

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

# PERFORMING ARTS

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05850–05853, 05876

**Unit 32 Summer 2023 series**

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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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## Unit 32 series overview

In the Unit 32 Arts Administration examination, an outline of a scenario is provided for performance. Using this scenario, candidates are to apply their knowledge and understanding of Arts Administration processes and practices in the questions to be answered. This will include legal requirements; the necessary business and practical organisational practices; Health and Safety; and the marketing necessary to support and facilitate performance to a public audience. All questions should be answered in context of, and in handling the given scenario on the paper, as they would be applicable to any public performance.

Longer questions require candidates to show they can select, shape, and apply taught knowledge. The actions candidates choose to be undertaken need to be explained and justified as effective in terms of the given scenario. Candidates need to show they can take a structured and sequential approach where appropriate, which shapes the taught learning to the given situation.

The aim is to show they can implement appropriate choices of action in both planning and problem-solving within the frame of a given situation with a professional and business-like approach, and show they understand how their proposals are likely to play out in practice. The implications of their choices need to be clearly identified and prioritised where the question calls for a recommended outcome. Candidates should be able to show they understand how both an audience and the public in general are likely to respond to their choices. Public relations and the implications for ongoing and future events should be part of the solutions they propose for the event to be successful. In longer responses, candidates should explain how their proposals can be practically implemented within the constraints of; the given situation; finance; locality; legalities and staffing.

Candidates should always read the wording of questions carefully. All questions will have scope for more than one correct response. Where legal requirements, insurances and licences are given in their responses, terminology used by candidates needs to be accurate.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• paid careful attention to all the details of the event given in the scenario and cited the scenario when appropriate in their responses</li> <li>• applied their responses closely to the information in the scenario</li> <li>• noted the stem statement in the paired shorter questions</li> <li>• read the whole of questions in full and answered what was asked</li> <li>• selected and applied learned information accurately and relevantly to address the given scenario</li> <li>• showed accurate knowledge of legal requirements and in what circumstances these should be applied</li> <li>• could name these precisely</li> <li>• showed understanding of the differences between a policy and a legal requirement</li> </ul>	<ul style="list-style-type: none"> <li>• offered responses that did not clearly address the question having read inaccurately or without reading in full what was asked in some questions</li> <li>• repeated the same points in Questions 9 and/or Question 10 that had been made in Questions 1-8</li> <li>• in Question 9, spent most of the response on one main aspect of the situation</li> <li>• in Question 10, spent most of the response on one possible approach</li> <li>• stated some standard terminology with legal status inaccurately, e.g. misapplying the word 'employee' for 'employer'</li> <li>• did not apply the specific information in the stem statement and/or given scenario when writing both the shorter and the longer responses</li> </ul>

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• read and fully applied the extra information given for the Section 2 questions, integrating it in their responses</li> <li>• prioritised both the staff and the audience's best interests in seeking solutions</li> <li>• prioritised the detail of their discussion and evaluation on the most viable options</li> <li>• where a given situation has not offered an ideal choice, showed understanding of the need for positive communication skills and how these can be applied in identifying practical alternative ways forward</li> <li>• in problem-solving, recognised the wider implications to any decision, and addressed these fully as part of the decision made</li> <li>• in problem-solving, gave minimal consideration to options which were likely to have mostly or entirely negative outcomes.</li> </ul>	<ul style="list-style-type: none"> <li>• wrote pre-prepared formula material about paid performers in responses to Question 9 where application to the details of the task scenario was needed</li> <li>• in Question 10, discussed evidently less desirable and less appropriate options at length leaving little space to discuss the more viable outcome to be recommended</li> <li>• in Question 10, discussed issues of loss of income from ticket sales in what is a free to attend event</li> <li>• assumed that options would be available to them without identifying how the viability of these options would be confirmed</li> <li>• did not clearly evaluate the implications of their proposed actions proposed in the response</li> <li>• discussed approaches and solutions without clearly considering the obstacles to practical performance organisation that need to be overcome.</li> </ul>

## Question 1

### Scenario

Flowering of the Arts is a new event run by a community organisation. It will take place in two venues in a city district over a weekend, a Town Hall and a converted church community centre. Both venues have accessible indoor performance spaces, with all the facilities needed to be able to accommodate members of the public. The event is free to attend and open to all members of the community.

