

Cambridge TECHNICALS LEVEL 3

# PERFORMING ARTS

Cambridge  
TECHNICALS  
2016

Unit 18 – Production and stage management process  
DELIVERY GUIDE

Version 2

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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](mailto:resources.feedback@ocr.org.uk).

## OPPORTUNITIES FOR ENGLISH AND MATHS SKILLS DEVELOPMENT AND WORK EXPERIENCE

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. We have also identified any potential work experience opportunities within the activities. 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



Work

### 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](http://www.ocr.org.uk).

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

## UNIT AIM

Production and stage management is an umbrella term which describes the various processes involved in the organisation and management of technical resources and personnel during a theatrical production. Though these roles are to be found chiefly in the theatre they are also present in the music and events industries which offer a wide and stimulating range of career possibilities.

This unit will give you an understanding of the diverse range of skills demanded by these processes. You will learn about the role of the production manager and the role of the stage management team as well as the skills, techniques and methods that are used. You will also have an opportunity to fulfil aspects of these roles and further develop your understanding.

You will learn about people management and the coordination of the resources that contribute to a theatre production. You will learn why stage managers need to be good planners and organisers and how they are central to the production team and the smooth running of a show or event. The skills that you will learn are transferable into a range of other professions.

### Unit 18 Production and stage management process

LO1	Know the responsibilities of a production manager/stage manager during the production process
LO2	Be able to create and use appropriate production and performance documentation
LO3	Be able to evaluate safe working practices for a production
LO4	Be able to produce and stage manage a production

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 18)	Title of suggested activity	Other units/LOs	
<b>LO1</b>	What does it mean to be organised? Specific stage and production management organisational skills Contracts Prompt book Running rehearsals	Unit 19 Stage lighting design and operation	LO3 Be able to facilitate lighting operations in a live performance
		Unit 20 Stage sound design and operation	LO3 Be able to facilitate sound operations in a live performance
		Unit 21 Character design and realisation	LO3 Be able to realise a design for use in performance
		Unit 22 Set design and realisation	LO3 Be able to realise a set design for use in performance
<b>LO2</b>	Administrative documentation – production process Administrative documentation – performance Practical administration – scene breakdown Practical administration – rehearsal schedule Practical administration – performance props Practical production management skills – budget	Unit 19 Stage lighting design and operation	LO3 Be able to facilitate lighting operations in a live performance
		Unit 20 Stage sound design and operation	LO3 Be able to facilitate sound operations in a live performance
		Unit 21 Character design and realisation	LO3 Be able to realise a design for use in performance
		Unit 22 Set design and realisation	LO3 Be able to realise a set design for use in performance
<b>LO3</b>	Risk assessment Health and safety – fire Health and safety - machinery Health and safety – hazardous substances Health and safety – pyrotechnics Health and safety – first aid	Unit 19 Stage lighting design and operation	LO3 Be able to facilitate lighting operations in a live performance
		Unit 20 Stage sound design and operation	LO3 Be able to facilitate sound operations in a live performance
		Unit 21 Character design and realisation	LO3 Be able to realise a design for use in performance
		Unit 22 Set design and realisation	LO3 Be able to realise a set design for use in performance
<b>LO4</b>	Show report Health and safety drills Rules of the 'tech' Notices and signs Re-setting Get-out spreadsheet	Unit 19 Stage lighting design and operation	LO3 Be able to facilitate lighting operations in a live performance
		Unit 20 Stage sound design and operation	LO3 Be able to facilitate sound operations in a live performance
		Unit 21 Character design and realisation	LO3 Be able to realise a design for use in a live performance
		Unit 22 Set design and realisation	LO3 Be able to realise a set design for use in a live performance

