

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

PERFORMING ARTS

05850–05853, 05876

Unit 32 January 2022 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.

Unit 32 series overview

Unit 32 Arts Administration offers an outlined scenario for performance. It is both specific and open to candidates to show they can handle learned practices and apply them with some individuality. From this, candidates demonstrate the extent of their knowledge and understanding of how to apply Arts Administration procedures and processes in context of a public performance project. Candidates should be prepared to be adaptable and imaginative where appropriate in the solutions they propose for the event to be successful. The actions to be addressed in the simulation set in the examination will be essential organisational tasks of the company which an Administrator is likely to carry out. Creative and technical processes are not the task of the Arts Administrator. However, they should show where required, they are informed of what is involved in creating performance as well as all technical and administrative roles, and of all legal requirements and restrictions in the performance processes.

Questions 1-8 will always be specific to the initial scenario and with scope for more than one correct response. Candidates should be careful to pay close attention to the wording of the question and how the question relates to the scenario, to make sure their responses will gain marks. The questions in Section 1 are paired to allow two related but not identical responses on related topics. These subject areas should be familiar to candidates from the taught knowledge. The paired questions allow candidates to demonstrate knowledge and understanding in the first shorter question asking for one point and an explanation, and to show further knowledge the second longer question asking for two points, each with an explanation. No response will be dependent on the content of any other question and its response. Duplicate responses, i.e. the same point made in more than one question cannot be credited. Extension information given in the two longer questions in Section 2 should not be applied to Section 1.

Questions 9-10 provide opportunity for fully developed responses progressing from the questions in Section 1. Each question will always provide additional 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 strive to fulfil the original intended event outlined in the scenario at the start of the question paper. Each of the longer questions should be approached as a separate task for the Arts Administrator. Candidates should not attempt to link or duplicate the content of their responses between the two questions. The additional situation given in Question 10 is to be treated as a new development following on from and not depending on or overlapping with the issues to be addressed in responses to Question 9. Candidates should be alert to aspects of the situation which are not defined in the scenario which but which would need to be decided, as these given them the freedom to define some of the terms of the event, and shape their responses accordingly. One such aspect in this scenario is ticketing, which would be most relevant to Questions 9 and 10 discussed in the commentary on Question 9 below.

The scenario situations apply to all questions on the examination paper. The situations will always be those which could be encountered in managing the ongoing business of a small-scale performance organisation. To do well on the paper candidates needed to address and engage with the specified circumstances outlined in the scenario closely and directly with clear evidence of knowledge of legal requirements, organisational ability, assured and clear decision-making, people skills and a positive stance for all concerned in and affected by the presence of the project in whatever locality is suggested.

Candidates who did well in both Section 1 and Section 2 showed close attention to detail in addressing the task with taught knowledge, professional propriety and flexibility, using their knowledge and skills to a developed level. They also showed they could select, adapt and apply, actively and relevantly, their taught Arts Administration skills when the performance project is in progress, seeking to facilitate a smooth-running performance event as their core priority for all involved.

Candidates did less well where they sought to use pre-prepared lists of planning activities rather than addressing the question. This was particularly apparent in Question 9 where the question asked for and outline schedule to be presented, where some candidates wrote a more general set of preparation activities without producing a schedule.

Candidates who did well on this paper generally did the following:

- took time to grasp the scenario fully before writing responses
- worked through the paper chronologically from the beginning
- considered the information in the scenario to inform their responses
- selected details of the scenario appropriately for their responses
- made sure they had read questions accurately and so clearly answered what was asked
- selected from and applied taught knowledge relevantly to address the given scenario
- recognised opportunities to apply relevant skills not specifically directed by the scenario
- applied in full the additional material given for the Section 2 questions, making it integral to their responses
- showed concise and relevant understanding both of planning and implementation skills in answering the longer questions
- addressed both the audience's and the company's best interests in seeking solutions
- recognised where the implications of decisions would most impact on the likelihood of a successful outcome
- in problem-solving, prioritised the discussion and evaluation of the most viable options
- recognised the implications of identified options evaluating clearly and concisely
- also in problem-solving, showed adaptability and the need for interpersonal skills in identifying practical alternative ways forward where a given situation has not offered an ideal choice.

