

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

Cambridge
TECHNICALS
2016

Unit 1 – Prepare to work in the performing arts sector

DELIVERY GUIDE

Version 1

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INTRODUCTION

This Delivery Guide has been developed to provide practitioners with a variety of creative and practical ideas to support the delivery of this qualification. The Guide is a collection of lesson ideas with associated activities, which you may find helpful as you plan your lessons.

OCR has collaborated with current practitioners to ensure that the ideas put forward in this Delivery Guide are practical, realistic and dynamic. The Guide is structured by learning outcome so you can see how each activity helps you cover the requirements of this unit.

We appreciate that practitioners are knowledgeable in relation to what works for them and their learners. Therefore, the resources we have produced should not restrict or impact on practitioners' creativity to deliver excellent learning opportunities.

Whether you are an experienced practitioner or new to the sector, we hope you find something in this guide which will help you to deliver excellent learning opportunities.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

OPPORTUNITIES FOR ENGLISH AND MATHS SKILLS DEVELOPMENT

We believe that being able to make good progress in English and maths is essential to learners in both of these contexts and on a range of learning programmes. To help you enable your learners to progress in these subjects, we have signposted opportunities for English and maths skills practice within this resource. These suggestions are for guidance only. They are not designed to replace your own subject knowledge and expertise in deciding what is most appropriate for your learners.



English



Maths

Please note

The timings for the suggested activities in this Delivery Guide **DO NOT** relate to the Guided Learning Hours (GLHs) for each unit.

Assessment guidance can be found within the Unit document available from www.ocr.org.uk.

The latest version of this Delivery Guide can be downloaded from the OCR website.

UNIT AIM

The performing arts industry is a large and complex business. As well as playing a part in the cultural life of a country, it has significant economic benefits and impacts on the lives of most people; this could be when they watch a performance, play a CD or send their children to dance classes. It is hugely diverse and embraces many different art forms, jobs and types of organisations.

This unit will give you an understanding of the range and diversity of this industry. You will learn about the jobs and organisations that make up the industry, how it is funded and how companies are supported and regulated. The unit will give you strategies, attitudes and survival skills for sustaining a career in the performing arts industry. You will learn to self-promote and respond to current employment opportunities as well as learning when and how to adapt to a quickly changing economic landscape. It will also give you an understanding of the expectations of potential employers so that you can maximise your chances of getting work in a fiercely competitive environment.

The aim of the unit is to equip you with the knowledge and understanding of the wider business context for your chosen career route; this will be in the preparation of focused application materials and in recognising the organisations that will have an impact on that route. You will also explore the logistical and financial constraints that have an impact on the sector and, therefore, your place in it.

Unit 4 Principles of electrical and electronic engineering

LO1	Understand the performing arts sector
LO2	Know the organisations and roles in the performing arts industry
LO3	Understand progression and opportunities in the performing arts sector
LO4	Be able to produce strategies for sustaining a freelance career

To find out more about this qualification, go to: <http://www.ocr.org.uk/qualifications/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite>

Cambridge
TECHNICALS
2016

2016 Suite

- New suite for first teaching September 2016
- Externally assessed content
- Eligible for Key Stage 5 performance points from 2018
- Designed to meet the DfE technical guidance

RELATED ACTIVITIES

The Suggested Activities in this Delivery Guide listed below have also been related to other Cambridge Technicals in Performing Arts units/Learning Outcomes (LOs). This could help with delivery planning and enable learners to cover multiple parts of units.

This unit (Unit 1)	Title of suggested activity	Other units/LOs	
LO1	Finding statistics	Unit 5 Current issues in performing arts	LO2 Be able to plan and carry out research
	Group discussion on the place of the performing arts in society	Unit 5 Current issues in performing arts	LO2 Be able to plan and carry out research
	What's in a contract?	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Employment patterns	Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
	Arts pages and media coverage	Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
LO2	What's round here? A sorting exercise	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Case Studies	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
		Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
	Who funds who?	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
		Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
	Stage Management roles	Unit 21 Character design and realisation	LO1 Understand design and realisation processes and their purposes LO2 Understand the design and realisation process to a brief LO3 Be able to realise a design for use in performance LO4 Be able to review design and realisation processes for live performance

