

Examiners' report

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

PERFORMING ARTS

**OCR Level 3 Cambridge Technical
in Performing Arts**

Certificate: 05850

Extended Certificate: 05851

Foundation Diploma: 05852

Diploma: 05853

Extended Diploma: 05876

Unit 32 Summer 2025 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 [Teach Cambridge](#).

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Unit 32 series overview

The Unit 32 Arts Administration exam paper presented candidates with a realistic vocational scenario within the performing arts industry, which provided context and focus for the questions. Candidates were required to respond from the perspective of the arts administrator described in the scenario. The scenario is printed below, next to the report on candidates' responses.

All questions were based on this context, and answers needed to reflect an understanding of the role within that framework. The questions tested the sections of the unit content taught during the course. In all questions, there was scope for more than one correct response. All appropriate responses were credited.

The paper consisted of 8 short-answer questions and 2 extended response questions.

Note: Questions 1 to 8

In these short-answer questions, candidates need to be mindful of the number of examples required in each question. Questions 1 to 8 will ask for either **one** or **two** examples to be explained, and the marks given will correspond directly to the number of examples requested.

Extra information is provided before each of the extended answer questions to build on the original vocational scenario. This additional context is intended to guide and focus candidates' responses.

Question 9 requires an analysis of planning requirements, while Question 10 calls for an evaluation. To achieve the highest possible marks, answers must align with these specific task requirements.

Note: Questions 9 and 10

Before answering each of the extended response questions, candidates need to carefully read the additional information provided, as it builds on the original vocational scenario and helps focus their response. For Question 9, candidates need to provide a clear analysis of the planning requirements, and for Question 10, they need to focus on delivering a well-structured evaluation.

Candidates who performed well across both sections of the paper demonstrated careful attention to the specific requirements of each question. In contrast, responses that were more generic or appeared pre-prepared often lacked the necessary detail and relevance.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• read each question thoroughly and responded precisely to what was being asked • carefully considered the scenario provided when answering every question • drew on relevant aspects of the scenario to support and explain their examples, where appropriate • answered all questions from the perspective of the arts administrator • used their knowledge and understanding to provide accurate and well-chosen responses • kept their analysis in Question 9 focused on the scenario and additional details, ensuring that planning considerations were realistic and consistently relevant • offered viable alternatives in their evaluation for Question 10, demonstrating thoughtful and practical reasoning.	• overlooked the specific requirements of each question • did not fully engage with the details of the given scenario • provided vague or generic answers that lacked clear links to the scenario • did not focus their response from the perspective of the arts administrator • displayed gaps in knowledge and understanding of essential aspects of arts administration • offered responses to Question 9 that were more descriptive than analytical • presented suggestions in Question 10 that were either too general or not realistic.

Question 1

Scenario

The Manor House is a well-known landmark and picturesque building that is full of history. This year, the Manor House will open its doors to the public for the first time and is planning a programme of historically inspired performing arts events.

The Manor House has received a large grant from a public sector funder. It will support the arts events further with profit made from a food festival that is planned to take place at the same time. It is hoped that putting on the events at the same time will attract more visitors.

Several different performance companies will provide the performance work. Performances will take place over several weeks in the Manor House itself, as well as in various sites throughout the extensive grounds. All events will be open to the public.

The opening of the Manor House to the public is being overseen by the owner. An Artistic Director has been contracted to oversee the performance events. You have been contracted as the only other full-time employee. The food festival is being managed by a team of volunteers who will also help with some of the tasks associated with the performance events.

The following questions relate to the roles and responsibilities you will undertake as the Arts Administrator for the performing arts events.

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

- 1 One of the performances will involve pyrotechnics.

Explain **one** legal requirement relating to this.

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..... [2]

Stronger responses demonstrated awareness of the health and safety regulations involved, such as risk assessments, obtaining the appropriate licences or permissions, and ensuring the use of trained professionals. They explained the need for compliance with fire safety regulations and coordination with venue management and local authorities. These responses were well-linked to the scenario and showed practical understanding.

Weaker responses tended to be vague, with some candidates simply stating that pyrotechnics are dangerous without detailing the specific legal or safety obligations required for their use.

Question 2

- 2 You have a music licence (Performing Rights Society) so that music can be played during some of the performances.

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

1

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2

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[4]

The strongest responses demonstrated a solid understanding of legal compliance in arts events. Where a PRS licence was given as an example, stronger responses correctly identified other relevant licences such as PPL or temporary event notices. They explained clearly why these licences are required, and how they applied in the context of the scenario.

Less confident responses often repeated the example without further development, or mentioned unrelated legal issues, showing limited understanding of the specific requirements involved in arts administration.

Question 3

You will be responsible for managing the budget for the performance events.

- 3 Explain **one** requirement that the funder is likely to have included in the public sector grant agreement.

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..... [2]

Stronger responses showed a good understanding of accountability and evaluation requirements. They identified key elements of how the funding was spent compared with what was achieved, such as audience numbers, outcomes against project objectives, and evidence of community impact. These responses were well-explained and clearly linked to the expectations of public sector funding.

