

Cambridge TECHNICALS LEVEL 3

# PERFORMING ARTS

Cambridge  
TECHNICALS  
2016

Unit 2

Proposal for a commissioning brief

L/507/6467

Guided learning hours: 60

Version 1 September 2015

## LEVEL 3

### UNIT 2: Proposal for a commissioning brief

L/507/6467

Guided learning hours: 60

Essential resources required for this unit: none

This unit is externally assessed by OCR

#### UNIT AIM

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Working as a community artist can be both challenging and highly rewarding and community groups of all ages, abilities and cultural backgrounds have benefited from working with committed and creative young artists. This unit will equip you with the range of skills to be able to set out proposals as a response to a given brief and then set up and pilot performances and/or workshops. It will also provide you with a set of transferable skills that will underpin freelance work in your chosen artistic field.

You will be given the opportunity to develop a community arts project from a given brief. You will consider your creative skills and preferences and think about how these can be utilised in a way that benefits a community or a defined group of participants who may otherwise have little access to the project's content. You will develop knowledge and understanding of administration and planning as well as the appropriate creative skills and techniques applicable to a project, learning how to monitor development and pilot practical elements in a way that will support the potential project and put contingency in place.

The unit involves developing a project proposal that responds to a given brief. There is not an obligation to carry the project through to a full realisation with the community group, but you will need to deliver a final proposal and you may work on simulations, pilots and internal workshops. However, throughout the progress of the project you will need to assume a realisation of the project to give it purpose and to make your proposal credible and realistic.

## TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades. Anything which follows an i.e. details what must be taught as part of that area of content. Anything which follows an e.g. is illustrative.

For externally assessed units, where the content contains i.e. and e.g. under specific areas of content, the following rules will be adhered to when we set questions for an exam:

- a direct question may be asked about unit content which follows an i.e.
- where unit content is shown as an e.g. a direct question will not be asked about that example.

Learning outcomes	Teaching content	Exemplification
The Learner will:	Learners must be taught:	
1. Understand the key features of projects	1.1 Examples and key features of briefs, e.g. <ul style="list-style-type: none"> <li>• scale, scope, funding, aims and objectives, charitable status, client groups</li> <li>• Features of local and regional community arts projects</li> </ul> 1.2 Research into an existing community arts project, e.g. <ul style="list-style-type: none"> <li>• how to identify and approach existing projects, designing questions, interviews and meetings</li> <li>• community groups and projects: registers and networks, umbrella organisations</li> </ul> 1.3 Social agendas. Identifying stakeholders; <ul style="list-style-type: none"> <li>• sources of funding and appropriate grant-awarding organisations, working in partnership with organisations</li> <li>• how different cultural and social communities work together to produce cohesion</li> </ul>	<p>Teaching for this learning outcome will need to equip learners with the skills to write the proposal and so researching into existing projects and their contexts will need to be encouraged.</p> <p>They will need to know how proposals are often written within a company perspective and how company profiles are used to inform proposals. The teaching will need to cover sources of funding in general, e.g. arts boards and associations and local councils, and the specifics of how these income streams may help in the response to the commission.</p> <p>This is a general start and overview to the unit but teaching must ultimately contextualise this underpinning understanding and knowledge to the specific demands commissioning organisations and how their art form or skill can be adapted and used.</p>

