CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

PERFORMING ARTS

05850–05853, 05876

Unit 32 January 2024 series

Contents

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 Teach Cambridge.

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Unit 32 series overview

The Unit 32 Arts Administration exam paper will always provide a vocational scenario, this scenario will change for each series. It is important that the unit content has been fully explored and is understood for candidates be able to transfer their learning to a particular set of given circumstances and arts administration considerations.

It is essential for the scenario to be carefully interrogated before starting to answer the questions, as all questions in the paper require responses that are relevant to the given scenario. The questions provide opportunity for candidates to demonstrate their ability to apply their knowledge and understanding of arts administration requirements, processes, and practices to a realistic vocational scenario.

Questions 1 to 8 require candidates to give a response in the way of an explanation, the question will state if one or two explanations are being asked for. In the 2-mark questions, one explanation is required, and in the 4-mark questions two explanations are required. For example, in a 2-mark question, 1 mark is given for identifying a relevant example and a further 1 mark for an explanation. These are not closed questions with a single right or wrong response and candidates are asked to demonstrate knowledge of appropriate actions that could be taken in these circumstances.

Where candidates suggest more than one answer to a short 2-mark question, only the first may be given. Where more than two points are suggested to a 4-mark question, only the first two points made can be accepted as the intended response.

The paper progressively covers the demands on the arts administrator and increases in demand to help candidates to demonstrate more complex understanding including analysis and planning, problem-solving and evaluation of options.

Questions 9 and 10 provide opportunity for fully developed and detailed responses. Each question will always provide extra information to extend the original scenario. Question 9 will always be a specific planning task. Question 10 will always be a problem-solving task in which the response should aim to meet the original intended event outlined in the scenario at the start of the question paper.

It is important when answering Questions 9 and 10 that the extra information that adds to the initial scenario is fully considered as little credit can be given for generic responses that have little relevance to the given situation.

Candidates who did well across the paper responded with responses that were relevant and appropriate for the given scenario and provided explanations, analysis, and evaluation as appropriate to the question requirements. Candidates who did less well gave generic and sometimes inappropriate examples in their responses.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• fully considered the given vocational scenario • gave linked responses to Questions 1 to 8, giving a relevant example and a reasoning for their example • used the information in the stem for each pair of questions (Questions 1 and 2, 3 and 4, 5 and 6, 7 and 8) as this gives a clear focus to the area of arts administration that is being asked about • treated the extra information as an extension to the given scenario when answering Questions 9 and 10 • took account of the time sensitive factors where appropriate, e.g. Question 9 focused on the get-in • showed relevant understanding both of planning and implementation skills in answering the longer questions • showed an appreciation of contingency planning in the longer questions • were able to analyse and evaluate the full range of considerations in answering the longer questions • had a good underpinning knowledge of arts administration in keeping with the unit content.	• responded with generic responses that may have little relevance to the given vocational scenario • gave examples but not with a linked explanation (Questions 1 to 8) • gave incorrect examples of what was being asked for, e.g. naming examples of certificates when the question asks for examples of licences • gave the same example that had already been provided in the question stem • paid little attention to the extra information or used it in isolation from the main scenario • gave basic and general descriptive responses when answering the longer questions • gave confused or partial responses.

Question 1

The committee, made up of local council employees, is responsible for meeting legal obligations relating to the festival. You have been asked to consider the legal requirements that will need to be in place.

1   Natural Shift Festival has public liability insurance.

Explain **one** other type of insurance that will be required for the festival.

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.... **[2]**

The aim of this question is to check the understanding of legal requirements relating to Natural Shift Festival. Public liability insurance has been given as an example.

The question did not cause any issues and most candidates answered this with the example of 'Employer liability insurance' which is a correct example, and most candidates went on to explain the reasoning was to cover legal obligations and considerations relating to contractors' safety and potential legal claims against the festival.

Always relate your response to the given vocational scenario

The example given should be relevant for Natural Shift Festival. Although this does not need to be restated in the response, the relevance should be clear.

Question 2

2　Natural Shift Festival will need to apply for any relevant licenses.

Explain **two** licenses that may be required for the festival.