Less successful responses tended to be vague or too general, lacking specific detail about what funders typically require and often missing the connection to the given scenario.

Question 4

- 4 Explain **two other reporting** requirements usually required by this type of funder.

1

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2

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..... [4]

Stronger responses demonstrated a clear understanding of the processes involved when reporting to a funder. These included realistic examples that showed awareness of funder expectations. Weaker responses tended to lack detail, with some candidates confusing funding with general budgeting or offering vague suggestions without linking them to the scenario or the requirements of this type of funder.

Question 5

The Manor House would like to attract as many visitors as possible.

5 Explain **one** marketing method you could use to reach a wide audience.

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..... [2]

Stronger responses identified a range of appropriate techniques, such as social media campaigns, posters, email newsletters, and partnerships with local organisations, and also explained how these would effectively reach the target audience. These answers were clearly linked to the scenario and demonstrated an understanding of how different methods are appropriate for different audiences and contexts. Weaker responses were often general, listing marketing tools without explanation or failing to consider their relevance to the specific event or audience described in the scenario.

Question 6

6 Explain **two** examples of market research that would be appropriate to carry out to support the aim of attracting a wide range of audiences.

1

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2

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..... [4]

Stronger responses showed a clear understanding of its purpose and methods, such as audience surveys, focus groups, and analysis venue data. They explained effectively how this research could inform marketing strategies and improve audience engagement, linking their responses to the given scenario. Less successful responses tended to describe marketing techniques rather than research methods or offered vague answers that lacked explanation of how the information gathered would be used in a practical arts administration context.

Question 7

You will need to manage the volunteers who are undertaking some key tasks.

7 Explain **one** legal consideration when managing volunteers.

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..... [2]

Stronger responses identified key areas such as health and safety, safeguarding, data protection, and providing appropriate training and supervision. They showed an understanding of the duty of care owed to volunteers and explained how their responsibilities are designed to ensure a safe and compliant working environment. Responses that referred to relevant legislation or policies in context of the scenario were particularly effective.

Weaker responses often lacked specific detail or confused legal responsibilities with general management tasks, missing the opportunity to demonstrate awareness of legal frameworks involved.

Question 8

8 Explain **two other** considerations when managing a team of volunteers.

1

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2

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..... [4]

Stronger responses demonstrated a clear understanding of effective volunteer coordination, including recruitment, training, clear role descriptions, and ongoing support. They often referred to the importance of communication, motivation, and recognising volunteers' contributions, linking their answers to the needs of the given scenario.

Weaker responses tended to be very general, with some candidates simply listing tasks that volunteers might do, without addressing how they would be managed or supported throughout the project.

Question 9

Large numbers of people are expected and the Manor House needs to undergo some minor renovation work for suitable and accessible facilities to be available to public audiences.

9 Explain your planning priorities for the different key stages of the preparation for the events. [18]

Stronger responses demonstrated a clear understanding of what needs to be addressed early in the planning process. These responses were linked effectively to the scenario, identifying priorities such as securing performance schedules with the multiple companies involved, ensuring appropriate licences and permissions were in place, and coordinating with volunteers and the food festival to avoid logistical clashes. Many also considered the importance of health and safety planning, venue preparation, and audience access. These answers showed a thoughtful approach grounded in the practical realities of delivering public events on a historic site.

Weaker responses tended to list general planning tasks without prioritisation or context. Some did not consider the scale and complexity of the event outlined in the scenario, missing key aspects such as collaboration with external performance companies, managing outdoor and indoor spaces, or working with only one other full-time staff member. Others focused too narrowly on one area, such as marketing or budgeting, without explaining why these would be immediate priorities. These responses often lacked a clear structure or justification, which limited their ability to demonstrate planning insight.

Question 10

A few days before the event, you are informed that the food festival cannot take place. The local council has health and safety concerns relating to food handling and cannot approve this part of the event.

- 10** As the Arts Administrator, consider the implications of this and make a recommendation to the Artistic Director. **[18]**

Stronger responses demonstrated a clear understanding of the serious implications of the cancellation of the food festival, just days before the event. They wrote effectively about the impact on audience numbers, funding expectations, volunteer roles, and the overall visitor experience. High-scoring responses identified realistic and creative solutions, such as introducing alternative catering options (e.g. pre-approved food trucks), renegotiating with the funder to explain the situation, or enhancing other aspects of the performance programme to retain visitor interest. These candidates made well-reasoned recommendations to the Artistic Director, showing both initiative and an awareness of professional responsibility.

Weaker responses often lacked depth, with some candidates simply stating that the event would be less successful without the food festival, without exploring the broader consequences or offering constructive solutions. Others focused on the food safety issue itself rather than the implications for the wider event. Several responses did not clearly link their recommendations to the scenario or did not address the role of the Arts Administrator in managing such a challenge. These responses tended to be overly descriptive and missed opportunities to demonstrate evaluation and problem-solving skills, which meant they could not be given marks in the higher mark bands.

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