

## **G384 (Unit 5) Getting Work**

### **Commentary on website exemplar**

This commentary should be read alongside the specification and detailed guidance on the OCR website for this unit. That guidance emphasises the key terms and concepts, evidence demands and the weighting of Assessment Objectives in the teaching and delivery of the unit.

The following is a short summing up of the guidance.

#### **Evidence**

- Self-promotion pack
- An outline of the range of work considered possible during the first year
- A written analysis of the plan and pack (SWOT) including a strategy for future professional development

#### **Key terms and concepts**

There should be a sense of the need for the promotion pack to **persuade** both verbally and visually. A **credible** portfolio of experience and a **sustainable** work plan. What will come through **effective self-promotion** will be a consideration of attitude and survival skills and management of practical resources.

#### **Assessment Objectives**

AO1 Knowledge and understanding of the performing arts industry

AO4 Analysis and evaluation

#### **Exemplar material and this unit**

It should be noted that the following portfolio is not an exemplar in the traditional sense; it should not be replicated as the ideal or 'answer' for every set of contexts in which a candidate or centre operates. It is an example of a particular candidate's response to the unit within the context of a very specific set of choices: the vocational route, the art-form and the employer/audience chosen. Not all sections and enclosures in this portfolio will be relevant to all candidates and a fluency in the knowledge and understanding of the industry niche chosen may lead candidates to produce a very different kind of response.

#### **The Portfolio**

##### **Promotional Pack**

The candidate starts clearly by having a title page to the self promotion pack. This may seem a minor point but it means that the pack is going to be a stand-alone set of materials that is not confused with other evidence. It could be taken out and given separately to the audience being addressed.

The CV and Photo places the candidate within an acting context. The photo, although not totally fulfilling the advice from Casting Directors that it should be full face on and with little character (they like to make their own mind up about the potential of the 'look') is full-size, clear and replicated on the CV. It could be argued, and she gets the benefit of the doubt here, that as she is also going for a Musical Theatre profile the photo as it stands is more appropriate.

The CV is industry-standard. The candidate has obviously looked at the way Spotlight is set out. It is not set out in the pristine way a job-application type CV might be but the range and depth of experience is fore-fronted and the categories are right for the audience of casting and artistic directors. It is a good practice to have a range of other 'looks' on the sheet – this again replicates Spotlight pages. The candidate uses a mixture of real experience and projected performance opportunities from her chosen training. This is **credible** and **realistic** and also shows a fluent knowledge of the right route for her career.

*A CV is not a requirement of the unit. It works in this case but may not for other art-forms and routes. Musicians may chose instead to use more general profiles of a band; dancers may want to present more details on dance influences and genre. CVs and letters to particular job advertisements should be very carefully considered before assuming their usefulness in the pack.*

There is a sheet of business cards. These are not always useful for actors. Casting directors, agents and other employers will usually find they need other details and actors usually use to take part in other networks, perhaps as role-players or teachers. However attached to a pack that includes the leaflet and DVD they are added value.

The leaflet itself has a spelling mistake on the front – could be a typo as no other mistakes occur however it shows that more careful proof-reading should have taken place. This could affect both the criteria for QWC and the overall impact of the promotional material. Apart from that the leaflet has the right mixture of photos and repeats some of the information that is vital for acting roles – key skills, physical characteristics and short reviews. This could usefully go to a casting director or an agent who could follow up for further information. It is accompanied by a DVD of extracts from shows listed in the CV. These are clear and edited to highlight the candidate well. A DVD is a very useful addition to the pack – some potential employers may only look at this or a link to youtube to initially decide on a level of interest. Agents in particular would only take on actors if they see work.

Reviews and testimonials follow, these are of the right length but could include a photo for each one. The LIPA one is obviously made-up so doesn't flow in the same kind of way (I'm not sure what 'respectable' means). The letter covers all the enclosures in the pack and is going to an agent, so it is clear the pack has a focus which has determined its contents, size and quality. 'Affiliated Associations' is a misnomer for the list at the end which is largely superfluous unless used more actively within the pack.