# KEY TERMS

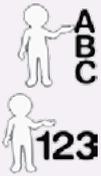
## Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
<b>Assistant stage manager (ASM)</b>	Depending on the size of the venue, company or production there may be more than one ASM. The ASM is responsible to the stage manager (SM) through the deputy stage manager (DSM) for a range of duties including ensuring the rehearsal environment is fit for use, setting and maintaining props (especially on tour), marking out the stage, and helping with the get in and get out.
<b>Calling the show</b>	The process of giving verbal cues to the lighting, sound, fly operators and stage crew during the performance. Usually done from the prompt corner by the DSM or SM over a headset or 'cans'.
<b>Deputy stage manager</b>	As the title implies the person responsible to the SM for certain responsibilities. Most common of these is 'calling the show' (see above) and looking after rehearsals. The DSM will ensure that performers know when they are needed and will monitor progress. They will prepare the prompt copy or 'book', recording decisions such as blocking and technical cues. The DSM will also usually run the technical rehearsal.
<b>Documentation</b>	Documentation is a collective noun encompassing all of the paperwork necessary for a professional performance process to take place. Documentation originates with each separate production department, contributing further to the overall documentation that facilitates the production management process. Hence set, costume, props, lighting and sound heads would generate documentation, some of which would both inform and be incorporated into the production management and stage management documentation. This includes, where necessary, legal documentation.
<b>Production process</b>	The production process refers to the entirety of the combined procedures which must be observed for a professional performance to take place. Hence, each and every stage – from the initial identification and reading of a text to the post-production reporting and evaluation activities – jointly and severally constitutes the production process.
<b>Technical rehearsal</b>	The technical rehearsal or 'cue-to-cue' is for the technical crew, with the director, to finalise each cue and ensure that it is doing what it is supposed to do. This is a creative process as well as a technical one but it is primarily designed for the lighting and sound operators to become fluent with cues and for the DSM to make final notes in the production book. A director may change some cues but this is not the time to be doing wholesale re-thinks of the running of the production, this would create some anxiety on the part of the tech crew. Cues could also include changes of set carried out of stage hands and timings for costume changes if appropriate. Following on from the tech run is the dress rehearsal which shouldn't be stopped to amend cues.
<b>Working practices</b>	Methods and procedures employed by professionals and vocational specialists to originate, facilitate and manage production elements and the production process. Though subtle variations between one practitioner and another may exist, generally speaking, the working practices of practitioners are performed to a universally recognised standard in line with pertinent codes of practice and applicable legislation.

# 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><b>The differences that exist between a production manager and a SM</b></p>	<p>Learners could clarify the distinctions between the roles by identifying the scale and types of production which would require either or both of these roles.</p> <p>This might be accomplished by learners familiarising themselves with well-known organisations and their employment needs. For example, large-scale producing houses, such as national opera, ballet and theatre companies have need of both manager roles, whereas in smaller companies the role of production manager may be combined with or subsumed within other roles.</p>	<p>Organisation: Creative Choices Resource Title: Production Manager, National Theatre Website Link: <a href="https://www.youtube.com/watch?v=6AoMpN3VvyM">https://www.youtube.com/watch?v=6AoMpN3VvyM</a> Description: An outline of the role and responsibilities of the production manager.</p> <p>Organisation: SMNetwork Resource Title: JOB DESCRIPTION: Stage Management vs. Production Management Website Link: <a href="http://smnetwork.org/forum/stage-management-plays-musicals/job-description-stage-management-vs-production-management/">http://smnetwork.org/forum/stage-management-plays-musicals/job-description-stage-management-vs-production-management/</a> Description: Online forum of the Stage Management Network containing helpful information regarding the production management role.</p>
<p><b>The roles of SM, DSM and ASM</b></p>	<p>Learners may confuse the roles of SM, DSM and ASM and the responsibilities of these.</p> <p>Tutors could focus on the notion of scale, demonstrating how the size and scope of productions and production companies will dictate the need. Clearly, in small-scale activities each of the roles may become subsumed within a single stage management role. Whereas when production complexity increases it becomes necessary to devolve responsibilities.</p>	<p>Organisation: The Stage Management Association Resource Title: What is Stage Management? Website Link: <a href="http://www.stagemanagementassociation.co.uk/about/what-is-stage-management">http://www.stagemanagementassociation.co.uk/about/what-is-stage-management</a> Description: A definitive guide from the professional body. Contains in-page links.</p> <p>Organisation: SMNetwork Resource Title: Students and Novice Stage Managers Website Link: <a href="http://smnetwork.org/forum/students-and-novice-stage-managers/">http://smnetwork.org/forum/students-and-novice-stage-managers/</a> Description: Online forum of the Stage Management Network containing helpful information regarding the production management role.</p>
<p><b>Stage managers need only concern themselves with health and safety backstage</b></p>	<p>In some venues, front of house (FOH) managers often rotate and may not get to read of incidents recorded in the show report in time to be aware of dangers which may impact on FOH (for example, when performers are entering from the foyer).</p> <p>The SM is most likely to be on duty for every performance and will have a comprehensive picture of events as the show progresses. Consequently the SM should keep all areas in mind within the context of health and safety.</p>	<p>From the only full-time, non-professional company in central London a very helpful and comprehensive list of duties for which the SM is responsible and those for which s/he isn't.</p> <p>Organisation: Tower Theatre Company Resource Title: Tower Theatre Stage Manager's Notes Website Link: <a href="http://www.towertheatre.org.uk/notes/sm.doc">http://www.towertheatre.org.uk/notes/sm.doc</a> Description: Includes all of the key duties for the SM for this company but also lists several examples of responsibilities which belong to others but which are often assumed to be those of the SM.</p>