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
2 Be able to plan and develop a project from a commissioning brief	2.1 Research and development of the given brief; <ul style="list-style-type: none"> <li>• scale</li> <li>• initial idea and identification of client group; community and social needs</li> <li>• scoping and timescales</li> <li>• articulating purpose, aims</li> <li>• objectives of project</li> </ul> 2.2 Planning and development; <ul style="list-style-type: none"> <li>• identification of form, content and ideas, client group and aims and objectives of project</li> <li>• projected timescales, action plans and delivery</li> <li>• developing ideas; research content, shaping and developing content</li> <li>• form of practical work, e.g. performances, workshops, classes</li> <li>• funding and logistics, sourcing of materials and resources</li> <li>• identification of any ethical and legal considerations and/or risks</li> <li>• identifying resources, performer fees, equipment hire</li> </ul> 2.3 Contingency and problem solving strategies	<p>Building on LO1, which has been concerned with building a foundation of knowledge and understanding of briefs and the commissioning process, teaching for this LO should be directly focused on examples of commissioning briefs in preparation for the release of the externally set and assessed materials.</p> <p>This is the ‘working-up’ part: analysing and deconstructing the details of briefs and doing research into the commissioning body (or the type of body identified in the chosen brief) to understand the core purposes, function and role of such bodies.</p> <p>Including Health &amp; Safety</p>
3. Know how to write a final proposal for a project	3.1 Structures of a formal proposal e.g. <ul style="list-style-type: none"> <li>• introduction, chapter headings</li> <li>• inclusions, e.g. CVs, results of pilots</li> </ul>	

Learning outcomes	Teaching content	Exemplification
The Learner will:	Learners must be taught:	
	<ul style="list-style-type: none"> <li>• previous experience</li> <li>• budgets and contingency</li> <li>• knowledge and understanding of legal constraints</li> <li>• aims and outcomes</li> <li>• sustainability of project and legacy</li> </ul>	

## LEARNING OUTCOME (LO) WEIGHTINGS

Each learning outcome in this unit has been given a percentage weighting. This reflects the size and demand of the content you need to cover and its contribution to the overall understanding of this unit. See table below:

LO1	30-40%
LO2	30-40%
LO3	30-40%

## ASSESSMENT GUIDANCE

The assessment will be set and marked by OCR and will require learners to prepare a proposal in response to pre-released materials. There are 50 marks for the assessment.

Pre-release material will be made available to centres eight weeks prior to each two-week assessment series. Pre-released material for this unit will contain a proposal for a commission brief. Pre-release material will be changed each series.

## The Proposal

Proposals should respond to **one** of three commission briefs (learner choice), these will provide for considerable scope in terms of the approach and nature of the developed work and can be framed by all art forms.

Learners on the production pathway can prepare for performance proposals on the assumption that they will be supporting a performance company.

The proposal document will be written in a formal register and although the nature of the work or performance will vary depending on the learner's response and artistic perspective, the proposal will always include the following –

- An introduction section that responds to a given scenario
- Estimates of costs and budgets
- Details of research
- Indications that timelines are clear and the project will be on schedule
- Assurances on H&S and legal constraints
- Planning documentation.

The word count for the proposal and supporting documentation will be between 1500 and 2000 words.

### Time allocation

The nominal time allowance for Unit 2 Proposal for a commissioning brief is 60 hours. The external assessment (pre-release and external assessment) should represent approximately one-third of the unit time (20 hours).

### Controls of the assessment:

In order to ensure validity and reliability controls are set within the assessment. These take a variety of forms, with varying levels of control, which are outlined below:

Eight weeks prior to the OCR stipulated two-week assessment window, pre-release material will be made available to centres detailing the scenario and the commissioning briefs that they need to choose from and prepare.

This material can be made available to learners once it is released by OCR. Once available learners will have eight weeks in which to prepare the following:

**Proposal:**

- The research phase for the proposal can be carried out under informal supervision, meaning that learners can undertake the research part of the process without direct supervision and outside of the centre if required. However, tutors must be able to authenticate that the research is the learner's own work. (Every learner should sign a declaration form - <http://www.ocr.org.uk/Images/15535-sample-candidate-authentication-statement.pdf>)
- The learner is permitted to prepare a maximum of 4 A4 sides of research notes which can be used when writing up of the proposal (which is conducted under controlled conditions – see information on two-week assessment window).
- The learner must not write up any aspect of their proposal during the eight week period. The tutor must be able to ensure that measures are in place to apply this requirement.
- Tutors must abide by the rules concerning support and guidance (see below).

