T Level Technical Qualification in Craft and Design (Level 3)

Mark Scheme (Results)

Summer 2025

Core Examination

Craft and Design Core Exam

General Marking Guidance

- All students must receive the same treatment. Examiners must mark the first student in exactly the same way as they mark the last.
- Marking grids should be applied positively. Students must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
- All marks on the marking grid should be used appropriately.
- All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the student's response is not rewardable according to the marking grid.
- Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the marking grid to a student's response, a senior examiner should be consulted.

Points-Based Mark Scheme Guidance

Points-based mark schemes are made up of:

1) Mark scheme rubric

A mark scheme rubric instructs an examiner as to how each mark is awarded.

2) Example responses

These demonstrate the type of acceptable responses that a student might provide and where each mark is awarded.

3) Additional marking guidance

This informs examiners about any parameters which should be applied e.g. 'accept any other appropriate responses.'

Applying the points-based mark scheme guidance

Examiners should follow the mark scheme rubric and use the example responses as a guide for the relevance and expectation of the responses. Students must be credited for any appropriate response. Should candidates provide answers that meet the rubric but in an alternative order, credit should be given.

Levels-Based Mark Scheme Guidance

Levels-based mark schemes (LBMS) have been designed to assess students' work holistically. They consist of two parts:

1. **Indicative content**
   Indicative content reflects content-related points that a student might make but is not an exhaustive list. Nor is it a model answer. Students may make some or none of the points included in the indicative content as its purpose is as a guide for the relevance and expectation of the responses. Students must be credited for any appropriate response.
2. **Levels-based descriptors**
   Each level is made up of a number of traits which when combined articulate the quality of response that a student needs to demonstrate. The traits progress across the levels to demonstrate the different expectations of each level. When using a levels-based mark scheme, the 'best fit' approach should be used.

Applying the levels-based descriptors

- Examiners should take a 'best fit' approach to determining the mark.
- Examiners should first make a holistic judgement on which level most closely matches the student's response. Students will be placed in the level that best describes their answer. Answers can display characteristics from more than one level, and where this happens markers must use any additional guidance (e.g. weighting of traits) and their professional judgement to decide which level is most appropriate.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all traits are displayed at that level:
    - marks will be awarded at the top of that level if the student has evidenced each of the descriptor traits securely.
    - where the response does not securely meet all traits, the marks should be awarded based on how closely the descriptor has been met.

Section A

Question Number	Answer:	Mark
1	Award **one** mark for the correct response: • **A** – The design tells a story	1

Question Number	Answer:	Mark
2	Award **one** mark for a correct characteristic of sector skills bodies, from: • comprise key industry figures (1) • not for profit / not commercially driven (1) • develop occupational standards (1) • reduce skills gaps / provide training / increase performance in the sector (1) • support workers in organisations (1) • they are independent bodies (1) • employer-led organisations (1) Accept any other appropriate responses.	1

Question Number	Answer:	Mark
3	Award **one** mark for each correct way that having financial acumen supports a craft maker working in the creative industries up to a maximum of **two** marks, from: • supports appropriate production volumes (1) • supports appropriate setting of financial goals / actions (1) • supports cost-effective decision making (1) • enables effective monitoring / tracking of financial health / cash flow / operating/production/material costs (1) • supports accurate forecasting / tracking of predicted sales/costs/profit margin/pricing structure/revenue (1) • supports evaluation/measurement / financial decision making (1) **Do not accept** supports accurate creation of budgets. Accept any other appropriate responses.	2

