

## **CAMBRIDGE TECHNICALS LEVEL 3 (2016)**

*Examiners' report*

# **PERFORMING ARTS**



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05850–05853, 05876

## **Unit 32 Summer 2019 series**

Version 1

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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 can be downloaded from OCR.

## Paper Unit 32 series overview

This paper sets out for candidates a set of specific circumstances in which performance will take place. Under these given circumstances the questions provide opportunities for candidates to demonstrate their taught knowledge and understanding in specified situations in the role as Arts Administrator. As a simulation the paper asks candidates both for knowledge of how the role will be carried out. In Section A some questions will focus on aspects of the role which must be fulfilled in all circumstances. As the paper progresses to more complex matters, it asks also for their understanding of how to manage effectively where options and judgements must be made. In the given circumstances this may involve steering a difficult path towards the most successful outcome achievable for all concerned. Candidates clearly recognised in the responses seen that the priority in the role is to facilitate successful performance. Most were able to recognise that the most straightforward and most positive outcomes should always be the central focus of thinking for the Arts Administrator. At the same time they must identify and directly address all the key details of the given situation that may cause difficulty.

It was clear across the range of entries that the legal constraints of laws and licences were widely known. The application of these particularly to functional aspects of the role within the company in given situations is particularly within the scope of Section A. This section also requires some choices and judgements to be made, and to show understanding of the needs and necessities the Arts Administrator will encounter in dealing with others outside of the company also. As the Section A questions ask for short specific details, duplication of these details across section A answers was likely to be given limited extra credit. Relevant reference to material from Section A in answers to section B was creditable where the understanding shown was developed beyond what was stated in Section A. Candidates were generally very well-informed in addressing the role of the Arts Administrator in the paper in Section A.

Beyond the short answers of section A, Section B calls for detailed and developed relevant priorities and judgements to be made. This will be at recognisable points in the professional performance process and beyond the routine checklist of general planning for a company event. Candidates are assessed here for their ability to take an overview of the situation to reach a viable outcome. There is a need in the given circumstances of scenario and questions to prioritise and focus on what is most necessary to be achieved within the picture as a whole, and to show flexibility in use of standard processes to adapt to new circumstances. As a simulation, the scenario and questions call for thinking both for immediate action as well as advance planning. The requirement for evaluation in these answers provides an opportunity to show the thinking whereby an Arts Administrator would justify their decisions, for example to their board of trustees in Question 10. Where the details of the scenario and the question were well assimilated by the candidate and the full implications that arise from these judgements were thought through, answers were generally relevant and usually well-judged.

## Question 1

### Scenario

*Time to Know* is an established touring performance company, well known in the Performing Arts industry for high-quality outdoor productions. The company specialises in bringing heritage to life through the performing arts. The company also runs creative workshops as part of an outreach programme designed to widen participation to the arts.

You are employed by *Time to Know* as their full-time Arts Administrator. You are the only full-time employee and all other roles are undertaken by freelance practitioners, on a contract basis, depending on the requirements of each project.

The company receives public sector support from their local council to finance productions as well as third sector grants for community arts. The company is a not-for-profit organisation, governed by a board of directors who give their time and expertise on a voluntary basis.

The company is planning an outdoor production that will take place around the town centre, involving all the performing arts disciplines. The local council is keen to support the production and has offered both financial and practical support.

This production will be a celebration of local historical figures, and aims to bring the heritage of the town to life through the stories of influential figures from times gone by.

- 1 One of your responsibilities is to confirm the appropriate legal arrangements are in place.

*Time to Know* has Public Liability Insurance.

Explain **one** other type of insurance you will need to have for this production.

.....  
.....  
.....  
.....[2]

This is a straightforward question which asks for one other type of insurance than the legally required one named. Credit was given for accurately identifying one other type of relevant insurance. A second mark was given for a valid reason for the company to have that insurance for the business of performance. Where a name for the insurance was not precisely given but its function was described such as insurance to cover the company's touring equipment, some credit could also be given, and a further mark where an explanation was given.