Although relatively simple therefore the pack shows a high level of knowledge and understanding of the industry and the candidate's strategy for getting work in it. It is edited and selected in a way that shows fluency and an assimilation of the interviews conducted.

There is a separate section for the interviews conducted. It is not entirely clear whether any of these have been face-to-face but they are clearly notated and any lessons are made apparent. They have been used to inform the pack and the plan and provide a focus for progress on the specific vocational route. Interviews do not have to set out in this way, they could be more integrated and implicit with citation in an appendix. The summary is very useful in evaluating knowledge and understanding.

### **Plan**

The plan sets out a context for work as well as details of the work itself. This starts with a defining of contract and freelance work and the differences between them. Again this is clearly within the context of an actor, although when the plan becomes more concrete this morphs into general performer.

The four areas of acting, Singing, Dancing and Music are then placed into this wider context. This is a short notation of the roles available in each area and is summed up in a very general way by adding potential hours together from each area of work. This is an extremely useful introduction to the following more detailed pages and leads us through the whole portfolio with logic and fluency.

The aim of the plan is given more detail over the page and includes an overview of the demands of living in London and developing a career and skill-base. Getting an MA may be unnecessary but her parents are paying so why not if everything else can work.

*This candidate is displaying a credible, confident and optimum route through the first year. Realism does not mean candidates have to underplay their chances or be cynical, the portfolio is an opportunity to set out what they would like to happen in an ideal world and with full knowledge of the industry. Saying they will be in LA after 6 months is probably unrealistic but putting themselves on a path to achieving 'success' however it is defined in their art-form is the point of the plan.*

Having said that this candidate has scheduled in a range of potential jobs in her freelance portfolio that are ambitious but these are well-researched and provide good opportunities for revealing knowledge of contracts and fees – although these are not always clearly cited and if a contract with the BBC for a minor role on Casualty is to be included there should have been more explanation of the kinds of contracts and employment conditions used. On another minor note the BBC does not have commercials.

As the candidate explains (not that convincingly) the final income is high because she maintains some contracted work as well as predicting success in getting all the freelance work she lays out. If she wasn't ambitious and confident as a

*professional actor* she wouldn't give herself the opportunity as a *candidate* to reveal secure knowledge and understanding of the way the industry works. So it becomes clearer that the level of realism needs to be raised in order to reveal credibility and accuracy.

There is a simple table summing up the income and expenditure predicted. It is not necessary to include pages of spreadsheets, the tables of planned work give us the information that is important for the assessment criteria and the list of figures support while giving us a snapshot of the task this candidate has set up for herself.

### **Analysis**

The final evaluation chooses not to set out a SWOT analysis as a chart listing the four criteria. She chooses to implicitly input strengths, weaknesses, opportunities and threats within the text. This is perfectly acceptable if the evaluation does actually include these contexts, which this does, and if it is of sufficient analytical depth for the way it is set out not to matter. In any event SWOTS should always have an introduction and a conclusion even while being laid out schematically.

This analysis is clear about the weaknesses in the portfolio overall – there is particular reference to the quality of the mostly internet based interviews. She is also realistic about what can wrong with the plan and the high income. However it shows fluency and a depth of analysis that is grounded and based on good knowledge.

### **Appendix**

The appendix includes contracts and conditions of service from the employers involved as well as citation. Some 'working-out' of the promo-pack and plan could also be included to indicate the progress of the portfolio and decisions made. Sometimes taught materials are included.

***This candidate is clearly operating in Mark band 3 of the assessment evidence grid. There is clarity, coherence and fluency. There are few errors in QWC. The plan is comprehensive, there is focus, knowledge of the market and contingency. Research is well-utilised and integrated into the plan. There is a very clear strategy. The evaluation is sophisticated.***

***Any exceptions to the above are referred to by the candidate herself.***