

# OCR

Oxford Cambridge and RSA

## Thursday 19 May 2016 – Afternoon

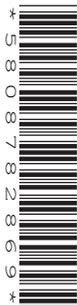
### AS GCE CRITICAL THINKING

F501/01/RB Introduction to Critical Thinking

#### RESOURCE BOOKLET

**Duration:** 1 hour 30 minutes

**To be issued with the Question Paper**



#### INSTRUCTIONS TO CANDIDATES

- Read all the documents before starting to answer the questions.

#### INFORMATION FOR CANDIDATES

- The information contained in this Resource Booklet was accurate when it went to press, but may subsequently have changed. Questions should be answered on the basis that the information is correct.
- This document consists of 4 pages. Any blank pages are indicated.

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**Document 1**

M.Billington, 'Let's stop pretending that the theatre can't be captured on screen', 18th June 2014, The Guardian. Removed due to third party copyright restrictions.



*British school children enjoyed NTL's 'Richard II' streamed live to classrooms with David Tennant in discussion afterwards.*

## Document 2

### NTL cinema broadcasts stimulate theatre attendance in London

Nesta research found that outside London, NTL cinema broadcasts have had no impact on theatre-going over the following 12 months. However, the research also showed that within London there was a 6.4% increase in local theatre ticket sales in areas nearest an NTL screening. The research was based on looking at theatre ticket sales in a year across the UK and the proximity of NTL screenings to those theatres. 1

**Hasan Bakhshi, director of creative economy at Nesta, comments:** “Far from reducing theatre audiences our findings suggest that NTL has on average increased audiences for local theatres in London. Cinema-goers at NTL screenings are a captive audience for live theatres in London, so regional venues will be able to convert these into greater ticket sales.” 2

[www.nesta.org.uk](http://www.nesta.org.uk)

*About us: We help people and organisations bring great innovative ideas to life by providing investments and grants as well as research, networks and skills. We are an independent charity funded by the National Lottery.* 3

## Document 3

### Screenings: a threat to live theatre productions?

- **Elizabeth Freestone, artistic director of small-scale touring theatre company Pentabus:** “We tour rural areas, village halls, fields, colleges and pubs, taking our work into the heart of a community. Some NTL screenings can’t help but compete with us. One such stumbling block was that the dates for the NTL *War Horse* and their Encore (repeat) screenings clashed with our touring. If put into competition with each other, venues will always choose live screenings, since they are much cheaper to buy than live theatre, but venues shouldn’t focus just on cost.” 1
- **Michael Kaiser, US Chairman of DeVos Institute of Arts Management which trains Arts managers:** “Are we witnessing a major transition in the arts from regional organisations to just a few mega-organisations with the sophistication to mount large scale productions? The 60+ generation might be the last one to routinely attend live, fully professional performances produced by regional organisations.” 2
- **Lyn Gardner, British theatre critic:** “Michael Kaiser (above) appears to see live streaming as a threat to live theatre going. Kaiser asks why would people go out to the theatre, particularly at a time of rising costs, when they can stay home and download or go to a local cinema? Probably for exactly the same reasons why live gigs are flourishing. Downloading your favourite band’s tracks is not the same as seeing them live.” 3

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