

National Unit Specification: General Information

UNIT Professional Practice (Higher)

NUMBER D661 12

COURSE

SUMMARY

This unit aims to introduce the candidate to working practices, professional organisations, contractual arrangements and taxation obligations of an individual working in the performing arts. In addition the unit introduces the candidate to possible sources of employment in the performing arts and to the requirements for a professional portfolio. The unit is generic in nature and should be taught in the context of an area of performing arts which is relevant to the candidate.

OUTCOMES

- 1 Explain the requirements for the initial promotion of a career in the performing arts.
- 2 Demonstrate an understanding of standard performing arts contracts of engagement.
- 3 Describe the taxation responsibilities of an individual working in the performing arts.
- 4 Explain the role of professional organisations, trade unions and other relevant agencies in the career of a performing artist.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained the following core skills:

Communication:	Intermediate 1
Numeracy:	Intermediate 1
Information Technology:	Intermediate 1

Administrative Information

Superclass: LA

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CREDIT VALUE

1 Credit at Higher.

CORE SKILLS

Information on the automatic certification of any core skills in this unit is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National unit specification: statement of standards

UNIT Professional Practice (Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Explain the requirements for the initial promotion of a career in the performing arts.

Performance Criteria

- a) The identification of the sources of employment in the performing arts is comprehensive and accurate.
- b) The requirements for a professional portfolio suitable for presentation to a prospective employer or agent are correctly described.

Evidence Requirements

Written/oral/audio visual evidence to meet all performance criteria which could be generated by the production of a professional portfolio and a file of information on sources of employment, lists of contacts etc.

OUTCOME 2

Demonstrate an understanding of standard performing arts contracts of engagement.

Performance Criteria

- a) Explanation of the terms employee and self employed/freelance worker is accurate.
- b) Description of the patterns of employment available to the performing artist is comprehensive and accurate.
- c) Description of the standard clauses in a performing arts contract of engagement is accurate and comprehensive.
- d) Description of contracts of engagement regulated by a collective agreement in one area of the performing arts is comprehensive and accurate.

Evidence Requirements

Written or oral evidence to meet all performance criteria which could be generated by a file of information on contracts, which would be useful to the performing artist.

National unit specification: statement of standards (cont)

UNIT Professional Practice (Higher)

OUTCOME 3

Describe the taxation responsibilities of an individual working in the performing arts.

Performance Criteria

- a) The identification of main types of personal taxation is comprehensive and accurate.
- b) The explanation of the current taxation obligations of freelance workers is comprehensive and accurate.
- c) Description of the type of financial record-keeping appropriate for a freelance worker in the performing arts is accurate and comprehensive.

Evidence Requirements

Written or oral evidence to cover all performance criteria which could be generated by a file of information to guide the performing artist as to his/her obligations regarding taxation.

OUTCOME 4

Explain the role of professional organisations, trade unions and other relevant agencies in the career of a performing artist.

Performance Criteria

- a) The identification of the professional organisations and trade unions with a role in the performing arts is accurate and comprehensive.
- b) The functions of a professional organisation or trade union in one chosen area of the performing arts are correctly described and analysed.
- c) The description of the functions of Performing Rights Society is comprehensive and accurate.
- d) The description of the legal protection available for an artist's performance is correct.

Note on range for outcome

Legal protection: Copyright Designs and Patents Act 1988

Part II - Rights in Performances

Evidence Requirements

Written or oral evidence to cover all performance criteria which could be generated by a file of information useful to the performing artist. The file could include a list of useful contacts.

National unit specification: support notes

UNIT Professional Practice (Higher)

This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

GUIDANCE ON CONTENT AND CONTEXT

It is intended that the unit be taught in the context of an area of performing arts which is relevant to the candidate, with a more general focus for the candidate undertaking the general SGA Performing Arts (Higher). No prior knowledge on the part of the candidate is assumed.

OUTCOME 1

- a) theatrical/booking agent; local authorities; trade journals and trade newspapers; amateur companies; radio; television; film; advertising.
- b) CV; show reel; photographs; tapes; reviews, (could be simulated/class performance).

OUTCOME 2

- a) legal tests for employed persons; control of work; PAYE; rights of employee.
- b) permanent employment; part-time employment; fixed term contracts; hourly session contracts.
- c) exclusivity; termination; remuneration; duration; renewal etc
- d) Musicians Union; Equity etc.

OUTCOME 3

- a) Income Tax; VAT; National Insurance; PAYE; Schedule D.
- b) Schedule D; self-assessment forms; allowances.
- c) invoices; pay slips; accounts; diary; contracts; (P60) tax records; use of professional accountant.

National unit specification: support notes (cont)

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OUTCOME 4

- a) Musicians Union, Equity, Employers Organisations.
- b) Musician: Musicians Union eg benefits of membership; regulatory function; influence on scale of fees; hours of work; employers blacklist; publications; collective agreements.
Actor/Dancer: Equity - closed shop aspects; Equity Card; scale of fees; publications; collective agreements.
- c) PRS: benefits of membership, functions as protectors of artists work, collecting royalties, difference between performance and song/music performed.

GUIDANCE ON TEACHING AND LEARNING APPROACHES

Wherever possible, throughout this unit maximum use should be made of professional speakers and publications issued by professional organisations and government agencies to bring the candidate as near as possible to real situations in order to heighten awareness of the 'business side' of being a performing artist.

OUTCOME 1

Use of sample portfolios; talks from relevant professional performers and theatrical agents; use of trade journals etc, showing vacancies and forthcoming productions. Candidates should be encouraged to apply for particular auditions, possibly linked with the unit Preparation for Audition. Role of local authorities in the performing arts should be mentioned eg community drama; music; work in television; radio; advertising.

Approach to outcome 1a might be that of student investigating sources of employment and collecting material.

OUTCOME 2

Use of standard contracts of engagement of the professional organisations could be used with use of case studies and visiting speakers eg Musicians Union Official. Reference should be made to collective agreements which regulate contracts in one area of the performing arts.

OUTCOME 3

Use of government information leaflets, sample self-assessment taxation forms is recommended as source material for class discussion. Completion of a sample self-assessment tax form with given simulated figures would be a useful exercise.

OUTCOME 4

Use should be made of speakers from professional agencies, organisations and trade unions. Use of publications issued by professional organisations for guidance of members should be used for class discussion. Completion of relevant membership forms and PRS forms would be a useful exercise. Collective agreements should be highlighted.

National unit specification: support notes (cont)

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GUIDANCE ON APPROACHES TO ASSESSMENT

The unit as a whole might be assessed by the production of a portfolio which would include material to cover all performance criteria in the manner suggested in the Evidence Requirements Section of each outcome.

USEFUL PUBLICATIONS

Cotterill Leslie Performance: The Business and Law of Entertainment
Sweet and Maxwell 3rd Edition 1993

Harrison Tom Music Deals
Harrison Law Publishing 1998

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements* (SQA, 1998).