# SUGGESTED ACTIVITIES

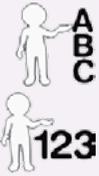
LO No:	1		
LO Title:	Know the responsibilities of a production manager/stage manager during the production process		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>What does it mean to be organised?</b>  	<p>It is important for learners to understand what being organised means and why it is important.</p> <p>Tutors could question learners about what they think 'being organised' really means, perhaps producing a list of what they perceive to be essential elements and prioritising these.</p> <p>Organisation: Totaljobs            Resource Title: The secrets of being super organised            Website Link: <a href="http://www.totaljobs.com/careers-advice/life-at-work/how-to-be-organised">http://www.totaljobs.com/careers-advice/life-at-work/how-to-be-organised</a>            Description: A short guide to generic organisational skills.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Specific stage and production management organisational skills</b>  	<p>Subsequently, tutors might direct learners to the resources cited above and identify the organisational qualities essential to both production management and stage management. They could be asked to explain how generic organisational skills become uniquely enhanced and extended within in the context of professional theatre. To achieve this tutors may like to arrange to interview a professional SM through the services of the Stage Management Association (SMA).</p> <p>Organisation: Stage Management Association            Resource Title: Ask a Stage Manager            Website Link: <a href="http://asksm.stagemanagers.org/pages/interview-guidelines">http://asksm.stagemanagers.org/pages/interview-guidelines</a>            Description: A guide for arranging SM interviews for education projects.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Performance rights</b>  	<p>Under the 2003 Licensing Act it is a legal requirement for all commercial performance companies to obtain the right to perform a given text. In larger companies this is usually the responsibility of the production manager. Learners should be made aware of this and should be familiar with the procedure. Tutors may like to download the appropriate form from the website below (or from other similar, theatrical rights holders) and give learners the relevant details for a given text, asking them to complete the form off-line. Alternatively learners may be encouraged to search the site for the text themselves and proceed from there.</p> <p>Organisation: Samuel French UK            Resource Title: How To Apply for Rights            Website Link: <a href="http://www.samuel french-london.co.uk/apply-for-rights">http://www.samuel french-london.co.uk/apply-for-rights</a>            Description: A guide to applying for performing rights with links to the application process.</p>	30 minutes	