### Question 2

2 *Time to Know* has a Health and Safety Policy for outdoor performances.

Explain **two** aspects of health and safety that must be covered in the policy.

1 .....

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.....

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2 .....

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[4]

The question asks for aspects of Health and Safety policy and so the aspects cited should be part of the company's fixed procedures to make sure health and safety for outdoor performance, when organising and delivering the event. Procedural activity such as being prepared for First Aid can be identified as separate from equipment management in answers to this question. Where a risk assessment was offered for one point, equipment checks were not creditable as a second point as they would be part of a risk assessment policy. A risk assessment and a procedural activity were clearly separate and could be credited accordingly, as were two procedures such as First Aid and fire safety training. While these are all legal requirements for a performance company in any case, they should also be included in company policy.

### Question 3

3 As part of your reporting duties, you have prepared a report for the funders.

Explain **one** piece of information you will report on for the public sector funder.

.....

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[2]

Candidates generally recognised that as the question asks for information the company would report on to the public funder. The use to which the funds are put for one mark and justification of the use of those funds for a second mark was likely to be the focus of the answer. Project auditing, numbers benefiting from participation in the project, and measurable project outcomes were all relevant and one of these was usually given as the answer.

### Question 4

4 A third sector funder has awarded a grant to support the community arts.

Explain **two** ways this funder will need to use this report in their own work.

1.....  
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.....  
.....

2.....  
.....  
.....  
.....

[4]

Candidates needed to recognise this was not a repeat of Question 3. The third sector funder, as one whose central function may be as a grant funder, would have to apply the content of the report for their own purposes, to use the content of the report within their organisation. Candidates were credited for clearly expressed understanding that the third sector funder has to be able to justify their spending to others by internal evaluation. There was some understanding shown that third sector funders may be more bound by fixed criteria and/or a mission statement for funding than a public sector funder referenced in Question 3 and that this has to be confirmed as part of completion of the terms of the grant or funds given. Use of information in this report to promote their own organisation was a viable point.

### Question 5

5 You also manage matters relating to Human Resources (HR).

Explain **one** HR function that you may deal with on a regular basis.

.....  
.....  
.....  
.....

[2]

A key element of this question is that the matter is one dealt with by the Arts Administrator routinely i.e. *on a regular basis*. Candidates should be able to distinguish routine matters i.e. those the Arts Administrator knows will fall due to be dealt with at some point. Responses describing matters that are non-routine, i.e. a crisis or other problems that arise, however predictable, were not answering the question. Contracts and why they are issued and fall due to be renewed were frequently seen in responses, as were payroll and General Data Protection Regulation (GDPR) requirements. It was not duplication with Question 1 in this question to state the renewal of an insurance policy will be dealt with on a regular basis by the Arts Administrator, either annually, or for a determined shorter period for project-specific insurance, for staff activities in a particular performance or other project.

### Question 6

6 Your production includes community activities.

Explain **two** HR considerations you will need to take into account when planning the company's community work.

1 .....

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2 .....

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[4]

In Q6 candidates needed to take care not to overlap content with other questions already answered. As there are many Human Resources (HR) matters to be dealt with there was a range of responses possible relating to the matters of company staff that it is the company's responsibility to manage when community work is undertaken? Disclosure and Barring Service (DBS) checks were often part of the responses seen, and GDPR data protection was credited also where it was not already cited under Question 5; also practical matters such as adequate spaces, staff well-being such as toilet and refreshment facilities for staff and other health and safety training and checks not already discussed in other questions, with a second point credited in each case for a valid explanation.

### Question 7

7 The local council has offered their support as they wish to improve the audience's knowledge of the town's heritage.

Explain **one** way the local council could support you with this.

.....

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.....

.....

