

Level 2 Lead Examiner Report 2001

January 2020

Level 1/Level 2 Firsts in Music

The Music Industry (21512E)

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January 2020

21512H_2001_LE

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A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

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Unit 1: The Music Industry (21512E)

Grade	Unclassified	Level 2			
		L1	P	M	D
Boundary Mark	0	16	24	32	40

Introduction

This examination was presented for the twelfth time in January 2020 and thus is very well established. A secure understanding of expectations continues to be demonstrated by most learners and strategies to address the examination successfully continue to be evident across all forms of question. This paper was again well received by learners, with a very good attempt made to answer all questions in nearly all cases. Learners continue to address the Unit with confidence, indicating that many Centres remain comfortable with the expectations of the examination.

Introduction to the Overall Performance of the Unit

Learner confidence is demonstrated in the way that the majority of learners attempted a response to all of the questions on the paper, including the two extended response questions. Nearly all learners attempted a response to these longer questions with the second of the two 8-mark questions generally generated a longer response.

There were few instances where learners did not make some attempt at the remaining questions and there were not any questions in particular that learners left unanswered. This is an improvement on the previous series.

Most learners continue to demonstrate sound awareness of required examination technique for this paper, including strategies for ensuring completion of the long questions.

Individual Questions

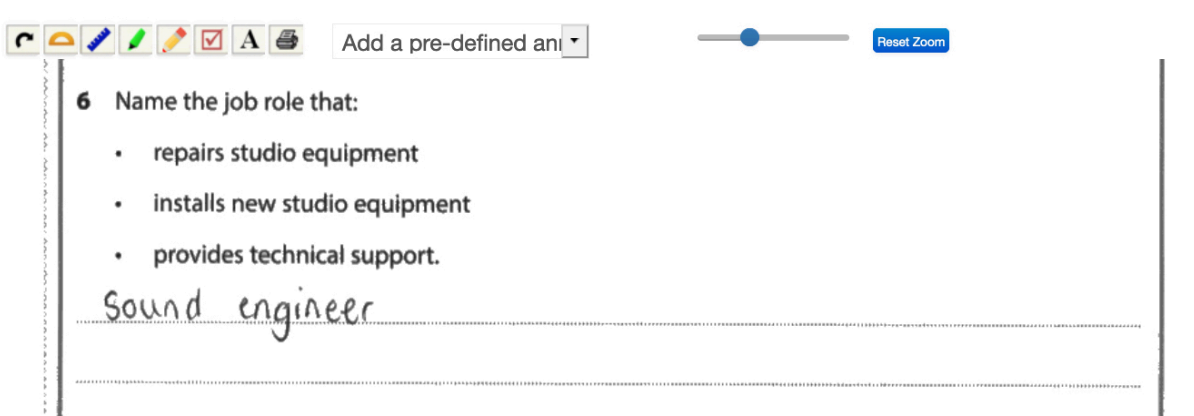
Section A

As in all previous papers, the first five questions are multiple choice questions worth one mark each. Q1 asks learners to identify the organisation responsible for delivering CDs to high street stores. Learners responded to this question well, with the correct answer, distribution company, was given by over 80% of learners. Q2 asks learners which organisation most typically provides services to a composer. The correct response, PRS for Music, was given by two-thirds of the cohort.

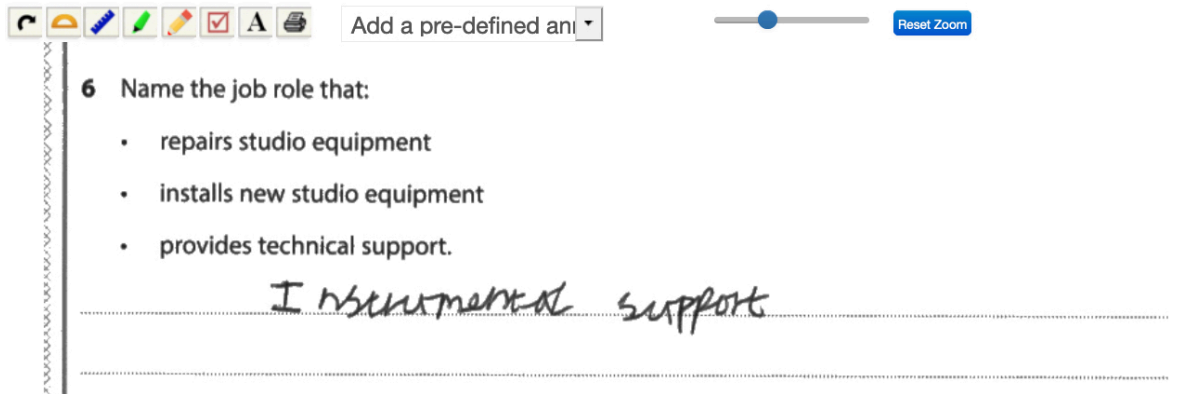
Q3 was also answered successfully by learners, with over 80% gaining the mark. This question asks learners to identify which of the four responsibilities provided is not that of a musical director. The correct response is managing publicity.