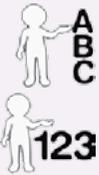
Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Contracts</b>	<p>The production manager is responsible for drawing up and managing the contracts of work for the whole company. Learners need to be very clear that the professional context demands a rigorous adherence to contracts and their legally binding nature. It will be helpful for tutors to give examples of commonly used contracts and to point out why it is important that both parties abide by their terms. There are different contracts for different roles: performer, SM, lighting technician etc. Tutors could choose to get learners to work in pairs, role playing either the production manager or the specialist theatre professional, thus enabling them to work through the contract process and appreciate what it actually means to both parties.</p> <p>Organisation: Independent Theatre Council  Resource Title: Sample contracts for performers and stage managers  Website Link: <a href="http://www.itc-arts.org/resources/contracts-and-rates-of-pay/sample-contract-for-performers-and-stage-managers">http://www.itc-arts.org/resources/contracts-and-rates-of-pay/sample-contract-for-performers-and-stage-managers</a>  Description: A typical example of a contract used in the industry. There are a number of different sample contracts available from this site.</p> 	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Prompt book</b>	<p>The DSM is usually responsible for creating and maintaining the prompt book or prompt copy. The importance of this document being fit for purpose is crucial and learners need to be very clear about this. The content and layout of this document is critical to the smooth running of the show and learners need to understand how and why it works in the way it does.</p> <p>Tutors may like to obtain a copy of a professionally prepared prompt book and work through it with learners so that they understand fully its form and function. At this stage it may not be appropriate for learners to actually produce their own prompt book – this may come later – but they do need to know as much as they can about its purpose and how it is set out. An exercise whereby learners produce a couple of pages of script in prompt book format will be helpful in fixing the annotation conventions in mind.</p> <p>Organisation: TheatreCrafts.com  Resource Title: Stage Management – The Prompt Book  Website Link: <a href="http://www.theatreCrafts.com/page.php?id=602">http://www.theatreCrafts.com/page.php?id=602</a>  Description: An explanation of prompt book basics with a simplified page sample.</p>  <p>Organisation: Awesome Stage Manager  Resource Title: Archive for the 'prompt book' category  Website Link: <a href="https://awesomestagemanager.wordpress.com/category/prompt-book/">https://awesomestagemanager.wordpress.com/category/prompt-book/</a>  Description: A selection of articles and examples connected with aspects of compiling the prompt book and much more.</p> 	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<p><b>Running rehearsals</b></p>  	<p>Key to the production process is well-organised and efficiently run rehearsals. Like every aspect of the SM's duties organisation has to be tight and efficient. Casual and 'hopeful' approaches are doomed to failure and tutors need to stress the absolute necessity for well thought out, meticulous planning to provide the basis for effective rehearsals. Apart from being an organised individual, the SM must ensure that all personnel who have an interest or involvement are kept fully informed and that they are able to fulfil their responsibilities. This includes performers, technicians and creative personnel.</p> <p>Tutors may like to use a class discussion to identify all the things that learners think are essential components of an efficient rehearsal process. They can be asked to suggest who needs to contribute what and when and in what context these contributions may be made. It is unnecessary for learners to attempt to construct their own rehearsal schedule at this stage as this can come later, but they do need to be clear about what is expected of them and how the production process relies upon stage management conducting an efficient rehearsal process.</p> <p>Organisation: Awesome Stage Manager  Resource Title: Rehearsal Scheduling  Website Link: <a href="https://awesomestagemanager.wordpress.com/2012/02/25/rehearsal-scheduling/">https://awesomestagemanager.wordpress.com/2012/02/25/rehearsal-scheduling/</a>  Description: A selection of articles and examples connected with aspects of compiling the rehearsal schedule and much more.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