Flowering of the Arts is partly funded by a public sector community grant. The event is also sponsored by a well-known chain of DIY and garden suppliers, due to open a store locally.

Performances will be staged in each venue against a backdrop of locally created flower displays. These will be managed by a team of volunteers.

Local amateur groups are to be invited to perform at the event, as well as some local community groups to run performing workshops, classes and demonstrations.

You have been contracted as the only full-time employee, to be the Arts Administrator, starting nine months before the event is due to happen. Your key purpose is to make the proposals for the event a reality.

The following questions relate to the roles and responsibilities you will undertake as the Arts Administrator for the Flowering of the Arts festival.

You will be responsible for the legal matters relating to the festival.

- 1 One group that has applied to play is a brass band playing well-known tunes.

Explain **one** licence that may be needed for them to play music at the festival.

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..... [2]

Candidates usually cited PPL (Phonographic Performance Limited) and/or PRS (Performing Rights Society) licences. It was not necessary to write the full wording for the mark for identification of the licence. An explanation that the licence protected the rights of the original producers of the music was sufficient for the second mark for an explanation.

### Question 2

2 You have insurance in place for the festival.

Explain **two other** legal requirements you will need to have in place.

1 .....

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2 .....

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[4]

As the stem statement says that insurance is in place for the festival, responses which cited any type of insurance could not be given. Acceptable responses included staff contracts, GDPR management of staff personal data, DBS checks of staff, electrical tests of any equipment to be used and First Aid provision. Two legal items cited each with a valid explanation were necessary for the full 4 marks.

### Question 3

You will need to manage the performance bookings for the amateur groups.

3 Explain **one** Health and Safety check you would ask any amateur or community group to complete before you could confirm their booking to perform.

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[2]

While it was possible to cite similar requirements as for the festival as given in Question 2, responses usually focused on information relating to the amateur or community groups' work or personal information. Examples included risk assessment or other safety checks of proposed performances e.g. numbers of performers to be participating in the spaces provided; any medical conditions; disability access needs; emergency contact numbers for participants; parental consent for child performers, and video/photographic consents for use of photographic material. One relevant item cited with a valid explanation was necessary for 2 marks.

### Question 4

4 Explain **two other** items of safety information you would need from the amateur and community groups before you could accept them to participate in the festival.

1 .....

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2 .....

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[4]

Any two, further items listed in commentary under Question 3 not already cited in answering that question were acceptable, e.g., risk assessment or other safety checks of proposed performances such as numbers of performers to be participating in the spaces provided; any medical conditions; disability access needs; emergency contact numbers for participants; parental consent for child performers, and video/photographic consents for use of photographic material. Two valid health and safety items cited each with a valid explanation was necessary for the full 4 marks.



### Question 5

Both venues are accessible with appropriate facilities. You will need to oversee that the venues are fit for performances at the time of the festival.

5 Explain **one** essential venue check you will undertake for the performance weekend.

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..... [2]

While it was possible to cite similar points as those possible for Question 2, candidates could not gain extra credit for any item they had listed in Question 2. The scenario and stem statement say that the venues are accessible with all facilities necessary to accommodate members of the public. Checks that these facilities are fully functional was an acceptable response, e.g., that fire exits are not blocked; with the explanation that this is necessary for the venue's safety certification to be valid. Fire routes, parking and venue access for get-in were also acceptable, as was any space checks for setting a stage and audience space. One relevant item cited with a valid explanation was necessary for 2 marks.

### Question 6

6 Some of the groups applying to perform are dancers.

What **two** additional checks will you need to make and to inform these groups of?

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2 .....

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**[4]**

Any two staging items specific to dancers that were not already cited in Question 5 were acceptable. Most responses cited whether there was appropriate flooring for dance work or whether dance mats would be needed, and the size of the stage/performance area to help dance choreography to be planned and rehearsed accordingly. Ceiling height was also an acceptable response to make sure the dance action could be safely planned and prepared. Two valid dance-specific items cited each with a valid explanation was necessary for the full 4 marks.

### Question 7

You will need to plan for effective evaluation of the festival, to be reported directly to those who have supported the event financially.

7 Explain **one** way you will measure the success of the event to the business sponsor.

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..... [2]

Typical responses cited attendance numbers that would be exposed to the business sponsor's brand. Survey responses showing that the festival was a positive experience for the audience and so for the business sponsor to be associated with was also a valid point and explanation. It was not necessary to explain methodology of data collection in answering this question, although some candidates did so. One relevant item with a valid explanation was necessary for 2 marks.