Questions 4 and 5 were answered correctly by around two-thirds of learners. Q4 asks learners to identify the organisation typically responsible for publicising live music events. The correct answer is promotion company. The most common incorrect response selected for this question was publishing company. Q5 asks learners to identify the job role that acts as the creative manager during a recording session, with the correct response being music producer.

Q6 asks learners to name the job role responsible for three specified tasks. There were a range of correct answers available, including studio engineer, studio or sound technician and studio manager. A number of other relevant types of technician and engineer were creditable and the mark was also awarded for 'engineer' on its own. A good number of learners were able to provide a correct answer for this question, with over 80% gaining the mark, as illustrated below.

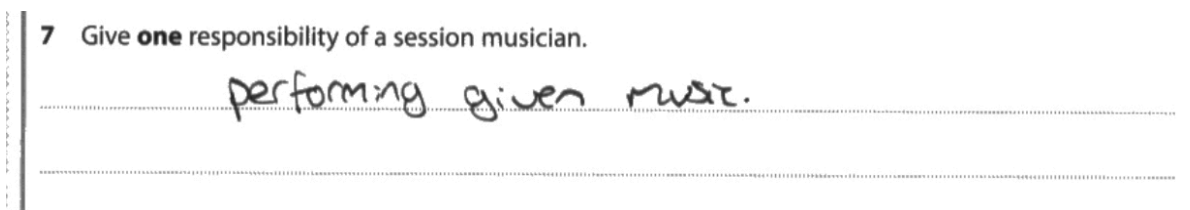


Where learners gave an incorrect answer, the most common was instrumental support, as shown here:



The role of instrumental support is not normally associated with repairing studio equipment or installing new studio equipment, so this response was not considered creditable, even though the role does provide some technical support. Learners need to identify a job role that addresses all of the given tasks in order to gain the mark.

Q7 asks learners to give one responsibility of a session musician. This question tested learner knowledge of this role effectively. A number of learners gave the correct response as given in the specification, i.e. to perform given music, as shown in the example below. Other common correct responses were performing in a studio, deputising for an absent performer and practicing so as to keep technical skill levels high.



About half of all learners gained the mark in this question. Learners who did not know the correct response often guessed incorrectly with responses such as to run a studio session or to record a band. Some learners provided generic responsibilities that relate to most job roles rather than to a session musician specifically. These types of responses, such as that shown below, were not considered creditable as they did not relate to a session musician particularly, as required in the question.

7 Give **one** responsibility of a session musician.

to turn up on time

Q8 asks learners to identify a job role that arranges tours for an artist in the music industry. This question was well answered with 80% of learners giving a correct response. There were a good number of correct answers available to learners, including tour manager, agent and promoter. Credit was awarded for 'manager' on its own, since this is a common industry way of referring to an artist manager. Manager was the most common correct answer given by learners.

8 Identify **one** job role that arranges tours for an artist in the music industry.

tour manager

Where learners provided an incorrect response, one of the most common was venue manager, as shown below. Although a venue manager would be involved in the booking of their venue as part of a tour, they are not responsible for arranging the tour for the artist, so this is not a valid response.

8 Identify **one** job role that arranges tours for an artist in the music industry.

venue manager.

Q9 is a two-mark question requiring learners to identify two types of organisation involved in the creating of publicity for a new album. This question sought to test learner understanding of the processes involved in this particular aspect of the music industry and to relate industry organisations to the specified activity.

A good number of learners were able to give two correct responses, as illustrated below.

9 Identify **two** types of organisation involved in creating the publicity for a new album.

1 Marketing company

2 Record company.

Other possible correct responses were promoter, publisher, public relations and advertiser, as well as various broadcasting organisations and those responsible for creating the physical product such as graphics design agency.

Some learners gave job roles rather than organisations which therefore could not gain credit.

