their challenge in the event they need to change their plans at short notice.</p>	<p>The scope of arts challenge must be sufficient to meet the assessment requirements of the level 2 assessment criteria.</p> <p>As a guide arts challenges should take the equivalent of approximately 3 months spending one to two hours each week. Advisers wishing to work more intensively with young people to plan, deliver and review their arts challenge can do so by working with young people full time on the challenge over at least 3 days.</p>

<p>Unit 1 Part B – Implement and review the arts challenge</p>	<ul style="list-style-type: none"> ▶ Ongoing evidence of their progress as they undertake the arts challenge, for example, activity logs, annotated photographs, recordings, blogs, ongoing review of milestones and targets ▶ Someone else’s review of their challenge ▶ Their own final review and reflection on their challenge 	<ul style="list-style-type: none"> ▪ Participation in the arts challenge can take place at the centre or at home with young people supported to work independently. ▪ Participation can be in any suitable art form with suitable resources signposted to by the adviser. Resources could be online or provided in physical packs. ▪ The final challenge can be recorded and shared digitally online, with others, including with parents/guardians/household members in the home as long as feedback is collected on their progress in their art form. ▪ Young people can use digital tools such as social media, digital white boards and online forms to gather feedback ▪ Young people may work more intensively over a shorter period of time to meet the time requirements 	
<p>Unit 1 Part C – Review arts events</p>	<ul style="list-style-type: none"> ▶ Evidence of arts event(s)/experience(s), for example, programme, URL, postcards, tickets, photographs, CDs or DVDs ▶ Reviews in any appropriate format, including comments on the artistic qualities and creative impact of the event(s)/experience(s) ▶ Evidence of how the review was shared with others 	<p>Social distancing requirements may mean that physical visits to theatres, museums or galleries, or visiting companies or artists to your centre may be limited. Advisers should consider alternative ways young people can access quality arts experiences via other means. This can include:</p> <ul style="list-style-type: none"> ▪ Recorded/live streamed theatre productions ▪ Online galleries and museum collections ▪ Films ▪ TV series ▪ Podcasts ▪ Concerts (classical or contemporary) ▪ Books (including online via audible / libraries etc) ▪ Street art tour ▪ Radio programme / radio play <p>Advisers should discuss opportunities with young people that meet their interests and are focussed on the arts.</p>	-

		<p>Advisers may need to steer young people on the creative impact of what they have seen in the same way they would for live experiences.</p> <p>Young people can share their reviews in any suitable format eg</p> <ul style="list-style-type: none"> ▪ Blogs ▪ Social media ▪ Online meet ups / webinars ▪ Arts Award Voice ▪ Household members or peers (face to face if this can be done safely, or digitally) <p>Evidence must be included in the portfolio of how reviews have been shared eg:</p> <ul style="list-style-type: none"> ▪ Photos ▪ Screenshots ▪ URL's ▪ Video 	
<p>Unit 1 Part D – Arts research</p>	<ul style="list-style-type: none"> ▶ Information about meeting arts practitioners and what they learnt about the practitioners' career development and work (through workshops, events or other ways) ▶ Evidence of research in the arts, for example: <ul style="list-style-type: none"> - Education pathways - Career pathways - Other opportunities within their art form ▶ A summary in their own words of what they have found out within this part and what influence it has had on them 	<p>Research arts practitioners</p> <p>In general, there is an expectation that research should go beyond desk research with advisers supporting young people to identify opportunities to connect with artists, arts organisations or utilise other sources of information beyond internet research.</p> <ul style="list-style-type: none"> ▪ Young people should evidence they have attempted to connect with artists and organisations even if they have had limited or no response. ▪ Internet research will be accepted as evidence however this should be from a variety of sources eg artist profiles or webpages, written or recorded artist interviews ▪ Evidence must focus on arts practitioners, arts career and work and provide sufficient detail for 	<p>In exceptional circumstances, advisers can provide source material to support young people expand their understanding of artists and career and education opportunities and, work with young people to summarise their learning. However, advisers must ensure that any support that is provided enables the young person to demonstrate their own independent fulfilment of the learning outcomes, specifically, the art form knowledge and understanding and communication criteria at Level 2.</p> <p><i>Eg: young people and advisers discuss artists of interest and</i></p>