Question Number	Answer:	Mark
4	Award **one** mark for each correct way a craft maker can establish the expertise of an author up to a maximum of **two** marks, from: • check their credentials / qualifications / awards won / do some research on them (1) • check their affiliations (1) • use of citation / references (1) • check if they have other/prior publications (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
5	Award **one** mark for a correct way academic publications can be used to support research in the creative industries (1), and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Academic publications keep a craft maker up to date with current trends in the creative industries (1) because they provide information on previous research/theories/observations/methodologies/statistical studies/materials (1) • Academic publications provide information that is trusted/reliable/accurate (1) because they are peer-reviewed/fact checked/verified / by/from respected sources (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
6	Award **one** mark for a correct way measuring increased demand for a craft product from audiences is important in the creative industries (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • It can be used to determine the success of a craft product / why it is in demand (1) because demand-driven longevity is a measure of the enduring popularity of a craft product (1) • It can be used to inform future creative developments / design ideas / products (1) because a craft maker can identify craft products that are popular in different (global) markets/with different audiences (1) • It can be used to make improvements to an existing craft product (1) because the craft product can be refined/updated in light of audience preferences (1) • It can be used to make comparisons to similar craft products (1) because the patterns/level of increased demand can be measured against similar craft products (1) • It can be used to attract future endorsements/sponsorships (1) because the craft product continues to be popular with audiences (1) • It can be used to generate further income (1) because the craft product has found new audiences (1) • It can be used to predict production levels (1) to ensure consumer demand is met / sufficient supply of the product (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
7	Award **one** mark for a correct way economic factors can influence the emergence of trends in the creative industries (1) and **one** mark for a justification of that factor (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Changes in disposable income/cost of living (1) because this results in increased/decreased spending power of audiences/more likelihood to buy premium/luxury/cost effective items (1) • Changes in the cost of production/distribution (1) because it impacts the affordability of craft products/services (1) • Changes in the cost of raw materials (1) because this might impact on the design possibilities/restrict designs (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
8	Award **one** mark for a correct way cash flow can impact a project in the creative industries (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • A craft maker/company may not be able to meet the project's day-to-day expenses (1) because of poor cash flow (1) • The project may run over budget (1) because a craft maker /company has to take out finance to cover poor cash flow (1) • The project may have to be adapted/costs cut (1) because of uneven cash flow (1) • The project runs to time/budget (1) because of positive cash flow (1) • Cash flow will impact on the amount/quality of resources that can be committed to a project (1) which means the overall lead time could decrease/increase / the project could fail / could be completed to a lower standard (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
9	Award **one** mark for a correct benefit of using shape in a craft product to help tell a story (1) and **one** mark for a justification of that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Shape can be used to highlight features of the design (1) because it will change the way in which the light might fall on/reflect from the product/to create hard/smooth lines (1) • Shadows will accentuate/exaggerate the shape (1) because of the position of the light in relationship to the product (1) • The shape can be enhanced through tone and mood (1) because the atmospheric surroundings can be changed/ used (1) • The shape could be symbolic (1) because it has been designed for a specific event/festival/religion/purpose (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
10	Award **one** mark for a correct way the protected characteristic provides equality for the employed craft maker (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • The craft maker has job security (1) because they cannot be removed from their position/have other staff members promoted over them (just because they are pregnant) (1) • The craft maker's pregnancy should not affect their ability to work (1) because adjustments should be made to their working conditions (1) • The craft maker's career progression will not be affected (1) because they have the right to return to work in the same position/same salary (after their maternity leave) (1) • The craft maker may be restricted / limited in working with certain chemicals/materials/machines/would have to be found an alternative role (1) because the mother and baby could be affected by the fumes/noise/lifting (1) • The craft maker will not be penalised financially (1) because they would be entitled to Statutory Maternity Pay (SMP) (1) • The craft maker would be entitled to maternity leave/part-time working (1) because they will need to be able to rest/recuperate/adjust/care for the newborn (1) Accept any other appropriate responses.	4