This unit (Unit 1)	Title of suggested activity	Other units/LOs	
LO3	How did you start?	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
		Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
	Find a service	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Organisations that represent me	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
Unit 5 Current issues in performing arts		LO1 Understand the performing arts sector LO2 Know the organisations and roles in the performing arts industry LO3 Understand progression and opportunities in the performing arts sector LO4 Be able to produce strategies for sustaining a freelance career	
LO4	Transferable skills – what are they?	Unit 5 Current issues in performing arts	LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings
	What makes a good showreel/music demo?	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Write and present a personal statement	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Rough budgets	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
	Individual artist or company?	Unit 2 Proposal for a commissioning brief	LO1 Understand the key features of projects LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
Unit 5 Current issues in performing arts		LO1 Understand issues that affect the performing arts industry LO2 Be able to plan and carry out research LO3 Be able to edit and synthesise research data LO4 Be able to communicate findings	

KEY TERMS

Explanations of the key terms used within this unit, in the context of this unit	
Key term	Explanation
Creative Industries	The term that covers the wider industry sector of which the performing arts are a part.
Contract/Freelance working	<p>Most new workers in the performing arts will be freelancers who will take up an occasional or 'sessional' contract. Some may get permanent full time positions but the focus of the unit is towards a mixture of working contexts. Contract working refers to specific conditions of service, remuneration and working hours as may be negotiated and regulated by unions and trade associations such as the Theatre Managers Association (TMA). Contract working would also be a general description of non-professional work such as part-time teaching or bar work where a contract is signed or if not signed where there is an expectation (sometimes through a letter) of regular work and notice of termination on either side.</p> <p>Freelance working is self-explanatory; it refers to the collection of positions, roles and short-term contracts that form part of a 'portfolio' of work over a period of time. If this is the normal mode of work over a tax year then arts workers would normally be regarded as self-employed and will need to fill in an annual tax return detailing all this work. The tax return will include both contracted and freelance (self-employed) income. Filling in a tax return could be a definition of freelance working in itself.</p>
Performer	Actor, dancer, singer, musician and musical theatre performer. Often performers will define themselves further by referring to the nature of the company or job that they are in, such as ballet dancer, film actor, voice-over artist or session musician. These are 'front-line' jobs covered by the general term.
Technical or production roles	Stage management, lighting/sound operations, set construction, prop making and sourcing and character design (the generic term for costume/make-up and millinery).
Design roles	These roles can cover areas that do not necessarily get to do the 'dirty' operational work and include lighting, set and sound design. It's unusual in practice however for lighting designers, for instance, not to be involved in operational areas such as rigging; particularly at the level learners are likely to work on. But it is important for learners doing production roles to understand the creative or purely design elements of their work.
Creative roles	This term refers to non-performing, non-technical roles such as directing and choreography. Design is often included in this area especially by unions such as Equity whose committees' structure now reflects this generic term.
Niche role	This term is used in the unit to refer to the sub-performance or creative role that learners should begin to define for themselves as they progress through the course (or any pre-professional course). For dancers this may mean defining the nature of the dance they want to gain employment or experience in. They may want to emulate a specific form of dance as exemplified by companies such as DV8, or they may want to choreograph particular forms of commercial dance for cruises and major West End productions, some further training routes may be identified to meet this vocational progression route. The niche can be defined by a very small space in the Performing Arts market.
Arts administration roles	This includes general roles in the sector such as Front of House and Arts Development Workers and fund-raisers. There are many courses and roles in this area specific to the funding and subsidised sector. In this area there are likely to be cross-over areas between performing arts and the Creative Industries generally and so learners may want to expand their freelance portfolio by becoming Event Managers or workers in venue management, although cinema management is an example of an area which sits outside of the scope of this unit and the qualification generally.
Documentation	Learners, as with any creative and arts workers, will need to document their work and development. This is not to be confused with the standard demand for a 'working log'. References to documentation throughout the unit imply the need to encourage a 'creative habit' that is owned by the learner and therefore whose form is determined by the learner to meet the needs of the art-form and the particular approach they have to documenting their work as artists.

Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
Pitch	The term 'pitch' has a context that places it in the wider creative and media sector. It is recognised in these wider areas as a way of 'selling' an idea, concept or creative plan, so is therefore a term that implies a competitive market. In a freelance career there will be many occasions where the job interview will take on this more specific context. Auditions and castings, for instance, will always employ this form of a more active and committed appeal to the potential employer or user of services. Pitches can also be written as when filling in applications for funding and resources; there is a context in which the commitment and ownership of the project must come through.
Ownership of the work	Creative work demands ownership on the part of the creative artist. This should be an increasing and defining factor in development across level three in particular and many terms in the unit and programme such as 'personal style' and 'virtuosity' are underpinned by this sense of ownership. It also underpins the need for 'owned' documentation processes.
Promotional Strategy	The promotional strategy of each learner will be determined by art-form, niche in market and current networking conditions. The implication is that learners must develop strategies that can adapt to be very specifically applied to a published role or contract while remaining based on a solid underpinning 'core' vocational purpose or route. There will no strategy that will not have some element of social networking or web-based presence as an integral part of its approach and learners must be encouraged to use appropriate current methods.
Economic, social and cultural impact of the performing arts sector	The place of the sector in the wider context of the life of the country. There are plenty of statistics for instance comparing participants in sport or spectators at football matches with those attending performance events or arts classes and these could be used to justify (or not) funding and governmental support for the arts in debates and presentations.
Employment patterns	This term should be used by learners to understand how their own vocation choices and routes are framed by market demand. Technical roles for instance have many more opportunities in the sector as these roles cover a wider work base, while 'actor' even when defined by a specific niche will operate in a much more difficult employment landscape. Learners need to understand how employment patterns may be affected by economic conditions generally, and by how further training or specific skills may improve their specific place in this pattern.
Funding	This refers to the general range of funding opportunities and funding organisations in the sector. The assumption is that many of the routes that learners will embark on will involve some level of subsidy to support it especially in the early stages of their careers, or if they choose to form their own companies and run projects. The term also covers how they can fund themselves so linking it to freelance working and contingency. How is it funded? Should become a standard question in delivery.
Subsidised performance	Any form of performance or arts work that cannot meet its costs by itself. Fulfilling the criteria for funding and learning what is the priority for grant awarding bodies at any one time is a steep learning curve for new and emerging artists and the general context for this will be essential for learners.
Contingency	An essential part of survival skills and strategies is the knowledge and understanding of putting contingency in place; a skill or contract to fall back on, an emergency fund or a Plan B.

MISCONCEPTIONS



Some common misconceptions and guidance on how they could be overcome

What is the misconception?	How can this be overcome?	Resources which could help
<p>Many statistics refer to creative industries as a whole and finding statistics on the narrower performing arts sector can be more problematic</p>	<p>Searching for statistics for the performing arts will bring up a number of sites. The Arts Council and DCMS (Department for Culture, Media and Sport) are 'official' sites for these but searches will also bring up news items and articles that can feed into the teaching and learning.</p>	<p>Arts Council England (or Wales, Scotland, NI): http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/taking-part-survey/ Department for Media, Culture and Sport: https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2015 One example of a news article on the impact of the sector on the economy: https://www.thestage.co.uk/news/2013/arts-worth-5-9bn-to-uk-economy-report/</p>
<p>The grey areas between performing and creative arts and where to draw the line</p>	<p>Although the performing arts sector is part of the wider creative and media industries and there is a lot of 'grey area' there are some roles and organisations that are not part of this units scope and should not be included. This includes marketing except within the clear context of a performing arts role seeking work; general marketing, which for retail or advertising is not included.</p>	<p>Sites that help in job searches and the Sector Skills Councils will help to define sectors and roles: www.prospects.ac.uk www.ccskills.org.uk www.creativeskillset.org.uk</p>

Some common misconceptions and guidance on how they could be overcome		
What is the misconception?	How can this be overcome?	Resources which could help
Promotional strategy and networking	<p>The promotional strategy adopted will depend on the art form and the current access into the professional and vocational route identified. This will mean that a range of formats and platforms can be used. Some formats are out-of-date. For instance the CV may still be used in a range of formal job applications and the process of putting one together is a useful one, but it should not be used in a promotional pack where it is no longer the standard approach. Professional actors almost entirely refer prospective employers or casters to dedicated industry websites such as Spotlight and/or agents, and replicating this process should be explored. Similarly a website with uploaded showreels, recordings and photographs of practical work could be the entire strategy. It depends on what is expected in the market plus some flair and this is the point of the detailed research.</p> <p>A strategy will also involve 'leg-work'; establishing networks, approaching local music venues and talking to professionals.</p>	<p>Some sites are subscriber only so will involve some cost, but Agent or Personal Management sites will give examples of approach.</p> <p>Sites representing agents: www.thepma.com www.cpma.coop This site is smaller and more likely to represent agents who will respond to learner enquiries.</p> <p>General casting (actors, dancers and models): www.spotlight.com http://www.castingcallpro.com/uk www.castcall.co.uk</p> <p>Unions and trade associations may give advice: Actors, directors and dancers: www.equity.org.uk Technicians and production crew: www.bectu.org.uk Musicians: www.musiciansunion.org.uk www.ism.org www.mpg.org.uk Stage Managers: www.stagemanagementassociation.co.uk</p> <p>Rates of pay and contracts: www.uktheatre.org This is a single site that gives all current professional contracts across the Performing Arts sector.</p>