		<p>young people to reflect on how this information has influenced them.</p> <p>Research into education pathways, careers or other opportunities in their art form can be digital or web based but advisers should signpost to a range of sources of information to support young people get the most out of the research.</p> <p>Summaries can be developed in any suitable format</p>	<p><i>careers pathways in their art form of interest. They discuss different research methods available bearing in mind any restrictions to access to information the young person may have.</i></p> <p><i>Young people should specifically direct the adviser on artists and careers research they would like information about and identify a range of ways information can be gathered.</i></p> <p><i>Advisers can provide research, but this must be from a wide range of sources using the instructions, art form interest, key words and search terms provided by the young person. Young people make choices on the arts related work of the artist and career pathways they want to focus on, they can request further information or research on a particular theme and this should be gathered in discussion with the adviser.</i></p> <p><i>They identify the arts related information from the information provided and develop their own personal summary on what they found out and the influence it has had on them.</i></p> <p><i>Evidence of the discussions with the adviser and the research should be included in the portfolio.</i></p>
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Unit 2 Part A – Plan a leadership project	<ul style="list-style-type: none"> ▶ Details of leadership skills they wish to develop ▶ A description of the arts project chosen, its aims and scope ▶ A description of their leadership role within the project and how it will support development of their leadership skills ▶ If working in a team, how their role relates to the roles of others 	<ul style="list-style-type: none"> ▪ Project plans can be developed in any suitable format ▪ Arts leadership projects can be delivered face to face (if this can be done safely) to a smaller audience or online/digitally. ▪ Young people may work more intensively over a shorter period of time to deliver the project. ▪ Young people should include in their project plan details of their contingency plans in the event they need to adjust their project at short notice. ▪ Where face to face delivery at the centre/external arts venue or remote delivery online are not feasible then a project delivered to household members will be accepted. ▪ Where Silver leadership projects are delivered to family members or in the home, projects must be of sufficient scope for the young person to demonstrate their project management and leaderships skills. <p>NB: A minimum of a one off, full day workshop <u>would be</u> sufficient in scope to meet all the requirements and provide demonstration of the skills required at level 2, however, advisers should support young people to ensure the content of workshops are delivered in sufficient depth to meet the required learning outcomes.</p>	<p>As a guide arts leaderships projects should take the equivalent of approximately 4 months spending one to two hours each week.</p> <p>Advisers wishing to work more intensively with young people to plan, deliver and review the project can do so by working with young people full time on the project over at least 4-5 days.</p>
Unit 2 Part B – Plan the practical issues	<ul style="list-style-type: none"> ▶ A project plan detailing, but not limited to: <ul style="list-style-type: none"> - Practical issues - Timescale - How they will promote the project 	<ul style="list-style-type: none"> ▪ Project plans can be developed in any suitable format ▪ Projects plans should include details of any contingencies in the event they need to adjust their projects at short notice 	<p>Advisers should encourage young people to reflect and gain feedback on an ongoing basis in the event plans need to change at short notice so that they have a record of their delivery and progress.</p>

	<ul style="list-style-type: none"> - How they will recruit the participants - How they will deliver the project - How they will collect feedback and evaluate their ongoing leadership skills development <ul style="list-style-type: none"> ▶ Any other relevant evidence/notes 	<ul style="list-style-type: none"> ▪ Young people can use digital tools such as social media, digital white boards and online forms to gather feedback <p>Any changes to project plans due to matters beyond their young people’s control should be documented as evidence in the portfolio, demonstrating how young people are adapting their plans to continue to deliver their project.</p>	
<p>Unit 2 Part C – Effective arts leadership</p>	<ul style="list-style-type: none"> ▶ Evidence of delivery of the project, for example, diary logs, recordings, annotated photographs, printed materials, details of meetings and discussions ▶ Ongoing reflection on where and how they are developing and applying their leadership skills during the delivery of the project 	<p>Young people can record their delivery in any suitable format.</p> <p>Advisers should encourage young people to reflect and gain feedback on an ongoing basis in the event plans need to change at short notice so that they have a record of their delivery and progress.</p> <p>Young people can deliver their leadership project in any suitable format including:</p> <ul style="list-style-type: none"> ▪ Performances, gallery installations, touring shows and curating and sharing for a live or online audience via social media, blogs or online platforms ▪ Live digital content sharing ▪ Online galleries ▪ Website ▪ Digital presentations / demonstration films ▪ Podcasts ▪ Sharing with household members / teacher / adviser (it must be recorded in the portfolio how this took place) 	
<p>Unit 2 Part D –</p>	<ul style="list-style-type: none"> ▶ Evidence of how they are working with others ▶ Evidence of how they are resolving problems that arise 	<p>Young people should be encouraged to collect evidence on an ongoing basis of how they are effectively working with others. This can include:</p> <ul style="list-style-type: none"> ▪ Participant feedback 	<p>Advisers may signpost to appropriate collaboration tools such as webinar platforms, Trello boards, messaging applications</p>

Working effectively with others	<ul style="list-style-type: none"> ▶ Evidence of how they are collecting feedback from others both about the project and their leadership and communication skills 	<ul style="list-style-type: none"> ▪ Feedback from the advisers, other staff supporting the work ▪ Peer feedback ▪ Personal reflection ▪ Recoding's of meetings ▪ Screen shots from digital collaboration tools <p>Young people can use digital tools such as social media, digital white boards and online forms to gather feedback on the success of their project and the development of their leadership skills</p>	<p>that support young people to collaborate remotely where required.</p>
Unit 2 Part E – Leadership project review	<ul style="list-style-type: none"> ▶ A review of the project in any format to include, but not be limited to: <ul style="list-style-type: none"> - Reflection on how they have developed their leadership skills - Reflection on how their project plan worked - The overall achievements, successes and challenges of the project - What they have learnt about working effectively with others - What they have learnt from the feedback they received - What they would do differently in future 	<p>Project reviews can be developed in any suitable format</p> <p>Young people should reflect on all elements listed in the toolkit even if their original plans changed.</p> <p>Young people should specifically reflect on any contingency plans they needed to action and the impact of them on the project and their leadership of it.</p>	