Question Number	Indicative content:	Mark
11	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • It's important to establish a low-cost channel for direct sales of craft products/services/sundries, for example a personal website, to facilitate sales • The risk of not completing projects is greater with the self-generated model because there's no client/commissioner and no external finance • Exploring the possibility of selling intellectual property rights (IPR) to third parties is one way to maximise profitability • Licensing intellectual property to third parties, negotiating licensing agreements and making deals are all important aspects of the self-generated model and an inexperienced craft maker may need to use an agent to make money from their own intellectual property • It provides greater creative freedom, which can support the development of a distinctive/personal style that can set the craft maker apart from the competition and help find a niche audience • Although it provides the freedom to experiment/innovate, the craft maker may need to compromise on their artistic vision/individuality to make products that will sell • The craft maker must maintain control of the production costs to be able to sell the product/service at a reasonable price • Products/services could be sold as a loss leader (less than the cost of production) to help develop a reputation for quality/help generate interest in the craft maker's work • The craft maker is responsible for generating awareness of their products/services and must devote time to establishing and maintaining different low-cost marketing methods, such as a vlog, blog or social media.	9

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question Number	Indicative content:	Mark
12	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • They will receive direction from the commissioner/client and therefore must build rapport with the client, as they will need to communicate with them throughout the project, e.g. providing progress updates using customer relationship management (CRM) software • They are responsible for managing the project from its conception to closure, so the craft maker should consider how best to use appropriate project tools to help plan, manage and track the project • They will need to consider different aspects of project leadership, including scheduling and tracking tasks, forecasting, managing risks, reporting progress to stakeholders • They will need to consider how they are going to communicate tasks to the wider creative team because one of the interdependencies is providing direction to the project production team • They will need to manage the project budget, including tracking costs and cash flow • They will need to consider the available resources, including personnel, equipment and materials, and how best to manage them, including contingency planning • Responding to the issues that arise over the course of the project lifecycle is a key responsibility and because they need to work with others to find solutions, successful completion of their key responsibilities is dependent on others in the creative team • They will have oversight on health and safety related matters for personnel/environment/machinery	9

	• They are also responsible for initiating project evaluation and closure to finalise the deliverables, celebrate achievement and help improve future performance.	

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Section B

Question Number	Answer:	Mark
13	Award **one** mark for the correct response: • **B** – population	1

Question Number	Answer:	Mark
14	Award **one** mark for a correct reasonable adjustment to improve the accessibility of craft products for users with cognitive, learning, neurological and neurodiverse conditions up to a maximum of **two** marks, from: • simplified / simplistic language / instructions / bold writing / clear fonts / pictograms (1) • ergonomic / tactile controls/interfaces / easy to use features (1) • reduced / restricted use of sudden movements (1) • reduced / restricted use of contrasting lights (1) • restrictions on use of flashing lights for photosensitive audiences (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
15	Award **one** mark for a correct feature of the Safeguarding Vulnerable Groups Act 2006 up to a maximum of **two** marks, from: • those working with vulnerable groups must undergo a screening process (1) • prevents those deemed unsuitable to work with children and vulnerable adults from doing so (1) • to promote / protect the welfare of vulnerable groups (1) • duty of care / legal responsibility to report safeguarding concerns (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
16	Award **one** mark for a correct benefit to a craft maker of enhancing their awareness of evolving developments in the creative industries (1), and **one** mark for a justification for that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Staying up to date with industry knowledge (1) because new/evolving technologies constantly reshape the creative industries (1) • Receiving information on new techniques/equipment (used in the industry) (1) because a craft maker needs to understand how new/evolving technologies will change working practices (1) • Raising awareness of new terminology (used in the industry) (1) because a craft maker must stay relevant/current (1) • Learning how to use new technology/techniques (1) because it will give a craft maker a competitive edge (over rivals)/enable a craft maker to use/adapt to new platforms/practices (1) • Awareness of/participation in networking/training opportunities (1) because new/evolving technologies require craft makers to work together/learn how to respond to/exploit changes to their working practices (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
17	Award **one** mark for a correct benefit to a craft maker of complying with the Data Protection Act 2018 (1) and **one** mark for a justification for that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It will help to build trust/enhance the reputation of the craft maker (1) because it shows the craft maker's commitment to protecting /securing / using their clients' personal data (1) • It reduces the possibility of legal action/fines (1) therefore providing security/confidence/reassurance to the craft maker (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
18	Award **one** mark for a correct key responsibility of a jewellery maker (1) and **one** mark for a justification for that responsibility (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • Undertake market research (1) which means they will be able to identify trends / styles within the market (1) • Manage / control budgets and costings for equipment / tools / materials / resources (1) which means they will have oversight of cash flow / financial position of the company (1) • Manage/carry out end-to-end production processes from design ideas to manufacturing/delivery (1) which results in steady communications with client/progress (1) • Be aware of relevant legislation / standards / best practice (1) which means projects will be safe / comply with standards (1) • Have an awareness of new and emerging technologies (1) which means they can adapt / improve their production techniques / become more efficient (1) • Carrying out risk assessments for tasks / processes (1) because production equipment / techniques / machinery / involves dangers / hazards that must be mitigated (1) • Ensure that the products produced are safe/accurate/well finished/durable (1) which means the user will not come to any harm/will value the product (1) • Ensure that the materials/tools and equipment are suitable (1) meaning that the product can be produced to standard (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
19	Award **one** mark for an appropriate way the craft maker can follow professional work etiquette to communicate the new product appropriately to the potential investor (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Non-technical terms should be used in the communications (1) because the potential investor needs to be able to easily understand the proposal (1) • A meeting via video conferencing software to sell the idea/show the basic concept/model (1) because a short explanation of the proposed new product is sufficient/recording can be controlled by the craft maker (1) • By sending the potential investor an overview of the new product (1) because detailed proposals should only be shared with confirmed investors/competitors will not learn the details of the new product (1) • The craft maker could ask the investor to sign a non-disclosure agreement [NDA] (1) because this will be legally binding/will mean that any information cannot be shared (1) Accept any other appropriate responses. **Do not accept** responses that are incorrectly applied to the context of the scenario, such as: • Technical terms should be used in all communication because the craft maker should portray themselves as an expert • A detailed proposal should be sent to the potential investor because they need all the technical information about the proposed new product to decide if to invest or not	2