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.... **[4]**

Again, this question aims to check the understanding of legal requirements relating to Natural Shift Festival. No examples of licences were given in the question; however, candidates were told they should be relevant licences.

The question did not cause any issues and most candidates answered this by giving examples of licences relating to music or copyright. Such examples showed knowledge of types of licences as well as being relevant to the scenario. The most popular responses stated PRS and/or PPL and some referred to 'The Music Licence' which includes the other two. These were all credible examples. Reasoning was accurate in most cases and made links to the festival wanting to play music or perform copyrighted work.

Other examples included alcohol licences with accompanying explanation that this would be a legal requirement if the festival was going to serve alcohol. This, along with other acceptable responses, were given.

In some cases, examples were given that are not considered to be examples of licences, such as a DBS check.

Read the information above the questions

The information given above each pair of questions, and as part of each question will help focus on what is being asked for. So here, it was asking for types of licences that Natural Shift are likely to be need, to meet their legal obligations. Only responses that directly take this into account can be given.

Question 3

As part of your obligations to the public sector funder, you will have reporting responsibilities on several aspects of the festival.

3   You will need to report on the financial matters.

Explain **one other** aspect you will be required to report on.

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.... **[2]**

This question aims to check understanding of reporting responsibilities, in this case to public sector funders. Reporting on financial matters was given as an example. Most candidates gave appropriate examples of other areas that would be likely to be reported on, however some did give financial matters as their response, or examples of financial matters such as budgeting.

A popular example included reporting on the number of attendees and the associated monitoring of the success of the intended impact of the festival. Less successful responses referred to a copy of the schedule, or other aspects a funder would not require a report on.

Make connections
This question has lots of elements that could be used to connect to give a focused picture of what is being asked for, such as an *arts administrator's obligations* in relation to *a public sector funder*, and areas relating to *reporting duties.* Making these connections can help give a specific and relevant response, rather than a generic or vague response.

Question 4

4 Achieving value for money can be described as using public resources in a way that creates and maximises public value.

Explain **two** key things you will need to consider, to achieve value for money.

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.... **[4]**

This question appeared to be more difficult for some candidates and several responses did not consider value for money in the context of the arts and arts administration, and instead gave more general knowledge responses relating to things costing less or being free.

Successful responses considered areas such as the fees being paid to professional companies being in line with public sector guidelines, or the charges being paid to venues and how this represents value for money to the funder and the public. Arts Council England fair pay criteria or other relevant references were given in support of examples in the strongest responses.

Don't stray from the role of an arts administrator

This question is asking for knowledge relating to *value for money*, this will need to be in the context of how an arts administrator will measure value for money, not simply how the general public may measure it.

Question 5

As the Arts Administrator, you must have an understanding of programming functions and responsibilities.

5   One of your responsibilities is programming the professional performance companies that are taking part in Natural Shift.

Explain **one** consideration when programming professional performance companies.

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.... **[2]**

This question aims to check the understanding of programming functions and responsibilities, and this is stated in the information given before the question. The focus of the question is programming considerations specifically in relation to the programming of professional companies.

Most candidates were able to attempt this question, with varying levels of success. More successful responses considered what stage of the festival's planning programming takes place and referred to availability, cost, and specifically, a company's requirements to check they could all be catered for in the festival in terms aspects such as scheduling and or budget.

Less successful responses simply said companies needed to be contacted to see if they were available.

Some candidates misunderstood programming as 'the programme' and talked about printing and design aspects.

Take time to understand what is being asked

This question measures knowledge and understanding of programming. Programming is the selection and scheduling of activities to be included in the festival. It does not mean the published programme for the event which would list times of performances and in which pictures and comments could be included.

Question 6

6   Natural Shift aims to include family audiences.

Explain **two** key programming considerations that will support this aim when planning the programme for the festival.

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.... **[4]**

This question also focused on programming functions and responsibilities. Most candidates made links between family audiences and the time-of-day performances would be better suited to and the content being appropriate for children.

There was little confusion over this question, however some candidates that had referred to a printed programme in Question 5 went on to talk about colouring competitions or other family focused activities rather than meet the demand of the question which was to focus on programming as an arts administration function.

Less successful responses gave unrealistic examples of programming considerations, such as having performances with very short running times in large venues, e.g. a ten-minute show in a theatre.