Candidates who did less well on this paper generally did the following:

- applied aspects of the additional information from the longer questions to earlier responses where this information was not relevant
- assumed inaccurately what was asked in some questions without reading in full, and so answered irrelevantly
- were not able to clearly distinguish between Risk Assessment as a formal procedure and standard safety checks
- misapplied some basic terminology
- repeated the same content across more than one Section 1 question
- showed limited understanding of sponsorship and third sector grant funding
- showed limited understanding of market research and marketing methods as distinct approaches
- did not refer to the key elements of the given scenario when writing both the shorter and the longer responses
- used pre-prepared general planning formula responses to Question 9 where application to the details of the task scenario was needed
- gave limited or unclear justification for or evaluation of the actions proposed in the response
- evaded the task set in Questions 9 and/or 10 with discussion of solutions that did not clearly address the task set in the given information
- discussed evidently less feasible options at length leaving little space to discuss the more viable outcome to be recommended.

Question 1

For the purposes of the following tasks you should assume the role of an Arts Administrator.

Read the following scenario.

Scenario

Jovial Arts Festival is an outdoor event taking place over two days in summer. The well known festival aims to celebrate the health benefits of taking part in dance, drama and music activities. About a thousand people are likely to attend over the two days.

There will be a main outdoor performance space. There will be smaller covered spaces for performance workshops, where there will be classes, demonstrations and talks. There will also be stalls for merchandise and information.

The festival serves a wide range of people, from all walks of life and from different age groups, performing, delivering workshops, running stalls and as audience members.

You are the Arts Administrator. You are the only full-time employee. Your fixed-term contract covers the period of time for planning, running and evaluation of the festival. Freelance practitioners are hired for all other roles when they are needed. You are responsible to the board of trustees, who give their time and expertise on a voluntary basis to support the good work of the festival.

Finance for the festival is from third sector and public sector grants. Some of the stalls and events also have business sponsorship funding.

Your contract states that you must make sure all legal requirements have been completed for this event. This includes taking out insurance and making a risk assessment.

1 Explain **one** type of insurance that Jovial Arts Festival will need for this event.

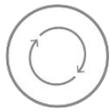
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This is a straightforward question in which an appropriate response was most frequently Public Liability Insurance or Employer Liability Insurance, for one mark. Only one could be credited. For a second mark the explanation needed to show understanding of the legal requirement for the insurance and what is covered by having such insurance, and which might also state the limitations of the insurance cover.

	AfL	In this section of the paper, read each pair of questions and their stem statement twice before answering those two questions.
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Question 2

2 Explain **two** things the risk assessment must include for outdoor performance spaces.

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[4]

As all practical activities carry a degree of risk that cannot totally prevent injury but which can be mitigated by safe behaviours, candidates need to be able to distinguish between risk reduction, which may include checks on equipment set-up, to make sure avoidable hazards are minimised; as distinct from legally required safety checks on the condition of equipment used to make sure they meet safety standards and so do not pose any hazard when in correct use. Good responses considered two examples from a range of possibilities for performers, for offstage staff and for audience, such as the stage flooring, coverings and trip hazards relating to the installation of electrical equipment; size of audience spaces set up for the festival to be assessed to ensure the safety of potential numbers in those spaces; provision for weather shelter from both bright sun to prevent heatstroke and from inclement weather; emergency exit provision to be assessed as sufficient for large numbers to depart safely, and that exit signage is sufficient to direct audience to those exits in emergencies. A second mark for each example was given for a short explanation of what the risk is that must be mitigated, showing understanding of how it should properly be reduced.