Question Number	Answer:	Mark
20	Award **one** mark for a correct benefit of using psychographics to support the diverse needs and interests of audiences in the creative industries (1) and **one** mark for a justification for that benefit (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • It provides understanding/information about what motivates audiences (1) because psychographics provides information on the audience's attitudes/lifestyle/behaviour/beliefs/values/preferences/social status (1) • It provides insights into patterns of audience behaviour (1) because psychographics control/affect/impact audience choices (1) • Audiences can be identified/targeted more precisely (than demographics/geographics) (1) because audience profiles can be created based on specific psychographic factors/traits (1) • Audience profiles can be refined/improved (1) because analysing audience research/analytics can provide updated information on the psychographic factors relating to a specific audience (1) Accept any other appropriate responses.	4

Question Number	Indicative content:	Mark
21	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • Fixed-term contracts do not provide long-term job security as there is a pre-determined end date, so the craft maker must carefully plan what they will do after the contract expires • The craft maker can receive a higher rate of pay than employees on permanent contracts because the contract is temporary • Fixed-term contracts are an opportunity to gain valuable experience of different roles/responsibilities and working environments • It may lead to a permanent contract if that suits both parties • Fixed-term contracts allow the craft maker to be more flexible in their working patterns, take on more interesting work and avoid long-term commitments • The craft maker has the same employment rights as permanent employees so cannot be treated less favourably than permanent staff • The craft maker is also entitled to training and so may have the opportunity to expand their skills • The opportunities for promotion are likely to be limited on a fixed-term contract • The craft maker is tied to that job for the period of the contract, which limits their ability to search for future employment and secure continuous employment • It can affect future employment prospects, as the craft maker may become associated with short-term/fixed-term contracts, which may suggest to employers a lack of commitment to any one company • It might be difficult for the craft maker to prove that they worked on a project when looking for future work because of	9

	confidentiality reasons/use of NDAs when employed on a fixed term contract.	