# SUGGESTED ACTIVITIES

LO No:	2		
LO Title:	Be able to create and use appropriate production and performance documentation		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Administrative documentation – production process</b>	<p>Learners could be asked to access a range of common stage management production documentation and review the kinds of information used when completing these. Tutors could lead the learners to consider how reports and forms can effectively communicate their intention and how important the information contained in them might be for the continued smooth running of the production process. For example, tutors may select a rehearsal report form for consideration. All learners could have a copy or it could be projected for class viewing. Learners could be invited to comment on the usefulness of the form and make suggestions for possible improvements.</p> <p>Organisation: Awesome Stage Manager Resource Title: Rehearsal Reports Website Link: <a href="https://awesomestagemanager.wordpress.com/2012/02/21/rehearsal-reports/">https://awesomestagemanager.wordpress.com/2012/02/21/rehearsal-reports/</a> Description: An outline of the topics that might be included in a rehearsal report with a link to one suggested format.</p> 	30 minutes	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Administrative documentation – performance</b>	<p>Learners could be asked to access a range of common stage management performance documentation and review the range of comments that have been used. Tutors could lead the learners to consider how effectively the comments communicate their intention and how important the information contained in them might be for the continued smooth running of the show. For example, tutors may select a show report for consideration. Learners may be asked to explore a show report archive for example and select their favourite comments in terms of usefulness, humour, unexpectedness etc. They could then share these in a group forum.</p> <p>Organisation: TheatreCrafts Resource Title: The Show Report Website Link: <a href="http://www.theatre crafts.com/page.php?id=608">http://www.theatre crafts.com/page.php?id=608</a> Description: A range of informative, often amusing and occasionally inspiring comments used by SMS in show reports.</p> 	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Practical administration – scene breakdown</b> 	<p>Tutors could give learners a short text or an extract from a longer one and ask them to break the text down into scenes or units upon which to base a rehearsal schedule. It is important that learners are aware of the need to produce a scene breakdown that can be clearly understood and realistically accommodated within a rehearsal schedule and that each scene or unit is clearly identified in terms of performers required, and location or setting.</p> <p>Learners may like to follow one of the templates available from the cited resource or create their own, ensuring that all relevant information is included and that the content is clear.</p> <p>Organisation: Sarah Stewart  Resource Title: Paperwork  Website Link: <a href="http://www.sarahstewart.co/paperwork/">http://www.sarahstewart.co/paperwork/</a>  Description: A website belonging to a freelance SM containing much useful information and some resources.</p>	1 hour in-class  (plus 1 hour self-directed study)	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Practical administration – rehearsal schedule</b> 	<p>Learners could be asked to produce a rehearsal schedule for a specified small-scale production within a specified time frame. Tutors may like to refer them to the cited resource and consider some of the different formats currently in use professionally. Learners may like to follow one of the templates available or create their own, ensuring that all relevant information is included and that the content is clear.</p> <p>Organisation: Sarah Stewart  Resource Title: Paperwork  Website Link: <a href="http://www.sarahstewart.co/paperwork/">http://www.sarahstewart.co/paperwork/</a>  Description: A website belonging to a freelance SM containing much useful information and some resources.</p>	1 hour in-class  (plus 1 hour self-directed study)	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<p><b>Practical administration – performance props</b></p> 	<p>The importance of the ASM producing a well-organised props list and maintaining a clearly laid out props table(s) is paramount. Learners could be asked to suggest why this is important and suggest possible problems when performers and/or stage management do not keep a tight control of props placement, issue and return. Tutors may like to set an exercise where learners are given a short script containing opportunities for a range of props. Learners could produce a props list and then be given the opportunity to create a props table plan where each prop is marked with an outline on the table surface together with supporting documentation.</p> <p>Organisation: Sarah Stewart  Resource Title: Paperwork  Website Link: <a href="http://www.sarahstewart.co/paperwork/">http://www.sarahstewart.co/paperwork/</a>  Description: A website belonging to a freelance SM containing much useful information and some resources.</p> <p>Organisation: Google Images  Resource Title: Props table  Website Link: <a href="https://www.google.co.uk/webhp?sourceid=chrome-instant&amp;ion=1&amp;espv=2&amp;ie=UTF-8#q=props+table">https://www.google.co.uk/webhp?sourceid=chrome-instant&amp;ion=1&amp;espv=2&amp;ie=UTF-8#q=props+table</a>  Description: A wide selection of images showing how a props table may be organised.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<p><b>Practical production management skills – budget</b></p> 	<p>Tutors may like to highlight the importance of the production manager’s responsibility to draw up a production budget. Learners could be asked to create a simple production budget for a specified small-scale in-house production. Tutors may like to refer them to the cited resource and encourage them either to follow the example given or produce their own template, ensuring that all relevant information is included and readily understood by third parties.</p> <p>Organisation: SUSU  Resource Title: Example budget spreadsheets  Website Link: <a href="http://www.theatre.susu.org/resources.php">http://www.theatre.susu.org/resources.php</a>  Description: A website belonging to the University of Southampton students’ union theatre group. The site contains useful information and resources that will assist in the production of budget spreadsheets for relatively small-scale, low budget productions.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