9 Identify **two** types of organisation involved in creating the publicity for a new album.

1 musical director

2 master engineer

Other common incorrect responses included unions, PRS PPL and distributor. Distributer was not creditable as this type of organisation is not involved in creating the publicity, just disseminating it.

Occasionally, learners gave the names of particular organisations. Learners should be reminded to avoid doing this as this kind of response is unlikely to be creditable.

In this examination, learners are usually asked to identify a *type* of organisation, rather than a specific organisation. Therefore, responses such as the one given below do not gain any credit.

9 Identify **two** types of organisation involved in creating the publicity for a new album.

1 Sony

2 Spotify

Q10 asks learners to give two ways a union supports a musician. Overall, learners responded well to this question, providing a more consistent range of valid responses compared to similar questions in previous examination series.

10 Give **two** ways a union supports a musician.

1 provides legal advice for musicians

2 could provide contacts for useful organisations or people to the musician.

Many learners offered responses relating to different types of advice such as those relating to careers, finance, contracts, and legal matters. Where learners were able to identify two different, valid types of advice, they were able to gain the full two marks available. If learners did not specify any other type of advice and just gave 'advice' as their answer, one mark was available for general advice.

Other popular correct responses included dispute resolution, insurance, legal support and collection of royalties.

A few learners made suggestions that were outside the normal remit of a union supporting a musician. Examples of this type of incorrect response include suggestions that a union gets gigs for a musician, buys them instruments, publicises their work and gives them money. An example of this type of response that failed to gain credit is given below.

10 Give **two** ways a union supports a musician.

1 gives feed back on what to improve on. and if

2 tells the musician local venues that are in need of a musician.

Q11 is another two-mark question, asking learners to identify two ways that songwriter generates income. This was quite a challenging question for learners with less than 50% gaining full marks. Potential correct responses included royalties, payment from publishing, being commissioned by a record company or artist and composing work for broadcast such as for films or advertising. An example of a response that gained two marks is given below.

11 Identify **two** ways a songwriter generates income.

1 Selling their song to an artist or agent

2 Collecting royalties

Some learners provided a response that was not specific enough to be creditable, for instance, learners suggested 'write music' or 'sell songs'. Simply writing music does not generate any income, so this is not a valid correct response to the question. Selling music, without any further clarification as to how or where, did not demonstrate a sufficient level of music industry understanding to be creditable. An example of this type of incorrect response, gaining no marks, is given here:

11 Identify **two** ways a songwriter generates income.

1 Writing Songs

2 Selling Songs

Q12 is the last question in Section A of the paper. It is a two-mark 'explain' question where learners gain the first mark for a correct answer to the question and then the second mark for a valid explanation or consequence of the first answer. Q12 asks learners to explain one reason why an artist might offer a free download of a track.

Learners did particularly well at this question, with a mean mark of 1.75 out of a maximum of two marks overall. Most learners were able to give a valid reason, usually along the lines of raising awareness of the artist's music. The second, explained point often followed naturally from this primary point, with suggestions such as encouraging people to buy the album, join the fanbase or attending a performance. A few learners suggested that the free track might encourage feedback giving them suggestions for improvement, which was also creditable. An example of a response that gained the full two marks is given here:

12 Explain one reason why an artist might offer a free download of a track.
 To promote their music, if the download is free then more people might download the track, therefore more people would listen to their music which means that potentially they could build a bigger fanbase.

A few learners did not come to a valid conclusion, sometimes suggesting that it would save the consumer money. This is not a reason why an artist might offer a free download so was not creditable. A few also seemed unclear as to the potential benefits, as illustrated in this example.

12 Explain one reason why an artist might offer a free download of a track.
 So the artist wouldn't have to pay for the track, since he/she owns it.

Section B

Section B questions all relate to the scenario in Brief A concerning Delyth, a part-time worker at a community arts centre who runs workshops and also helps the centre as a technician.

Q13 is presented in a commonly used format with which learners should be familiar. Learners are required to link each of the two responsibilities to the relevant job role from a list of five options. This question was answered correctly by over 90% of learners and an example of a correct response is given here:

13 Delyth covers several different job roles in her work at the arts centre.

Draw **one** line to connect **each** job role to the relevant responsibility.

Job role	Responsibility
Live sound technician	Assisting with get-in and get-out
Roadie	Hiring musicians
	Liaising with recording companies
	Pitching ideas to clients
	Sound checking

As in previous series, a few learners still gave more than one answer per role, by drawing more than one line from either or both boxes. The question asks for 'one line to connect each activity...'. As has been mentioned in previous Lead Examiner reports, if learners draw more than one line, they do not gain any marks for that role. It is important that learners are clear that they must never draw more than line from a box in this type of question as this will always be wrong. This format appears regularly in examinations for this Unit, and this point is made frequently, so it is again hoped

that all learners could be made familiar with it so as not to lose marks by drawing more than one line.