Some common misconceptions and guidance on how they could be overcome		
What is the misconception?	How can this be overcome?	Resources which could help
The Professional/Amateur divide	<p>Although there is an assumption of professional working through the unit, this won't always be in paid employment and some learners will build unpaid work into their strategy. This does not make the work 'amateur' as this represents a different mind-set and approach to the creative work. Generally amateurs have other unrelated work and view their acting or music work as a hobby.</p> <p>This does not mean that learners would not be involved in amateur companies, but they should be aware that this is not necessarily the right experience to be using in a professional strategy for getting work. Similarly 'extra work' on films and TV although 'professional' will sometimes bar performers from some agencies who deal in 'named' profiles.</p>	<p>Pro-am is where amateur companies work with individual and paid directors and performers. This may be a way of describing work while avoiding the perceived professional snobbery around this area. However technical and production work sits outside of this and work is work for them in whatever context so contacting local amdram companies is a useful strategy without the above qualifications.</p> <p>www.amdram.co.uk is a website for the amateur theatre community.</p>
The wide range of technical roles	<p>As with the section on 'niche' art forms above some sections of the sector, such as production, technical and design areas can be difficult to define and specify, especially as some roles are carried out by a single person in a lot of organisations.</p> <p>It is important however that learners can distinguish between some roles (design and operational for instance) as it maybe that they will become committed to a very specific role for themselves, thus increasing their employability.</p>	<p>Scott Palmer's book has a good introduction and who's who on these plethora of roles:</p> <p>Palmer, <i>S Essential Guide to Stage Management, Lighting and Sound</i>. Hodder and Stoughton, 2000.</p>

SUGGESTED ACTIVITIES

LO No:	1		
LO Title:	Understand the performing arts sector		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
Finding statistics 	<p>Learners could access websites that give statistics for the creative industry and collate relevant tables and figures. Tutors could sub-divide the group so that very specific statistics are being sourced, i.e. one group will look for industry as a whole, while another will look for performing arts only.</p> <p>https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2015 is a good starting point. This is provided by the Department for Culture, Media and Sport. It is a big document so needs the suggested small group or individual focus to look for specific tables.</p>	45 minutes	Unit 5 LO2
Presenting statistics 	<p>Learners could produce a range of rough charts and tables from the statistical base. This will involve converting them into other graphic formats to be used on flip charts or power-point presentations. At this stage they just need to decide on a way that they will be presented.</p> <p>Tutors could direct learners to sites such as https://www.mathsisfun.com/data/pie-charts.html for ideas.</p>	45 minutes	
Group discussion on the place of the performing arts in society See Lesson Element The importance of the performing arts sector in society and the economy	<p>Tutors could lead a group discussion using the statistics that learners have found. This could revolve around a statement that goes beyond the raw data into the social and cultural reasons why the arts are important to the nation as a whole.</p> <p>A suggested starting point could be a controversial title such as <i>'The performing arts are a waste of money and should not be supported with government money in a period of austerity.'</i></p>	1 hour	Unit 5 LO2
What's in a contract?	<p>In groups learners could brain storm the inclusions of a contract and what would be expected on both sides. This should be a relatively content free session where learners speculate/intuit what they think reasonable terms should be on hours/breaks/remuneration/statutory entitlements etc. Also the inclusions on pensions and termination of service on either side.</p> <p>These speculative items could then be tested against real contract examples and/or case studies.</p> <p>www.uktheatre.org is a definitive site for performing arts contracts. Union sites will also list the contracts they negotiate and employer associations such as the Independent Theatre Council will provide further details: www.itc-arts.org.</p> <p>There are also many model contract websites for general formats and legal terms.</p>	1 hour	Unit 2 All LOs