# SUGGESTED ACTIVITIES

<b>LO No:</b>	<b>3</b>		
<b>LO Title:</b>	<b>Be able to evaluate safe working practices for a production</b>		
<b>Title of suggested activity</b>	<b>Suggested activities</b>	<b>Suggested timings</b>	<b>Also related to</b>
<b>Risk assessment</b>	<p>Outside the professional context, there is a tendency to view risk assessment from a generic perspective with a 'one size fits all' mentality. This is at once both erroneous and dangerous. Theatrical venues and what takes place within them present unique health and safety challenges. It is vital therefore, that learners are apprised of these conditions as early as possible. One of the fundamental responsibilities of stage management is the elimination or minimisation of risk and because of the disparate range of activities which take place 'backstage' stage management personnel should be thoroughly equipped to carry out a detailed risk assessment. There is a legal requirement for this to take place prior to any production and one assessment cannot roll over from one show to the next. A copy of the risk assessment for each show should be prominently displayed backstage.</p> <p>Technical managers or departmental heads responsible for lighting, sound and set construction should produce their own departmental assessment but the SM must assess all the factors that may impinge upon the safety of backstage operations.</p> <p>For large-scale productions this can be a daunting task but for small-scale productions it is well within the scope of a learner to carry out the appropriate measures. Tutors may like to ask learners to work in pairs and to focus the attention of each pair on a particular aspect of operational health and safety within a given venue. This may be in the centre but ideally should be in some other venue designed to stage theatrical performances. Following this exercise the pairs might then come together in a forum discussion and compare notes, out of which a full risk assessment might be produced following one of the many templates available.</p> <p>Organisation: HM Government            Resource Title: Risk management            Website Link: <a href="http://www.hse.gov.uk/risk/index.htm">http://www.hse.gov.uk/risk/index.htm</a>            Description: This site provides guidance and tools to help businesses understand what they need to do to assess and control risks in the workplace and comply with health and safety law. Although written with small businesses in mind, the site is relevant to all businesses.</p> <p>Organisation: Google Images            Resource Title: Theatre risk assessment template            Website Link: <a href="https://www.google.co.uk/search?q=theatre+risk+assessment+template&amp;espv=2&amp;biw=1600&amp;bih=861&amp;tbm=isch&amp;tbo=u&amp;source=univ&amp;sa=X&amp;ved=0ahUKEwjupLnN2pzKAhXBohQKHebbA9IQsAQIGw&amp;dpr=0.9">https://www.google.co.uk/search?q=theatre+risk+assessment+template&amp;espv=2&amp;biw=1600&amp;bih=861&amp;tbm=isch&amp;tbo=u&amp;source=univ&amp;sa=X&amp;ved=0ahUKEwjupLnN2pzKAhXBohQKHebbA9IQsAQIGw&amp;dpr=0.9</a>            Description: The images collected here represent the huge range of formats that may be adopted for theatre risk assessment.</p>	2.5 hours	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Health and safety – fire</b>	<p>Fire is one of the greatest dangers in the theatre. History has shown that the theatre environment has always been a dangerous place and despite the great advancements made in recent decades it still remains the number one priority in terms of theatre health and safety management.</p> <p>Tutors may wish to first present to learners the dangers and risks associated with fire in theatres (perhaps researching notorious theatre fires from history) prior to arranging a visit to a theatre to see the circumstances which might lead to a fire. A backstage tour may be arranged at many theatres and a questionnaire or activity sheet might be produced in advance which learners could complete during the visit.</p> <p>Organisation: Turnbull Fire Consultancy Ltd  Resource Title: Fire Safety in Theatres  Website Link: <a href="http://www.uktheatre.org/Downloads/FireSafetyFrontline2012.pdf">http://www.uktheatre.org/Downloads/FireSafetyFrontline2012.pdf</a>  Description: A PowerPoint presentation explaining the risks, the factors which contribute to theatre fires and the consequences of failing to ensure that proper health and safety practice is carried out.</p> <p>Organisation: HM Government  Resource Title: Fire safety risk assessment  Website Link: <a href="https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/14890/fsra-theatre-cinema.pdf">https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/14890/fsra-theatre-cinema.pdf</a>  Description: The definitive government document dealing with fire safety in theatres.</p>	1.5 hours	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Health and safety – machinery</b>	<p>Employers must: 'ensure that all persons who use work equipment have received adequate training for the purposes of health and safety, including training in the methods which may be adopted when using work equipment, and risks which such use may entail and the precautions to be taken.' (Provision and Use of Work Equipment Regulations (PUWER), regulation 9)</p> <p>All theatre technical operations involve working with equipment and machinery and where this is located backstage it is the SM's responsibility to ensure that anyone operating it has been trained adequately or is in possession of a technical competence certificate where required.</p> <p>Tutors may not have access to anything sophisticated but it is quite common for student productions to hire in basic equipment such as smoke machines for example. It is unnecessary for learners to acquire the relevant technical competencies at this stage but they should be aware of their duty in stage management to assess such matters prior to equipment and machinery being used on their stage.</p> <p>Although a piece of theatre equipment is preferable, tutors may wish to select any piece of machinery which may be found in the centre and which requires the operator to be found competent following a course of training in its use. Examples could be a lathe or a sewing machine. Whatever is chosen, learners could be encouraged to interview a competent person and produce a short report defining a list of competencies for that piece of equipment.</p> <p>Organisation: HM Government  Resource Title: PUWER: Training and competence  Website Link: <a href="http://www.hse.gov.uk/work-equipment-machinery/training-competence.htm">http://www.hse.gov.uk/work-equipment-machinery/training-competence.htm</a>  Description: The definitive government document dealing with training and competence in work equipment and machinery. This is a universal set of guidelines not restricted to stage operations.</p>	1.5 hours	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<p><b>Health and safety – hazardous substances</b></p>	<p>As a part of the production process it is highly likely that hazardous substances will be encountered at some stage. An obvious area is the set construction process where such materials as paint, adhesives and solvents are used on a regular basis. Where such activities are likely the stage management team must be alert to the dangers of exposure. Even simple cleaning material can be a risk in some circumstances.</p> <p>Stage managers need to be familiar with Control Of Substances Hazardous to Health (COSHH) guidelines. These are Health and Safety Executive guidelines for the workplace. Hazardous substances may be found everywhere within a centre such as in workshops, art stores, cleaning cupboards etc. Many of these products will also be found in the equivalent locations backstage. Learners may be given a short research project to identify a specified number of products that are classed as hazardous to health and to record symbols and warnings on the packaging, as well as citing any symptoms associated with exposure to them and remedial actions to be taken.</p> <p>Organisation: Health and Safety Executive (HSE)  Resource Title: What is a 'substance hazardous to health'?  Website Link: <a href="http://www.hse.gov.uk/coshh/basics/substance.htm">http://www.hse.gov.uk/coshh/basics/substance.htm</a>  Description: An explanation of the substances covered by COSHH guidelines.</p> <p>Organisation: Health and Safety Executive (HSE)  Resource Title: Hazard pictograms  Website Link: <a href="http://www.hse.gov.uk/chemical-classification/labelling-packaging/hazard-symbols-hazard-pictograms.htm">http://www.hse.gov.uk/chemical-classification/labelling-packaging/hazard-symbols-hazard-pictograms.htm</a>  Description: A depiction of hazardous substances symbols in current usage.</p>	<p>1 hour</p>	<p>Unit 19 LO3  Unit 20 LO3  Unit 21 LO3  Unit 22 LO3</p>