	<p>Misconception</p>	<p>Electrical and other legally required equipment checks e.g. PAT (Portable Appliance Testing) are not a Risk Assessment activity. All electrical equipment in any workplace must be tested and certified before use in any workplace that they are in a condition which ensures there is no risk of electrocution.</p>
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Question 3

Jovial Arts Festival needs financial support from sponsors. Your role includes contacting possible donors by email to ask them to sponsor the event.

- 3 Explain briefly **one** reason you would give to a business sponsor, suggesting why it would benefit them to sponsor this event.

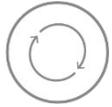
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As the sponsor is a business not an individual making a personal donation, the expectation is that the response will explain how the business will benefit from the sponsorship. Most responses properly referred to the large audience numbers who could become aware of the business and/or product name. For the second mark, how that sponsor's business name would be made known to the audience needed to be stated in the response. This could be, for example, through advertising of the business as a sponsor at the event, a logo on event materials, or a stall at the event naming them as a sponsor, if the business aligned with the health benefits theme of the festival.

	AfL	Sales of the business's product by the company at the festival would be a business partnership not sponsorship.
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Question 4

- 4 Explain **two** items of information you will provide to a third sector funder when you write to them. You should give reasons why they need this information.

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[4]

To answer this question in full, candidates need to have an awareness that third sector funders have specific criteria that must be met for grant funding to be awarded to support the event, and that any application for funding must meet those criteria to be successful. It also should be known that specific feedback on outcomes of the event need to be reported as part of the funding agreement, to meet the awarding criteria. The question's wording '*when you write to them*' allowed for the response to be focused on the application made before the event, or on post-event reporting of outcomes, or for one point to be made relating to each. For the full 2 marks for each point, responses needed to state both an aspect of information the funder would need to be given and that they would need to assess this against their funding criteria, and so show an understanding of the need to meet the funder's terms. A single mark could be given where a typical aspect of the criteria was cited, such as audience numbers and/or demographics, the focus on health benefits, or that the festival 's accounts show careful managements of funding, for example. 'what the money will be spent on' was not specific enough to be credited, but a good response could include applying for funding for events that meet a funder's remit, for example in supporting activities for children.

	<p>Misconception</p>	<p>Third sector funders are not generally open to persuasion or appeal to their personal preferences or interests. Such funding organisations are subject to fixed criteria by which grant of funding will be made if the criteria are met. Funding will be refused if not the criteria are not met. The criteria will include information which must be provided to them both before and after the event. Information provided before will be about the intentions and scope of the event to be assessed as relevant to that funder's remit. Information after the event will be required to verify the event has met the requirements of the funding awarded.</p>
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Question 5

As the Arts Administrator one of your responsibilities will be the programming of the main performance events for this year's festival.

- 5 Explain briefly how you will ensure your programming will be appropriate for your intended audience when you are planning the programme.

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Good responses often considered that the scenario states the wide range of audience age and from all walks of life, and that the festival therefore needed to include a wide range of events suitable for all ages, sometimes termed 'family-friendly', could be awarded both marks. Other valid responses discussed the ways scheduling performances and workshops would cater for particular age or activity groups.

	Misconception	'Programming' is the selection and scheduling of activities to be included in the two days of the scenario event. It does not mean the published programme for the event which would list times of performances and workshops, and in which pictures and comments could be included.
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Question 6

6 Explain **two** ways your programming will support the health benefits aim of the festival.

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[4]

Good responses seen usually suggested inclusive bodily participation in specific art forms, such as Dance or physical Drama, which could be awarded 1 mark; adding that these activities being made to be enjoyable would encourage participants to take up such activities as creative exercise after the festival, could be a valid explanation and so worth a second mark. A good second point often made was to provide factual information about healthy lifestyles via printed material such as leaflets, or from talks by professionals in areas of lifestyle health, such as nutrition; and for a second mark, that this information would be presented as achievable, in a positive and inspirational way.