During the research phase learners can be given support and guidance as follows:

**Tutors can:**

- explain the task
- advise on how the task could be approached
- advise on resources

**Tutors must not:**

- comment on or correct the work

Tutors must ensure sufficient supervision of the learner to make sure that all tasks completed are the individual learner's own work.

**Assessment Phase (2 week timetabled assessment window)**

OCR will timetable a two-week assessment window (following the eight week research phase) which all centres need to adhere to.

During this period a high level of control will need to be in place in order to be able to authenticate the work of learners. During the assessment window, centres will need to conduct the assessment in accordance with JCQ Instructions for Conducting Examinations (<http://www.icq.org.uk/exams-office/ice---instructions-for-conducting-examinations/instructions-for-conducting-examinations-2015-2016>). This will include appointing the use of an invigilator.

The following controls will need to be in place:

- The write up of the proposal needs to take place under direct supervision during the two-week assessment window.
- Learners are permitted to take in a maximum of 4 A4 sides of research notes which they have gathered during the eight week research phase in order to write up their proposal in response to one of the job roles.
- Centres can provide multiple supervised sessions for learners to produce their final proposal, up to a maximum of 5 hours.
- Centres are required to ensure that learners work is kept secure between supervised sessions.

- Learners are not permitted to take work away during the two week assessment window.
- Learners are permitted to revisit and refine their proposal during the scheduled supervised sessions.
- Work must be produced using IT.
- Centres must ensure that learners have controlled access to files. Learners must not be able to access any other files than those created during the supervised sessions or their research notes.
- Learners must not have access to the internet during the supervised sessions when they are writing up the proposal.
- Learners must reference all sources used.
- Each page of the work must be marked clearly with the learner's name, centre number and page numbered.

Submission of the portfolio:

- Work must be produced using IT and submitted to OCR. Guidance will be provided closer to the assessment window.
- Learners must not submit any material other than their response to the pre-release tasks.

During the two week assessment window tutors must **not**:

- comment on or correct the work

### **Authentication**

Tutors must also be confident that the work is the learner's own and to confirm this they must sign a Centre Authentication Form available on the OCR website.



## SYNOPTIC ASSESSMENT

When learners are taking the assessment task, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We have identified those opportunities in the table below. Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply.

Unit	Learning Outcome (LO):
5	LO2: Be able to plan and carry out research
11	LO3: Be able to write a script in an appropriate performance medium that can be interpreted by others
12	LO1 Be able to prepare scripts for production
15	LO3: Be able to create a dance piece to a brief
17	LO1:Be able to plan a dance or movement workshop
18	LO2: Be able to create and use appropriate production and performance documentation
19	LO2: Understand the design process of planning a lighting plot to a brief
20	LO2: Understand the design process of planning a sound plot to a brief
21	LO2: Understand the design and realisation process to a brief
22	LO2: Understand the set design and realisation process to a brief
30	LO2: Be able to plan for the production of music products

## MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory units (this unit is a mandatory unit in the all pathways), although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work experience or work placements that develop skills and knowledge relevant to the qualification.	A work placement would provide the opportunity to gain insight on many aspects of this unit. The learner should take the opportunity to talk with those who are involved in working on the commissioned project to get the views of a range of people about the challenges and how they are overcome.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	Companies and organisations who work in the performing arts are continually responding to briefs and tendering documents. They become adept at knowing and understanding the exact needs of the commissioning body and could provide information for a case study on the process; what the pitfalls are and how they have been approached. Ideally the case study will concentrate on the relationships between the provider and the commissioner and aim to help the learner understand how the relationship is developed and how misunderstandings can occur.
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Individuals from both commissioning bodies and providers could be invited into centres to give lectures and seminars. Often it is an individual artist or technician who is responding to a brief and these are useful contacts as they have an 'all-round' view of the process.

To find out more

**[ocr.org.uk/performingarts](http://ocr.org.uk/performingarts)**

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **[vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)**



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