



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

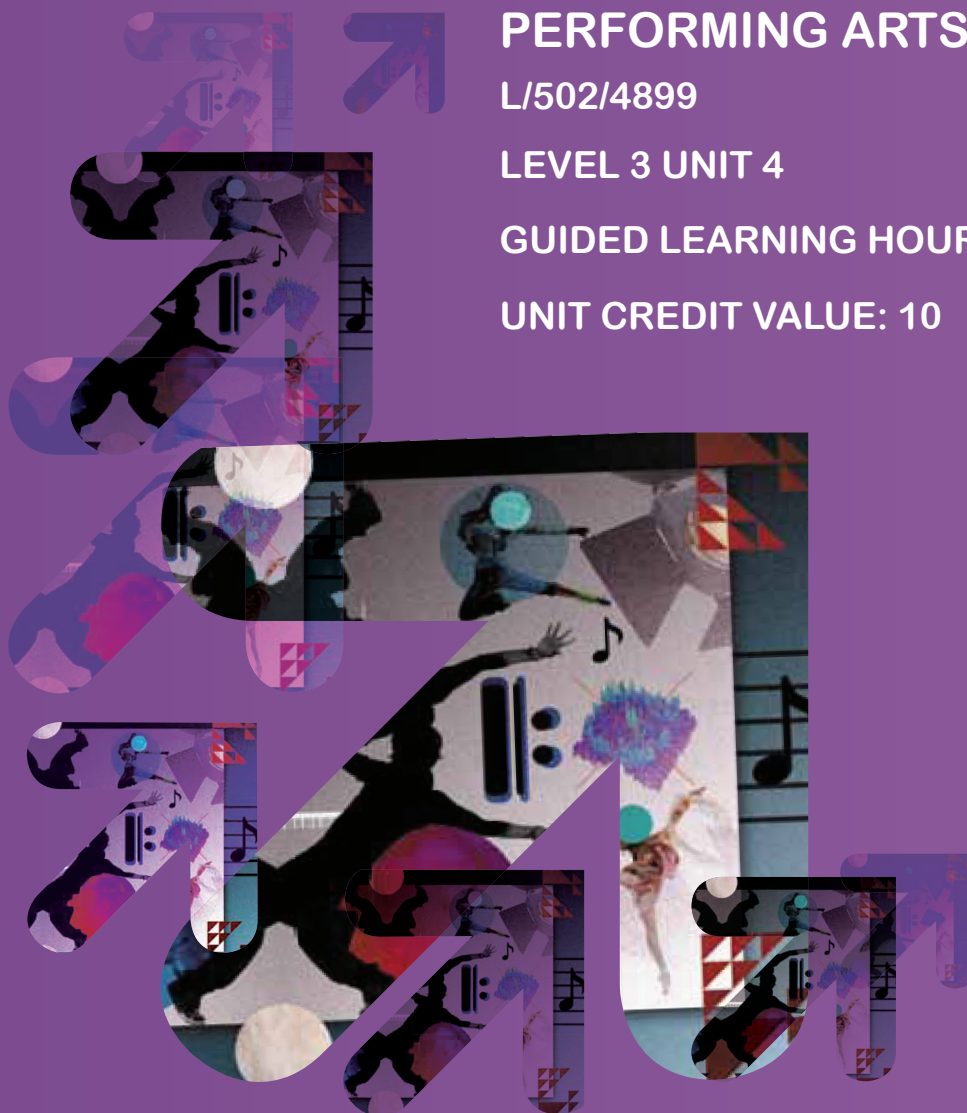
PERFORMING ARTS BUSINESS

L/502/4899

LEVEL 3 UNIT 4

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



PERFORMING ARTS BUSINESS

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AIM OF UNIT

The Performing Arts Business is huge and complex. As well as playing a part in the cultural life of the country it has significant economic benefits and has an impact on the lives of most people; this could be when they watch a performance, play a CD or send their children to dance classes. Unlike other large business areas, it is very diverse and embraces many different art-forms, jobs and types of organisations. This unit will give learners an understanding of the range of this diversity. They will learn about the jobs and organisations that make up the industry, how it is funded and how events are managed within tight budgetary controls. The aim of the unit is to equip learners with the knowledge and understanding to be able to identify and replicate the wider business context for a chosen career route; this will be in the preparation of focused application materials through to recognising the organisations that will have an impact on that route. They will also explore the logistical and financial constraints involved in producing a performing arts event.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit.	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand employment opportunities and requirements in the performing arts sector	P1 discuss a variety of employment opportunities and functions in the performing arts		
	P2 identify the training requirements and experience for a career path and prepare application material	M1 research and develop material with focus, addressing a clearly defined and researched career path	D1 research and develop material with promotional intent fully exploiting current industry methods
2 Know different types of organisations in the performing arts sector	P3 describe the services provided by a range of organisations in the performing arts		
3 Be able to manage financial controls for a performing arts event	P4 prepare a production budget for a performing arts event that addresses the essential areas of income and expenditure	M2 prepare a budget that has clarity and addresses all areas of income and expenditure including contingency	
	P5 describe a range of different methods of funding and financing performing arts events	M3 identify funding and financing methods and opportunities that relate to a specific arts event	D2 produce clear analysis of funding methods and opportunities addressing the specific needs of a performing arts event

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Understand employment opportunities and requirements in the performing arts sector

- Roles and jobs in the Performing Arts Business: performers, actors, dancers, musicians, directors, arts administration roles, technical and design roles, agents and personal managers, casting directors, promoters and producers.

Know different types of organisations in the performing arts sector