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Employment patterns	Taking copies of <i>The Stage</i> over a number of weeks or using its online version www.thestage.co.uk learners should open up the job pages and categorise each type of job advertised into sections. Examples could be: performing, production, administrative, other – this last section would cover the ads that are attracting ‘resting’ (unemployed) performers, e.g. sales jobs or teaching etc. The learners will be able to draw conclusion on the work employment opportunities generally current at any one time.	45 minutes	Unit 5 All LOs
Arts pages and media coverage	Learners could review the arts pages of a range of national newspapers and collate articles and reviews to answer a series of questions e.g. <ul style="list-style-type: none"> • What art-forms are most represented? • Do different newspapers have different kinds/levels of arts coverage? • Are there articles on funding/place of the arts in society? 	1 hour	Unit 5 All LOs

SUGGESTED ACTIVITIES

LO No:	2		
LO Title:	Know the organisations and roles in the performing arts industry		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
What's round here? A sorting exercise See Lesson Element Sorting venues and arts organisations	Learners could brainstorm the venues that they know exist in their local area. If learners say <i>Vue</i> or <i>Showcase</i> it should be pointed out that these do not count as we are sorting live performing spaces or venues. Venues mentioned could be sorted into: <ul style="list-style-type: none"> • Local Arts Centres – spaces where touring companies/comedians or musicians perform (Receiving). • Regional Theatres – generally doing plays, musical theatre or dance performances (Receiving/Producing). • Music venues – which could be pubs or larger multi-use spaces (Arenas). • Other – in schools and colleges, community centres, village halls (small scale touring venues). 	45 minutes	Unit 2 All LOs
Case Studies 	Using the Independent Theatre Council website www.itc-arts.org learners could write a short case study of an independent, small scale touring company (the type represented by the ITC). The short report should describe for the company chosen: <ul style="list-style-type: none"> • Region. • Art-form. • Focus. • Organisation type. • Current production. For longer term work learners could keep the case study to add to over time.	2 hours	Unit 2 All LOs Unit 5 All LOs
Who funds who?	Learners could be led on a discussion on funding and subsidy and make initial decisions on how this may work. One way to do this would be for teachers to give learners a list of funding methods and get them to put types of performances against the list that are likely to be funded by that method. For instance, who would be funded by – <ul style="list-style-type: none"> • Box Office receipts only (West End productions, Bands, Pantomimes). • Arts Council England (National Theatre, most touring companies that they will come across). • Heritage Lottery Fund (Community performances, historical reconstructions). • Local councils (Arts Centres, carnivals). • Private donations (something they would want to be associated with, that might increase their profile). • Third sector funders (shows that promote health, wellbeing, disability awareness). 	1 hour	Unit 2 All LOs Unit 5 All LOs

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Identify the roles	After a group trip to the theatre to see live performance learners make a list of all the roles that were involved in the evening from marketing (how they found out about the show) through to Front of House (who sold them an ice-cream) and to who will re-set for the following night (Stage Management and crew).	30 minutes	
Stage Management roles	Discuss and chart the differences between SM, DSM and ASM roles and responsibilities – where are often combined? In what kind of performance company or theatre are these roles separated? Books that may help: <i>Gail Pallin, Stage Management: The Essential Handbook (Nick Hern Books 2010).</i> <i>Scott Palmer, Essential Guide to SM, Lighting and Sound (Hodder and Stoughton 2000)</i> www.stagemanagementassociation.co.uk/sites/default/files/files/CareerGuidefinal.pdf	45 minutes	Unit 21 All LOs