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Health and safety – pyrotechnics</b>	<p>Pyrotechnics are a specialist area within theatre applications. They rank alongside firearms in that they are treated separately from other risks. Pyrotechnics are used frequently in theatrical performances from major firework displays at outdoor events to the use of flash powder in pantomimes and maroons for producing safe explosions.</p> <p>The stage management is responsible for the safe deployment of basic pyrotechnic items. Learners will certainly enjoy the experience of creating coloured smoke and creating flashes and bangs and there is no substitute for a hands-on practical session under strict supervision. Tutors may find it worthwhile to obtain a small supply of low-strength stage theatrical pyrotechnics together with the associated equipment such as a flash box and bomb tank and create a practical session whereby learners can experience the correct procedure in a practical way.</p> <p>Organisation: Health and Safety Executive (HSE)  Resource Title: Special or visual effects involving explosives or pyrotechnics used in film and television productions  Website Link: <a href="http://www.hse.gov.uk/pubns/etis16.pdf">http://www.hse.gov.uk/pubns/etis16.pdf</a>  Description: An HSE information sheet focusing on the legislation and levels of competence and control surrounding pyrotechnics.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Health and safety – first aid</b>	<p>Theatres are potentially dangerous environments and it is essential that there is always at least one person trained in first aid on hand whenever work is taking place. A first-aid needs assessment is used to help employers decide what first-aid arrangements are appropriate for their workplace.</p> <p>Clearly it would be ideal if all learners could participate in a basic first-aid course themselves but where this is not practicable it would be very helpful to learners if tutors could arrange a presentation from a qualified first-aider to go through the conditions which might necessitate first-aid assistance. Certainly, one or two role-play scenarios could be staged where minor injuries of the kind that could occur during the use of any of the categories considered in the above activities would be helpful, especially if the scenarios are clearly theatre related.</p> <p>Organisation: Health and Safety Executive (HSE)  Resource Title: First aid  Website Link: <a href="http://www.hse.gov.uk/firstaid/">http://www.hse.gov.uk/firstaid/</a>  Description: HSE information page focusing on first aid with a range of useful links.</p>	1.5 hours	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