### Question 8

8 Explain **two other** outcomes you will report on to the Community Organisation Trustees.

1 .....

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2 .....

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[4]

While it was possible to cite similar points as those possible in the previous question, candidates could not gain extra credit for any item they had cited in Question 7, and the explanation would clearly need to be different from Q7 responses. Accounting, spending of grant funding and feedback from audience responses were frequent responses. Audience demographic data was acceptable where the explanation for gathering it in a community event made it clearly relevant, for example whether attendees lived locally was a measure of success for a community event. Number and quality of performance pieces was accepted as a response, although reporting a judgement on quality was perhaps difficult to justify. Some candidates responded using the terminology of qualitative and quantitative data, and this was creditable where associated with relevant examples. It was not necessary to explain methodology of data collection in answering this question, although some candidates did so.

### Question 9

Flowering of the Arts has two venues for the festival. They are 2 km apart and available all weekend from 9 am until 9 pm.

9 Explain your planning intentions for the festival in the two locations.

[18]

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The focus of the question is to manage the requirements as administrator for this performance event. There is not a requirement in this question to make the flower backdrop theme a significant part of the response as candidates are not expected to bring any horticultural knowledge to the response. This is not a part of the administrator's role to manage, as the scenario states 'These will be managed by a team of volunteers'. However, it was not unreasonable for an administrator to want to check that this was being done in a way that would not negatively impact on performances, so comment on this aspect was considered creditable.

The response should identify and address the needs of this festival as described in the original scenario and reinforced in the heading above the question. Candidates needed to be able to show awareness that this performance festival will focus on amateur and community performance that is not artistically managed by the company, and that the administrator's role will be to accommodate those groups and their performances. The focus should be on explaining the organising and managing the specifics of this event as catering for a community in which the participants are amateur or other community-based performance groups, which can include children. As these events involves community and amateur groups, the laws regarding children working in a performance context do not need to be applied, and professional chaperones are also unlikely to be required. It was noted that some responses included reference to this, but there was no penalty for inclusion of these elements in responses.

Little was seen in most responses about how the administrator would approach managing this as a non-professional performance event of diverse and separate groups. Responses were often written somewhat generically referring to 'our performers' and sometimes about providing transport and accommodation for performers. This tended to indicate that those candidates were not adapting the taught knowledge so much as stating pre-prepared points.

There was usually some discussion for creating a performance schedule across the two venues, sometimes considering staggering the timings to allow audiences to see all events in both spaces, which might have had some practicality but would leave long gaps without entertainment for those who wanted to stay in one venue. For a fully viable response, both groups would need to be catered for. Some responses focused greatly on the 2km distance between the venues and the perceived need to provide transport and manage road access in an urban area, rather than focusing on managing the events in the venues themselves. Some imaginative responses suggested making the route between the venues festive with the addition of stalls and rides. This had the potential to convert the community performance into a full-scale town festival. While this was not the intention of the scenario in providing two venues some distance apart, it did show the application of wider relevant thinking.

Candidates should be advised not to repeat points from Section A responses. There is clearly much to organise beyond the technicalities covered in Questions 1-8. Some credit could be given where the point was significantly enlarged on. However, Questions 1 - 8 should not be taken as prompts for the longer Questions 9 and 10. Lengthy accounts of the need for risk assessment and other generic technical and Health and Safety requirements that would need to be carried out ahead of and during the set-up was sometimes much the same content that had usually been addressed in Questions 2-5. Where this was not the case, it was creditable in broad terms. The management of the space to accommodate performance was sometimes discussed and was relevant.

Managing both paid and volunteer staff was considered in several responses, although the distinction between them in legal terms and responsibilities to them was not made clear in responses seen.

In considering contingency and sponsorship, some candidates appeared in Question 9 to be anticipating Question 10 by stating a need to keep some funding 'spare'. This had some general relevance to the question as set, as keeping spare funding as contingency is standard practice, although it is unlikely that this would be a sum equivalent to or close to the sponsorship funding.

Suggestions for expanding the events to outdoor areas at the venues appeared to be drawing on scenarios from previous papers and was not part of what the question asked of candidates.