SUGGESTED ACTIVITIES

LO No:	3		
LO Title:	Understand progression and opportunities in the performing arts sector		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
How did you start?	<p>Learners could access interviews with performers and other arts workers to explore the range of ways people enter the sector as professionals. Sites that could help include:</p> <p>www.jobshadow.com www.actorsandperformers.com</p> <p>The websites of individuals performers such as www.waitingforthecall.co.uk. More specialist sites such as www.compositiontoday.com will also help to inform learners of the development of careers.</p>	2 hours	Unit 2 All LOs Unit 5 All LOs
Find a service!	<p>Tutors could set up a fictitious event or series of events that need specific services or skills. This will encourage research into the very wide range of roles and opportunities that are available in freelance work as well as finding the service companies themselves.</p> <p><i>Spotlight.com</i> publish <i>Contacts</i> which is the dominant directory for organisations in the Performing Arts. It's worth having a few copies of this as reference to it can become a habit. It can be acquired direct on www.contacts handbook.com or through spotlight.com.</p> <p>Another wider and more technical directory is The White Book and this can be accessed through www.whitebook.co.uk.</p>	2 hours	Unit 2 All LOs
Organisations that might represent me	<p>Learners could begin the research that finds out what organisations represents the field of work or role that they want to progress into. As well as organisational websites there are books and directories that will help in this research. Contacts and The White Book have been mentioned, another useful set of books are:</p> <p><i>Actors' Yearbook</i> published by Methuen. <i>Musicians' and Songwriters' Yearbook</i> published by A&C Black.</p>	1 hour	Unit 2 All LOs Unit 5 All LOs
Internet/social networking	<p>Tutors could lead a discussion on establishing profiles through social networking and the internet and the relevance of this to niche roles and art forms. This could result in designing web site pages or making decisions on using appropriate blogs or networking sites for professional purposes, such as <i>Twitter</i> www.twitter.com or <i>Facebook</i> www.facebook.com The emphasis should be on the professional advantages of these rather than the social ones, although there will be overlaps between these.</p> <p>A relatively simple website for an actor can be found at www.rebecca-mahon.co.uk Notes should be made on the links and necessary information on the site, including Spotlight and showreels.</p>	2 hours	

SUGGESTED ACTIVITIES

LO No:	4		
LO Title:	Be able to produce strategies for sustaining a freelance career		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
Transferable skills – what are they? See Lesson Element The beginnings of a promotional strategy	<p>Tutors could lead a discussion on what transferable skills are needed in employment generally and then relate these to specific roles within the sector.</p> <p>A general list of these skills can be found at https://nationalcareersservice.direct.gov.uk/Pages/Home.aspx</p> <p>A chart could be drawn up that annotates and describes these skills in specific examples or work situations.</p>	30 minutes	Unit 5 All LOs
What makes a good showreel/music demo?	<p>Depending on the art form learners should understand the general principles behind making a showreel or music demo. A general discussion should isolate the basic rules – <i>keeping it simple, slick editing, choosing the relevant skills, knowing the audience and where/how to use it.</i></p> <p>There are lots of examples of artists' showreels on youtube and vimeo and other sites and some professional makers of showreels will show examples of work on their own sites. Examples are www.slickshowreels.co.uk and www.danieljohnsonfilms.co.uk and www.wikihow.com.</p>	45 minutes	Unit 2 All LOs
Write and present a personal statement	<p>Learners could write a short profile of their skills, techniques and personalities and then present this to camera. This should be a snappy and interactive process using the group to suggest approaches. Phones could be used to film and review the pieces. The whole point would be not to write a formal profile but to 'sell'. A benchmark could be the films made for 'The Apprentice' or 'Big Brother' but maybe with less aggressive hyping of made-up personality traits. They could at least come away from the session with an idea of how they don't want to be profiled/perceived.</p>	1 hour	Unit 2 All LOs
Rough budgets	<p>Learners could begin the process of designing realistic and sustainable budgets for the first year of their professional careers. Listing the variables for such a budget would give them the opportunity to research current levels of pay as well as essential items of expenditure such as rent, tax and NI.</p> <p>Websites such as www.moneyadviceservice.org.uk can be useful for simple calculations but learners will need to find specific item differences, such as rental costs in London and income from a range of credible first year jobs/contracts to be able to produce a realistic budget.</p> <p>An initial start can be made in just listing the major items of expenditure or a more detailed discussion could be encouraged under the following headings:</p> <ul style="list-style-type: none"> • What are credible income streams? • Knowledge and understanding of pay rates and contractual conditions. • Workloads, travel implications and logistics. • Contingency: what happens if work doesn't appear? 	1 hour	Unit 2 All LOs



Title of suggested activity	Suggested activities	Suggested timings	Also related to
Individual artist or company?	In groups learners could discuss the advantages of working in small performance or service companies. <ul style="list-style-type: none">• In what kinds of activity or circumstances would forming a company be better than working individually?• What differences would it possibly make when going for funding?• What are the legal/contractual implications of working with others?	30 minutes	Unit 2 All LOs Unit 5 All LOs



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