Check how many examples are being asked for

This question asks for **two** key programming considerations, offering more than that will not mean you can access more marks.

Question 7

It is important to have a clear and effective marketing strategy to reach as many people as possible to maximise audience numbers.

7   It is important to aim the marketing at the whole community.

Explain **one** type of market research that could be undertaken to inform your overall marketing strategy.

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.... **[2]**

The aim of this question is to check the understanding of marketing. The aim of the festival reaching as many people as possible is given to candidates in the information before the question. The question asks for a type of market research. Most candidates were able to answer this with a suitable example, but some candidates confused it with a general marketing method.

A popular response suggested undertaking market research into what social media platforms are popular with those attending similar events, so they can be targeted with the marketing for this festival. Other popular responses referred to using surveys and questionnaires.

Be specific

This question focuses on marketing but in particular it is asking for a type of market research, not marketing methods which the following question asks about. Be careful and take time to consider what is specifically being asked for.

Question 8

8 The festival includes professional companies, community groups and amateur groups.

Explain **two** marketing methods you could use to promote the community benefit of the festival.

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.... **[4]**

The aim of this question is also to check the understanding of marketing, this time the focus is on marketing methods. This question appeared to be straightforward to most candidates, with the most successful responses matching methods to particular groups.

A popular response was to use social media and went on to match social media platforms to different age groups. Other credible responses included advertising on local radio to reach the local community and advertising in local venues that will be used as part of the festival to reach people that go to similar arts events.

Keep thinking…
If your response uses examples and information that you have already given in response to a previous question, it is unlikely to be being asked for again. Think which question best fits with the information and examples you are giving.

Question 9

Natural Shift Festival will include performances in a range of traditional and non-traditional performance spaces, including community settings.

As the Arts Administrator, you have been asked to present your plans to the Artistic Director and the committee. This is to reassure them that the work will meet all the requirements of a wide range of different types and sizes of venues, without losing quality.

9 You will be required to meet the needs of the different companies taking part in the festival.

Analyse the requirements you will need to consider when planning for the get-in.

[18]

Responses to this question had mixed levels of success.

More successful responses took an analytical approach and fully understood what the question was asking for and provided a thorough analysis of the planning requirements for the get-in. Successful responses made specific reference to the different types of venues and how this informed planning decisions, specifically relating to planning the get-in.

Other factors seen in successful responses included awareness of resources such as time, trained staff and equipment as well as issues relating to areas such as working at height and access.

Less successful responses were descriptive rather than analytical and simply gave generic plans for the festival overall. Some made no reference to the get-in.

The planning should recognise and be informed by the scenario and the extra information. In this paper, that includes factors such as the festival being new so no prior planning can be used and the festival being primarily a community arts festival which could inform several factors.

Other aspects that could inform the analysis include the wide range of community and professional venues that are being used and how this relates to the arts administrator dealing with different types of venue management and resources available as well as the festival aim being to raise awareness of climate change which could inform the types of companies booked to perform.

Question 10

> The festival has now been running for one month. It has received some bad reviews and some of the well-known professional performance companies have pulled out as they are concerned it will damage their reputation if they take part.

10 As the Arts Administrator, consider the implications of these companies withdrawing from the festival and make a recommendation to the committee.

Evaluate your options.

[18]

> Responses were again mixed in terms of the level of success. This question asks candidates to consider the implications on the local council management committee, in order to provide an appropriate recommendation for an evaluation from the viewpoint of an arts administrator.
>
> Responses ranged from thorough and realistic suggestions, that were thoughtful and fully justified, to unrealistic and far-fetched suggestions that lacked awareness.
>
> Successful responses considered aspects such as established arts administration processes, the specific time frame as given in the information (during the festival run) and made believable recommendations that the committee would consider. Popular areas for discussion in successful responses included the impact of cancelling the remaining performances, contractual obligations to contractors, companies and/or venues and the effect of ongoing poor reviews.
>
> Other points that were seen in responses that were credible included the consideration of consequential negative impact, for example on securing future funding, or attracting audiences for future events.
>
> A common feature of more successful responses was a well-developed line of reasoning, which was clear and logically structured with good links to the scenario and extra information.

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