### Question 10

A week before the event is due to take place, the sponsor has informed you they are withdrawing financial support for the event as the opening of their garden centre in the area has been postponed.

10 As Arts Administrator, consider the implications of this and make a recommendation to the organisers.

[18]

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The frame of the question sets a short timescale to manage the implications of loss of potentially substantial sponsorship funding to support the event. There is no specific indication that this situation would require cancellation or rescheduling, although these were considered in many responses as a reasonable likelihood depending on the degree of funding lost, which was sometimes discussed. While the question does not ask for all options to be explored, only that the implications should be considered in order to make a recommendation, where funding is reduced, it is reasonable to review the situation widely.

The question tests the ability of candidates to recognise that the initial response needs to understand the extent of what steps could be taken that would continue to make the event manageable. Responses which considered many options briefly, tended to lack a thorough grasp of the implications of any of them. Prioritising the most likely ways forward and thoroughly exploring the implications with appropriate decision-making is called for from the administrator of the event in this situation.

Some responses began appropriately with the need to consult with the 'community organisation' for whom the arts administrator is manager. There was potential to ask them for suggestions of routes to other financial support for the event.

Several options were discussed in responses seen. Many considered cutting the number of performances on the grounds that these performers could now no longer be afforded; however it is not clear that there was any cost involved in booking amateur and community groups. Reducing the two venues down to one was also sometimes discussed, although there is also no indication that there was a cost of hire of these, being a converted church community centre and a town hall, although it is reasonable to assume there would be a booking fee for both. Staffing was far more likely to be a significant cost to reducing the event to one venue, and this was sometimes acknowledged. Some responses recognised there could be contractual issues in cancelling contracts at short notice, although some responses took the view that contracts could simply be cancelled and re-issued, suggesting the original contracts would have been somewhat limited in employment terms. The likely loss of goodwill from performance groups and the wider community was usually acknowledged as a negative outcome where reducing to a single venue was considered.

Reducing the event to a single event was sometimes combined with extending the performance outdoors without any indication that either of the two urban venues would have outdoor space to set up performance spaces, and also not considering that there would be extra costs to doing so.

Asking for negotiations with the sponsor was sometimes suggested. Good responses including this, recognised this was a hopeful rather than assured approach, and that they could alienate the sponsor for future funding. Some responses suggested the sponsor would be subject to a contract which obliged them to fulfil their sponsorship, although some recognised correctly that this might take legal action to enforce and that time, publicity and cost factors were likely to make this undesirable to attempt. Others suggesting negotiation with the sponsor to reschedule the event to take place when the garden centre would open, although most evaluated appropriately that this might not happen at all, that some of the groups might not be available at a future date and that the local community might take a very negative stance to the project if it was delayed.

There was sometimes some recognition that rescheduling would have some significant extra marketing costs, and occasionally that even cancellation of one or both venues would incur costs in advertising the postponement or cancellation.

Contingency was sometimes offered as a solution although as in the commentary on Question 9 above, this would be unlikely to match the sponsorship loss. While this would leave the event without contingency funds a week ahead of the event, it was a reasonable recommendation to use contingency and seek what cost-cutting measures could be made.

Converting the event to fee-paying ticketed entrance was sometimes suggested, although usually recognising the likely loss of audience and goodwill. The logistical implications of moving to a paid event were not usually addressed. Asking the audience for voluntary contributions on attendance was a thoughtful suggestion in a small number of responses, although it needed the evaluative comment that this would be hopeful rather than calculable and might leave the event out of pocket afterwards. Asking the public sector funder to increase their support was considered, usually accepting this was unlikely to be successful.

Fundraising events were sometimes suggesting, sometimes considering the short timescale made this unlikely to succeed; also seeking other sponsorship funders, which also needed to take account of the short notice to make clear this would be a risky approach to rely on.

Some responses were seen which suggested taking out a loan, usually without expanding to explain from what source, and how the loan could be repaid.



In making the recommendation in his situation with a short timescale it appeared that a single recommended route to find other funding would be unlikely to be a viable suggestion, and far from a certainty. Taking a multiple approach to manage the problem by using contingency, reduced costs where possible, reviewing available funding and seeking other practical possibilities to seek new funding sources and voluntary contributions, even a community appeal, while not secure in single, suggested at least the reasonable possibility of balancing costs. Responses which did not make a recommendation had not fully addressed the terms of the question.

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