- Entry into work and training: range of pre-professional training, requirements for jobs in the business, conditions of service and contracts. Personal profile and effective self-promotion, relevant entry points for employment.
- Arts organisations: theatres, performing arts venues, Arts Councils, the role of local and national government, national Lottery, trade magazines and websites. TV and digital companies. Building based and touring, National and regional companies, outreach and community companies. Organisations representing employers: ITC, TMA and SOLT.
- Networks and professional organisations: unions, casting and employment websites, protection of copyright. Music venues and recording companies.

Be able to manage financial controls for a performing arts event

- Budgets: income and expenditure and maintaining proper accounts, costings, seeking best value, reconciling artistic needs with financial constraints.
- Funding: sources of grants, sponsorship and other finance.

DELIVERY GUIDANCE

Understand employment opportunities and requirements in the performing arts sector

Learners could be given an introduction that gives them the range and scope of roles with the Performing Arts business. Rather than being an overwhelming list, this should be an opportunity to introduce the diversity of the industry and give them the beginning of the focusing process to be able to recognise their place in it. Breaking down industry roles into component parts: creative, technical and administrative service sectors may help here. Also, the range in terms of live, digital and TV/film sectors. There could also be some analysis of what constitutes the performing arts business, this may include differentiating between arts centre managers and cinema managers, for example. Key in the delivery will be the location of the learner at the centre of this diversity so that they may be able to make sense of their place in it. This in turn will mean taking account of the centres resources and predominant art-form.

Know different types of organisations in the performing arts sector

Learners should be taught about the different types of organisation that exist in the sector. This could involve looking at the sector from local through to regional and national levels, as well as the distinctions between private, public and the third sector. A good place to start could be auditing what exists locally; these organisations should be easily identifiable but could lead on to the range of service or funding organisations that are not so obvious. The scale of organisations should also be looked into and learners could be taught about the relationships between more traditional and dominant art-forms and therefore larger organisations and what might be regarded as 'minority' or community interests.

There will be differences in art-forms and learners should be encouraged to recognise when going straight into industry is possible or more preferable than doing pre-professional training or getting a degree. This will depend on how much they relate the job they eventually want to do with the kind of organisation that exists. If exploring immediate entry into employment, learners should be provided with the most up-to-date methods of promotion, for example, showreels and youtube profiles.