# SUGGESTED ACTIVITIES

LO No:	4		
LO Title:	Be able to produce and stage manage a production		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Show reports</b>	<p>Stage managers should produce a show report after each performance.</p> <p>As an initial activity the SM and the tutor/director should decide what will go into the report for the current production. They could also produce a template for this so that some sections could be just ticked while there are other boxes for fuller notes.</p> <p>Suggested ideas for the template could be:</p> <ul style="list-style-type: none"> <li>• Were all cues on time/carried out? Note any that had issues.</li> <li>• Were all props (personal and general) in place?</li> <li>• Issues with audience/front of house.</li> <li>• Timings overall.</li> <li>• Health and safety report.</li> </ul> <p>Organisation: Theatre crafts Resource Title: The Show Report Website Links: <a href="http://www.theatre crafts.com/pages/home/topics/stage-management/the-show-report/">http://www.theatre crafts.com/pages/home/topics/stage-management/the-show-report/</a> Description: This site gives examples of show reports.</p> <p>SMs could also decide to share reports by Twitter or WhatsApp etc.</p>	15 minutes	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Health and safety drills</b>	<p>Having conducted a risk assessment that responds to the current production and issued statements and put up notices, the SM could carry out a health and safety drill/exercise. Learners should initiate and run an evacuation drill with actors and production crew.</p> <p>The Health and Safety Executive (HSE) provide a lot of information on actual practice and protocols during a drill.</p> <p>Organisation: Health and Safety Executive Resource Title: Planning for incidents and emergencies Website Link: <a href="http://www.hse.gov.uk/event-safety/incidents-and-emergencies.htm">http://www.hse.gov.uk/event-safety/incidents-and-emergencies.htm</a> Description: This site gives explains how to plan for an emergency.</p> <p>Some time should be spent afterwards analysing times and working knowledge of published procedures by all involved. Amendments should subsequently be made to notices and plans.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Rules of the 'tech'</b>	<p>Learners acting as SMs should recognise that they are effectively in charge of the technical rehearsal or cue to cue. The director may amend and adapt cues and effects on the basis of the run but primarily it is for the tech team to become fluent with all cues and to iron out any technical issues before the dress rehearsal and first performance.</p> <p>The SM will need to make this clear to actors and they should prepare a short address to them.</p> <p>The following page will give a document that includes tips which could be summarised into a short sharp instruction to actors – they'll take no notice of course and will continue to run through their scenes, even getting irritated when they are stopped so that the next cue can be worked through. Giving a clear steer at the beginning of the tech run however should help.</p> <p>Organisation: The Blue Room  Resource Title: Q&amp;A: Running a technical rehearsal  Website Link:  <a href="http://www.blue-room.org.uk/index.php?showtopic=63301">http://www.blue-room.org.uk/index.php?showtopic=63301</a>  Description: This technical forum could also provide answers to other learner questions as well as the one here on technical rehearsals.</p>	5 minutes	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Notices and signs</b>	<p>Activities for LO3 included risk assessments and it is assumed that the current production will have been assessed with reference to its specific context and defined risks. Learners should create notices and signs that draw attention to these specific factors. These could include memos that go out to the entire team, evacuation routes and safe refuges, general rules and observations, HSE posters and specific signs such as those associated with chemicals.</p> <p>Organisation: Health and Safety Executive  Resource Title: Hazard pictograms  Website Link:  <a href="http://www.hse.gov.uk/chemical-classification/labelling-packaging/hazard-symbols-hazard-pictograms.htm">http://www.hse.gov.uk/chemical-classification/labelling-packaging/hazard-symbols-hazard-pictograms.htm</a>  Description: Examples of pictograms.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Re-setting</b>	<p>It is the responsibility of the SM to ensure that the next performance is set and ready to go. During the tech run and the dress rehearsal they should be making notes on any particular issue with this re-setting – this may have to do with the personal props of actors who may forget them or set them down in random places. A clear document that programmes the re-setting of the production should be drawn up and used between all shows. Some of this can be delegated but the SM must do the final check. The document can be copied and placed in dressing rooms.</p> <p>Organisation: Sarah Stewart stage manager  Resource Title: Paperwork  Website Link: <a href="http://www.sarahstewart.co/paperwork/">http://www.sarahstewart.co/paperwork/</a>  Description: This site gives examples of stage management paperwork</p>	30 minutes	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3
<b>Get out spreadsheet</b>	<p>Clearing up (the 'get-out' or 'strike') after a production can be hectic and when things are not planned and systematic things can go missing or end up in the wrong place. Learners should plan ahead and have schemes in place that chart exactly where things are to go – this can be particularly important if technical items or costumes have been hired or borrowed. It may be that this entails pulling together documentation into a that allocates:</p> <ul style="list-style-type: none"> <li>• items</li> <li>• people responsible</li> <li>• source and return destination</li> <li>• time slot</li> </ul> <p>and then a final</p> <ul style="list-style-type: none"> <li>• checklist</li> </ul> <p>to ensure that the spreadsheet is signed off.</p>	1 hour	Unit 19 LO3 Unit 20 LO3 Unit 21 LO3 Unit 22 LO3



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