Question 7

The festival is well known and usually attracts large crowds from different age groups, but you will still need to plan a marketing strategy.

7 Explain **one** type of market research you could do to help you decide how to target younger people to take an interest in the festival.

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[2]

Responses which discussed marketing or advertising the festival to a younger audience could not be credited. To be viable, responses needed a clear location or relevant means of communication and collection of data that would reach and draw from that potential youth demographic directly. Good responses included researching and identifying specific digital/online platforms popular with young people and reviewing responses to memes or other visual images for the festival which invited or encouraged those viewing to comment on their own level of physical activities and what they would like to experience at the festival that would encourage them to attend, which could then be scheduled and advertised. Other research which was creditable was to contact young people via schools or youth clubs to identify levels of pricing that would be attractive to their age groups for health and fitness activities, and which could then be built into the ticket pricing scale.

Question 8

8 Explain **two** marketing methods you could use to reach mature adults.

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[4]

Marketing methods to mature adults were often relevantly addressed with reference to advertising in local areas, using flyers and posters, and local newspapers, local radio and local television. Reference to these media more broadly and without identifying that they should be local in nature was not creditable. The given numbers of likely visitors given in the scenario indicate that this event is this as a relatively small to medium-scale public event, that would not warrant national media coverage. A second mark could be awarded for identifying that these would be locations read, listened to or viewed typically by mature adults. Candidates often showed they were aware that digital social media platforms most commonly used by mature adults such as Facebook could be cited as a second valid example, but again to be creditable for a second mark as a marketing method the form of the marketing needed to be stated such as advertising or promotional information, or another specified format which the candidates needed to state as engaging to mature adults.

Question 9

Read the additional information and answer the following **two** questions.

The festival takes place on a large area of green space.

It is privately owned by a local landowner who allows access to the general public.

The festival will need to be set up quickly over the three days before the festival.

Your contract states that you must produce a setting-up schedule for this year's festival to give to the board of trustees for their approval.

- 9** Create the **outline setting-up schedule** for the festival that you will present to the board of trustees.

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The response to this question should seek to provide a fully workable outline schedule for the setting up of the festival as described in the original scenario. Candidates needed to show their response was fully focused on the scenario throughout: comments including reference to the company's 'performance' and the need to make provision for set and costume for the company appeared to be more generic in answering the question.

Some positive responses seen took the overview position that the process of setting up would begin in practice many days in advance of the actual schedule of the three days on site, i.e. the three-day schedule required as a 'get-in' to the designated location. While there is no set sequence, the larger features specified in the scenario, of a main outdoor performance space and smaller covered spaces and stalls, would clearly be central and prioritised in the effective set-up of the event. Responses often began, and continued, by setting out extensive pre-setup planning of activities to achieve this, and which would clearly need to take place over a period, but a schedule, i.e. a sequence of timings for these activities, was required by the question.

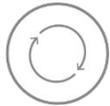
Responses without an outline setting-up schedule for the three days of setting up on-site for the festival would be somewhat evading the terms of the question. Where any timings schedule was included this was creditable as being within the broad terms of the question. Lengthy accounts of the need for licences, contracts, DBS checks and other generic Health and Safety requirements that would need to be carried out far ahead of the three days of the set-up fall broadly within the frame of the situation of the given situation at the head of Question 9, but which are not at the core focus of the question where they are not placed within a scheduled series of events. Under the terms of the question responses were more creditable which stated that scheduling included a need for a broad period of time in the months before the festival, and before the get-in schedule, to undertake a set of activities of the kind referred to above, and which then moved into a more intensive series of listed actions in the weeks before the event, working towards a three-day set-up. This was recognisably developing the form of a schedule.