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b)
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question Number	Indicative content:	Mark
22	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. **Benefits of cultural appreciation** • Portraying another country's cultural traditions respectfully can address under-representation in design • If there is a legitimate reason to use the dress as inspiration and the representations demonstrate understanding the historical significance of the dress, then the craft maker could receive praise/acclaim/positive publicity • The craft maker is supporting cultural diversity and raising awareness of other cultures, promoting tolerance among different cultures, which may create an uplift in the country's cultural standing by recognising their cultural heritage • Authentic representations of other cultures can help the craft maker to broaden the audience/appeal of the product being designed **Risks/impacts of cultural appropriation** • If the craft maker lacks understanding of the historical significance of the country's traditional dress, it may lead to misrepresentation • The new collection may be viewed as exploiting the heritage of another country leading to a negative audience reaction/negative publicity/negative financial impact • It may cause offence because the new collection could be seen as mimicking the country's cultural traditions/reinforcing inequalities/perpetuating stereotypes	12

	• Stereotypical cultural references can marginalise/trivialise the country's cultural heritage because it's not seen as important enough to represent thoughtfully/respectfully • It may be seen as profiteering/racism, which can damage the craft maker's reputation **Conclusion** If the craft maker includes elements from other cultures in the new collection, they must recognise the importance of knowledge and respect for the cultural significance of those elements. Respectful and informed cultural appreciation that values the traditions of that culture can foster unity and shared human experiences, whilst recognising and respecting cultural differences. If a craft maker misrepresents/exploits the country's heritage in the new collection for commercial gain, it will be viewed as disrespectful, leading to reputational damage and negative financial impacts.	

Guidance on the application of marking traits		
The first trait (AO2) carries twice as much weight as the second trait (AO3a) and the third trait (AO3b): • AO2 – 6 marks • AO3a - 3 marks • AO3b - 3 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-4	• Demonstrates basic application of knowledge and understanding that is partially relevant to the context of the question (AO2) • Demonstrates a basic analysis of the situation by superficially breaking down the different aspects into component parts (AO3a) • Demonstrates a basic assessment which partially considers different factors and their relative importance, leading to a conclusion which is superficial or unsupported (AO3b)
Level 2	5-8	• Demonstrates good application of knowledge and understanding that is relevant to the context of the question (AO2) • Demonstrates a good analysis of the situation by breaking down the different aspects into component parts (AO3a) • Demonstrates a good assessment which considers different factor and their relative importance, leading to a conclusion which is partially supported (AO3b)
Level 3	9-12	• Demonstrates comprehensive application of knowledge and understanding that is consistently relevant to the context of the question (AO2) • Demonstrates a thorough analysis of the situation by comprehensively breaking down the different aspects into their component parts (AO3a) • Demonstrates a thorough assessment which comprehensively considers different factors and their relative importance, leading to a conclusion which is well supported (AO3b)

Section C

Question Number	Answer:	Mark
23	Award **one** mark for a correct definition of the term 'capital allowance': • claiming certain business development expenses/asset purchases against taxation (1) Accept any other appropriate responses.	1

Question Number	Answer:	Mark
24	Award **one** mark for a correct reason why it is important for a craft maker to maintain their professional development up to a maximum of **two** marks, from: • to maintain industry / sector relevance (1) • to learn / develop / share / transfer / new skills / technologies / terminology (1) • to broaden employment opportunities / work prospects / improve their reputation (1) • to meet professional body accreditation requirements (1) • to conform to industry standards (1) • to meet legislative requirements (1) • to comply with health and safety requirements (1) • to gain further qualifications (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
25	Award **one** mark for each correct reason why audience research is important in the creative industries up to a maximum of **two** marks, from: • determines the commercial opportunities available (1) • determines the commercial viability / demand (1) • generates feedback on initial ideas/proposals (1) • highlights existing/emerging trends of consumption (1) • provides insight into cultural sensitivities (1) • allows correct identification of specific target market / audience (1) • supports efficient spending / budgeting / pricing (1) **Do not accept** influences the creative process of development. Accept any other appropriate responses.	2