[2]

Support in kind through access to the town's historical archives and historically informed staff was frequently offered in responses, with a second point given for an explanation of assisting in achieving a historically accurate performance. More commercially-based support in promoting the company's project distributed by the Council using its own mailing lists to reach a wide local audience was also an answer often cited.





public location and the specific needs for that situation. Responses which took the opening of the second sentence *Analyse the planning requirements you need to put in place* as the totality of the command and ran from the day of conception of the project as far as possible within the time allowable for the question were evidently not fully focused on the scenario. This was more evident where detailed discussion of promoting the event thoroughly to generate an audience including setting up and running social media pages to promote the event. It was possible to interpret the scenario as an event that was free to the public and not ticketed; this would shape planning differently to one where tickets are sold. The generality of responses considered with equal validity where it was clear in the writing, that this was an audience-paying event. It is clear from the scenario that the specifics of planning for a performance in the open air in a town centre location, and that the expected audience numbers are large, should be the central focus of an answer that is fully and directly addressing the question and scenario. Answers which did so credibly, with understanding of priorities and a coherent and justified sequence in planning for such an event could be credited in the upper range.

### Question 10

- 10** One week before the performance, a group of local residents have lodged a complaint with the local council as they have many concerns about living close to where the performance is staged.

As the Arts Administrator, the Board of Directors have asked you to respond urgently.

**[18]**

**Evaluate your options to resolve the situation.**

.....

.....

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.....

Question 10 states that residents *have many concerns about living close to where the performance is to be staged* and asks for the Administrator to *evaluate your options to resolve the situation*. Good answers showed relevant thinking and a grasp of the need for the Arts Administrator to foster a good relationship with the public; and recognised that a high priority should be to identify the concerns raised to the company and address them to the satisfaction of all parties. There is an expectation that the Administrator would be likely to engage in dialogue with the residents directly and in person. Good responses showed understanding of communication skills, i.e. that this was to make sure residents would feel they have had a human response from the company, and be satisfied that their concerns have heard. Without this stage it is difficult to envisage a really successful outcome for all concerned.

In responses seen there were viable variants beyond this stage in dealing with the potential problems that could be identified as likely. The question set does not detail the complaints, only that there are *many concerns*. There is an expectation that Arts Administration candidates would be able to appreciate the likely concerns of residents in an area where a large outdoor event is soon to take place in a town centre and build those into their response. A significant number of responses began with discussion of possible solutions without identifying the potential problems raised, running through a list and selecting perhaps the least worst but without considering the issues; some assumed the sole issue to be noise. Some responses began by suggesting as a first consideration moving the performance location elsewhere, sometimes without identifying the potential concerns. This somewhat evades confronting and so dealing with the issues of concern. Some of those responses recognised that this might move the

concerns to another set of residents elsewhere. Some also concluded after detailed consideration that the negative implications rendered a move not viable, and some also that cancelling the performance was also an option too negative to select after lengthy discussion. The question is *evaluate your options*, so as this is a simulation, relevant thinking by an efficient Arts Administrator would be likely to be able to quickly anticipate why certain options are not viable. This would enable the response to move on after brief consideration to focus their thoughts on the more positive possibilities. In some responses dialogue with residents appeared to come as something of an afterthought to lengthy consideration of undesirable options, when there was perhaps little time left to explore the possibilities that could lead to a positive resolution. Responses which suggested disregarding the complaints and continuing regardless seemed to somewhat dismiss the task in question, This somewhat missed the role of the Arts Administrator in managing public relations, although some of those answers acknowledged the negative implications likely to ensue from such action. There were some answers which described potentially viable solutions, asserting with assurance what they would do. Some of these answers were narrowly creditable as they lacked evaluative comment to justify the thinking which is needed to show the impact of those choices was clearly understood. Some sought to reassure residents that there were no problems, but without having asked to hear what the concerns were. Some recognised that it was possible that in a scenario of this kind that the concerns might be overblown, but a good answer would need to demonstrate how this could be communicated to a group of residents in a manner that would defuse the situation.

Most answers recognised the need to achieve a positive outcome for all as is the function of the Arts Administrator when confronted with a problem and sought strongly to assert that as their aim. Those responses which had not confronted the problems and sought to address them directly were confined somewhat to least worst options.

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