Responses which included some sequencing, often with paragraphs beginning 'First...Next...Then...' showed some awareness of the need for prioritising some actions before undertaking others. It was then for the quality of content to show whether this was addressing the question meaningfully. Where there was justification for why some actions should come before others, for example the setting up of the main stage and covered spaces at the outset, followed by the smaller facilities, there was a sense of a recognisable beginnings of schedule that could be credited. Where the sequence focused more on activities that were clearly pre-setup actions as given in examples above, and which needed to be done well ahead of the event, only limited credit could be given for a sense of sequence.

Some responses appropriately considered the need for security once equipment was to be left on site overnight during setup, on a site which is open to the public for the rest of the year. This was evidently proper and necessary overview thinking within the frame of the event, and clearly there is a need for some secure boundary to be set up during the setting up of the festival if the event was to be paid access. The scenario does not state whether the event is to be ticketed or free access, so this aspect was an opportunity for candidates to shape the outline of that aspect of the event, with the implications that are involved both for cost and for safety planning in addition to security issues, from which they could then apply that to their responses to the longer questions.

There was no loss of marks for candidates assuming either free or paid access in their responses without overtly stating which they thought it should be. However, it is apparent that for this event to be properly managed it must be planned and financed as one or the other. There was scope arising from the necessarily different organisational and funding structures that would apply to each, for candidates to be credited where they did make either free or paid access to the event an active part of their outline shaping of the schedule needed for the festival. Some responses to Question 9 discussed the positioning of entrance points for the festival to validate or issue tickets.

There are many further items which could be included in a schedule of setting up in three days for a family-friendly two-day festival in addition to the stages, covered areas and stalls. Technical setup of lighting and sound equipment, including lighting across the site for later in the evening even for a summer event would be necessary and an appropriate element of the scheduling, and power generation for an event in a 'green space' was also relevantly cited in responses to this question. Disability access around the site, toilet facilities, stewarding, first aid, food and drink stalls; 'backstage' and technicians' areas closed to the public, and a lost children point; areas where scheduled and impromptu health activities could be undertaken; a tannoy announcement system, sheltered and open-air seating around the site for rest, eating and leisure; all of these were relevantly discussed. Stronger responses showed t understanding of the need for these specifics and more. Where the facilities were to be designed to meet the healthy living theme of the festival, this could be credited as taking a strong overview of the event as having a distinct style beyond that of any other generally family-friendly outdoor festival.

	<p>AfL</p>	<p>Read the original scenario again in conjunction with Question 9 before starting the response.</p>
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Question 10

- 10 Two weeks before the set-up of the festival is due to begin, flash rainstorms have waterlogged the site.

You are aware that the site owner was not happy about the wear to the ground last year. There was a lot of damage done. They have informed the company that if the site is not left in better condition this year, they will not allow the use of the land again.

Due to this, what can you do to make sure this is a successful festival this year, and for the future?

Make an outline plan of your recommendations to the board of trustees. Evaluate your options.

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The question is framed for candidates to show their ability to adapt to a change to the outline situation, by identifying and exploring the range of options available to them within a set of circumstances. They should seek to deliver to the brief of the original festival, with a recommendation that would keep closely to the original performance situation, as far as is feasible. A complete response needed to have a clear recommendation from the identified options, and justified as the most viable of those options.

The problem of a waterlogged site two weeks ahead of the event, is not complex but does not offer a single immediate solution. The additional imperative of time constraint narrowed the scope for major changes to the event, and the need to leave the site in good condition, or to negotiate with the site owner about this, asks candidates to focus their response on site management. Liaising with the landowner for their expectations on the current situation was clearly a useful suggestion seen in some responses. Although the scenario did not state the landowner should be held responsible for the state of the ground, there was some scope for discussing whether the terms of the contract hire of the area might render the contract not valid. Extensive investigation, suggested in some responses, into last year's damage referred to in the scenario was likely to add little beyond the given 'wear to the ground'. Wet ground in this instance is a different problem. Satisfying the landowner is the issue linking the two events.