Question Number	Answer:	Mark
26	Award **one** mark for a correct drawback to a craft maker of using quantitative research methods (1) and **one** mark for a justification for that drawback (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It does not provide meaningful insights into opinions/attitudes/relationships (1) because it is limited to the collection/analysis of numerical information (1) • Drawing conclusions from numerical data is not always reliable (1) because interpreting the data can be difficult/is open to bias/subjective opinion (1) • It may be difficult to draw meaningful conclusions (on patterns and trends in the data) (1) because the data is not sufficiently robust/relevant/detailed/broad enough/too narrow (1) • It is expensive (1) because gathering/analysing relevant data is time consuming/because of the cost of producing appropriate/valid sample sizes (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
27	Award **one** mark for a correct implication for a craft maker of not complying with the Environmental Protection Act 1990 (1) and **one** mark for a justification for that implication (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • A custodial sentence (of up to five years)/(unlimited) fine (1) because the unauthorised/harmful depositing/treatment/disposal of waste is prohibited under the Act (1) • The Act ensures businesses that generate waste keep it safe/ensure it is handled responsibly/is only passed onto authorised businesses (1) because breaches of the Act result in a warning/(£300 on-the-spot/unlimited) fine (1) • Damage to reputation/business could close down/audience backlash (1) because audiences will respond negatively to breaches of environmental law (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
28	Award **one** mark for a correct way a craft maker can meet the creative industry's professional standards for data management (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • The data should be processed in a lawful/fair/transparent manner (1) because the creative practitioner must comply with data protection principles (1) • Use of organisational security procedures (1) because the data should be collected/used for a specific/explicit/legitimate purpose (1) • Use of appropriate access/permissions to restrict access (1) because the data must be protected against unauthorised use/accidental damage or loss (1) • Appropriate sharing/archiving of assets (1) because the data should not be kept for longer than necessary/should be deleted without delay (1) • Data/data sources should be accurately recorded/regularly audited (1) because data must be used appropriately/with integrity (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
29	Award **one** mark for a correct way the Anti Copying in Design (ACID) organisation fulfils its purpose (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It seeks to help designers protect their ideas (1) which means the designer is able to maximise their IP rights (1) • It helps to educate the sector about anti-copying (1) which means it will help to prevent copying/raise awareness of the legal implications of copying someone else's work (1) • It helps to establish dialogue between design agencies/designers (1) which helps to create a better trading framework for all parties (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
30	Award **one** mark for a correct way that the surface design and finish on products can be used reflect the emotions experienced at a music festival (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • Shiny/hard finishes can be applied (1) because the music might be angry/aggressive (1) • Metallic/glossy finishes can be applied (1) because of the reflective nature of the music (1) • Complimentary/clashing colours/textures can be applied (1) because they will create a form of harmony/relaxation with the music/disorder/chaos/to be in line with the festival branding (1) • Bright colourful finishes can be applied (1) to reflect happiness/enjoyment with the music (1) • Full/partial facial features/emojis can be used/shapes (1) to reflect quirky/unusual/original music (1) Accept any other appropriate responses. **Do not accept** responses where the surface design is expressed as musical notes or related pictures of different instruments: • Musical notes can be painted on the surface because it shows the music being played • Different instruments can be shown on the products because they are the type of instruments being played **Do not accept** generic responses that do not relate to the scenario, such as: • A waterproof finish could be applied as it will stop the products from soaking up the water	4

Question Number	Indicative content:	Mark
31	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • Specialised target audiences are difficult to identify with demographics and geographics because they are niche social groups, groups with specialist or non-mainstream needs, which require precise profiling with psychographics • Craft makers should consider researching how specialised audiences can be reached, for example the most relevant platforms/technologies, and how to communicate with them • Specialised audiences are smaller than mainstream audiences and identifying their shared/specialist interests is essential to producing craft products/services that will appeal to them • Research into specialised audiences could be expensive because more in-depth qualitative research methods may be needed to gather meaningful insights into the audience's needs and demands • The audience is small but passionate/loyal and it may require innovation outside the mainstream to reach them • Specialised audiences are often looking for added value to enhance their experience, opportunities for further engagement/to develop their knowledge and understanding of their area of interest • Specialised audiences are popular with craft makers because they are specific audiences who are deeply invested in their area of interest • Specialised audiences are more likely to want to be involved with the craft products/services targeted at them, such as a limited collection and restoring precious items.	9