Be able to manage financial controls for a performing arts event

While clearly not an accounting course, it would be beneficial for learners to be able to produce simple income and expenditure spreadsheets and forecasts. This would provide the vehicle for researching and applying for funding sources, the allocation of monies and accounting and reconciliation processes. It would also provide a way to present the most cost-effective means to achieve maximum return and audience numbers while retaining artistic integrity. Delivery could start with a general review of the funding systems nationally and regionally, including both subsidised and commercial sectors. Accounting systems and funding sources could then be applied to a performing arts event.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, P3

For these criteria, learners could produce a formal written report or a PowerPoint presentation on the jobs, roles and organisations within the performing arts business. Given the range and diversity of the functions of these that they will need to research and present, this could be a group task where learners take specific aspects to research. Learners may need to be given the opportunity to question audiences and participants in arts events and workshops as well as working professionals so that they can use cases studies to focus on particular roles and organisations and on the choices people make.

Assessment and Grading Criteria P2, M1, D1

This criterion should give learners the opportunity to use the research for **P1** and **P3** to individually construct material that promotes their own skills and experience to a given market and/or specific employer. This could be direct-into-employment or pre-professional training. They could produce profiles, CVs, photos, showreels, CDs, whatever is appropriate and specific to the creative niche that they are promoting themselves to. They could be given the resources to produce websites and social networks since this is where much of the current promotional activity currently takes place. Case studies could also be used in the identification of training requirements and for a career path into the industry.

To achieve **P1**, **P2** and **P3** learners should produce portfolio evidence showing their understanding of the performing arts business and its wider context and knowledge of jobs, roles and organisations within it. The evidence should credibly and realistically lead to application material for a chosen career path.

M1 should be awarded when learners provide evidence of more specific and self-directed research that identifies a clear progression route to an employment niche.

D1 requires learners to produce fully developed promotional material that appeals to a well-defined progression route and employer showing sustainability, contingency and current promotional methods.

Assessment and Grading Criteria P4, M2

Assessment should focus on the need to produce relevant and appropriate documentation. This should produce evidence based on briefs provided by teachers but the scale and context of these is not prescribed. For example, learners could be given responsibility for the costing of services and the technical/creative talent for a simulated production that has been given a grant allocation of a relatively large amount of money by the Arts Council or they could also compete for monies from a limited budget set up by the centre, where the criteria for success would be based on the clarity of projected accounts, contingency and control of expenditure.

To achieve **P4** learners should produce documentary evidence in the form of spreadsheets and commentaries that address income and expenditure for a defined project brief.

M2 should be awarded when changes have been made to the budgets on the basis of the outcomes to questioning and challenges resulting in greater clarity and where contingency is shown.

Assessment and Grading Criteria P5, M3, D2

Evidence for assessment would need to show the learner's knowledge and understanding of the arts funding nationally and in their own region. This could be in the form of a report or presentation on the range of grant-making bodies and funding opportunities generally and then application of this knowledge to a specific project. Learners could download and complete application forms from the Arts Council website and other potential funders and use these to work on an application for funding. It would be useful for learners to have some experience on real small-scale events but there is no obligation to fully realise and fund a performing arts event to produce the evidence outlined below.

To achieve **P5** learners should produce evidence of their knowledge of funding sources and organisations. This should provide commentaries and outline descriptions for each source or organisation included. There should be a minimum of five of these sources or organisations included in the evidence.

M3 should be awarded when evidence clearly addresses the requirements and context of a specified arts event and the researched demands and guidance provided by funders is understood and followed.

D2 requires learners to fully hone application material in response to the specific demands of an arts event on the basis of analysis of the funder's demands. They will factor in contingency and show competent planning.

RESOURCES

Office space

Access to internet.

LINKS TO NOS

CCSLE 2 Assist in the preparation and maintenance of a budget for a live event



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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