There are few options in dealing with the problem posed that would not involve cost, so effective responses needed to recognise that extra funds would almost definitely have to be committed when considering options, and which included credible ways for the costs to be met. Responses which did not address cost implications were likely to leave the recommendation somewhat unsupported. Responses which focused on a single option as the main body of the response, such as change time or location of the festival, were somewhat evading the question, i.e. the need to assess the options and recommend accordingly. Good responses ran through the possibilities evaluatively to that conclusion.

Commentary continues...

Audience considerations needed to be addressed for a viable response, and that some advance notice would need to be given for the event regarding the site and/or any changes recommended. Wellingtons are well-known as items of festival wear, so advising visitors to equip themselves accordingly was reasonable. However, the quality of the response for this point was in how this was to be communicated, two weeks in advance of the event with an anticipated thousand attendees. An effective response needed to include this, while also recognising that wet-weather footwear did not by itself solve the potential problem, i.e. of ground damage. Contacting audience to inform them of changes was often mentioned in responses but not always stating by what means this could be done, or that the timescale was very short.

There was a range of solutions to avoid or limit ground damage suggested in responses seen. Some imaginative options included seeking to disperse the event into many small indoor locations within close distance of one another, or even making the festival a virtual event, but quickly recognising the severe limitations of these options within the limited timescale and which would lose desired the ambience of a festival.

In marking, no specific proposal was sought. More assured responses recognised without extensive discussion where an option had severe practical disadvantages that made giving much time to considering its identified benefits not worthwhile. What determined the quality of the response was how well the discussion evaluatively explored and prioritised the most realistically viable outcomes from the range of possible options, leading to a recommendation. There was scope for a combination of preventative and restorative measures to be taken to be recommended. Some stronger responses discussed working several approaches together, such as ground drainage measures in advance of the festival, to close off areas that were still too waterlogged to use by the start of the event, to provide covered walkways and other ground coverings in areas accessible to festivalgoers, and security to enforce restricted areas; and ground maintenance work ahead of, during and after the festival, in conjunction with discussions with the site owner also before, during and after the event. Responses which considered a number of approaches then proposed one, or sometimes two, of these as the main recommendation, could be credited for showing some degree of effectiveness arising from evaluative thinking. Where discussions with the site owner were suggested, the aim of those discussions needed to be stated for the point to be fully effective.

Responses which proposed moving the event in time and/or location needed to recognise the potentially considerable implications: limited time and much staff efforts to be needed, in terms of the planning, marketing, access, staffing management and contracts, and audience impact; financial implications for the relocation and/or delay, and whether such a major move was logistically possible within a very short timeframe in which all visitors, ticketed or otherwise, would need to be contacted in advance, refunds made where necessary, and how this could be managed and without loss reputationally and for the scale and quality of the event. Where this was apparent in the response, rescheduling was usually evaluated as an undesirable option. A range of suggestions for moving the event elsewhere while keeping to the same dates was sometimes proposed, some responses showing awareness the timescale and logistics might similarly make this prohibitive for all concerned. Stronger responses usually recognised the desired event outcomes made other options more worth discussion. Responses which considered cancelling the event altogether usually evaluated appropriately and without lengthy discussion that the reputational damage to the event for the future would make it an undesirable option.

Commentary continues...

The scenario included potential for responses which took a considered overview and which were able to observe that ground management and maintenance pre-and post-event, litter management and security staffing should be included in the event management already, such that the extra measures for this more extreme ground situation might involve extending standard actions without incurring significant additional cost. Rather than there was scope for review, increasing, adding to and strengthening those measures that were already in place, or measures which had been due to be put in place because of the scenario's previous year's issues, also that advising festivalgoers of likely conditions ahead of the event through pre-established channels should be built into the event planning. In doing so these responses were addressing the core issues for managing an outdoor event and so were likely to be in the higher mark range.

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