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question Number	Answer:	Mark

32	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below.
	The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses.
	Potential benefits of using extended reality at the craft fair
	• Extended reality (XR) applications are easily accessible via most electronic devices
	• XR-based apps offer immersive experiences by overlaying digital information on real objects, which can increase audience engagement. For example:
	  ○ during a practical demonstration eventgoers can access overlayed digital content in real time, such as advice on sizes and fit. Visuals and sounds can also be manipulated to create a more personalised and interactive experience
	  ○ the event brochure could enable eventgoers to view additional digital content overlaid on the printed page, such as an animated 3D products and information about demonstrations/exhibitors
	  ○ a virtual/interactive tour of the event is possible by drawing a high-poly 3D model, applying the art-asset technology and using VR headsets to reproduce the desired pictures
	  ○ Augmented reality (AR) configurators could allow eventgoers to handle/establish a more visual/tactile and emotional connection with the event/products
	• Wayfinding means eventgoers can access real-time directions to specific locations/demonstrations at the event
	• Gamification enables event organisers to create custom games for eventgoers to play on their smartphones, such as treasure hunts for special products/practical activities, which will encourage interaction between eventgoers and the sharing of the event on social media
		12

- XR can also support crowd management through AR-based interactive maps to help eventgoers navigate through venues, guide them to less crowded areas/demonstrations and display waiting times for specific demonstrations

Potential challenges of using extended reality at the craft fair

- XR has technical limitations because it relies on a robust internet connection and advanced hardware, which may not be available at the event
- Performance issues across different devices and operating systems may affect user experience/enjoyment
- Accessibility is a challenge because not all eventgoers will have access to a device compatible with XR applications and the cost of providing eventgoers with a device on-site could be prohibitive
- There are privacy concerns surrounding the use of XR because AR apps collect and process user data including location, personal preferences, which could be misused unless robust data protection measures are in place
- It can reduce social interaction if eventgoers spend more time interacting with technology than their fellow eventgoers
- XR has sensory limitations, which may not be suitable for some craft products/users

Conclusion

XR technologies (AR/VR and MR) can create immersive experiences at the craft fair, which encourage greater interaction, engagement and participation.

However, these immersive experiences, such as 3D images, videos, and models, are only possible with reliable 5G technology and therefore will remain a fringe benefit for eventgoers until there is sufficient improvement in AR technologies, network infrastructure and compatibility with different devices to ensure XR experiences can be accessed by all. Until then, possibilities such as remote participation/virtual attendance in virtual spaces, which could revolutionise the event industry, reduce cost and increase accessibility, will not be widely adopted.

Guidance on the application of marking traits		
The first trait (AO2) carries twice as much weight as the second trait (AO3a) and the third trait (AO3b): • AO2 – 6 marks • AO3a - 3 marks • AO3b - 3 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-4	• Demonstrates basic application of knowledge and understanding that is partially relevant to the context of the question (AO2) • Demonstrates a basic analysis of the situation by superficially breaking down the different aspects into component parts (AO3a) • Demonstrates a basic assessment which partially considers different factors and their relative importance, leading to a conclusion which is superficial or unsupported (AO3b)
Level 2	5-8	• Demonstrates good application of knowledge and understanding that is relevant to the context of the question (AO2) • Demonstrates a good analysis of the situation by breaking down the different aspects into component parts (AO3a) • Demonstrates a good assessment which considers different factors and their relative importance, leading to a conclusion which is partially supported (AO3b)
Level 3	9-12	• Demonstrates comprehensive application of knowledge and understanding that is consistently relevant to the context of the question (AO2) • Demonstrates a thorough analysis of the situation by comprehensively breaking down the different aspects into their component parts (AO3a) • Demonstrates a thorough assessment which comprehensively considers different factors and their relative importance, leading to a conclusion which is well supported (AO3b)

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