An example of this, scoring no marks, is given below.

13 Delyth covers several different job roles in her work at the arts centre.
 Draw **one** line to connect **each** job role to the relevant responsibility.

Job role	Responsibility
Live sound technician	Assisting with get-in and get-out
	Hiring musicians
	Liaising with recording companies
Roadie	Pitching ideas to clients
	Sound checking

Q14 is a straightforward question requiring learners to identify one way that the community arts centre manager could raise money to cover the cost of running Delyth’s workshops. Three-quarters of learners answered this question correctly. Popular correct responses included making a charge for attending the workshops, asking for donations, gaining sponsorship and putting on a concert or event in order to sell tickets.

14 Identify **one** way the community arts centre manager could raise money to cover the cost of running Delyth’s workshops.

Charge people who come to their workshops a small fee.

Some learners erroneously suggested that advertising the workshop, by posters or on social media, would raise money.

14 Identify **one** way the community arts centre manager could raise money to cover the cost of running Delyth's workshops.

By having advertisement at
the arts centre. ~~at~~

Q15 is another two-mark 'explain' question where learners gain the first mark for a correct answer to the question and then the second mark for a valid explanation or consequence of the first answer. This question asks learners to explain one task that Delyth should undertake before beginning a performance workshop. Learners found this question a little more challenging overall. There were a good range of potential correct responses including setting up and testing the musical equipment required for the workshop, warming up and planning the session.

Some learners suggested aspects of health and safety. Credit was given for relevant suggestions that were feasible in the circumstances of the brief, such as making sure there were no trip hazards with cables. However, more general H&S suggestions such as completing a risk assessment for the venue or getting insurance were not considered correct responses in the particular scope of the brief and the question. An example of this kind response, gaining no marks is given here:

15 Explain **one** task that Delyth should undertake before beginning a performance workshop.

Making sure the venue has all the right legal
documents because if they don't she wouldn't be able
to do her workshops in the place she wanted to do
them.

An example of a response that gained the full two marks, with a valid reason and related explanation, is given below.

15 Explain **one** task that Delyth should undertake before beginning a performance workshop.

Delyth should do a soundcheck to make sure everything is working and not too loud/quiet. This will save the musicians time, giving more time to practice.

The emphasis on this question was on identifying a valid task that could be undertaken just before the workshop. Some learners made suggestions that were not considered appropriate such as advertising the workshop and putting up posters. A few learners gave suggestions that were far too wide in scope, such as Delyth studying music as college.

Q16 is a 4-mark question asking learners to explain two reasons why a community arts centre is a suitable venue for the music workshops. As with all 'explain' questions on this paper, learners need to give a valid reason followed by a consequence or explanation in order to gain full marks. This question requires two such responses. Common correct answers included being able to use the art centre's equipment, having relevant sized spaces for workshops and providing a cost-effective space. Some learners also suggested the venue would be accessible.

16 Explain **two** reasons why a community arts centre is a suitable venue for these music workshops.

1. The centre ~~will have~~ will have equipment ~~for Delyth~~ that Delyth can use so she doesn't have to hire any.

2. the centre will be easy to find ~~and~~ ^{local} ~~near~~ which could lead to more people ~~coming~~ attending workshops

Some learners failed to offer explanations but still managed to gain two marks for two valid suggestions. The example below gained two out of the four marks available.

16 Explain **two** reasons why a community arts centre is a suitable venue for these music workshops.

1. Facilities like instruments will already be available

2. Large space for participants and instruments

Some learners seemed to confuse an arts centre with an art gallery, making suggestions such as selling works of art to raise money. These kinds of suggestions were not creditable.

Q17 is one of two 8-mark questions on the paper which require an extended response. Both of these longer questions were well-attempted by learners in this examination.

This series was also the first where three sides were provided to write on for each of the 8-mark questions. Many learners took advantage of this extra page, offering a fuller response, especially to Q21.

Learners do continue to demonstrate that they are comfortable with the expectations of these questions which suggests that Centres continue to prepare their learners effectively.

Q17 asks learners to discuss the factors that Delyth needs to consider when deciding whether or not to accept a full-time job at the arts centre, leaving her less time for her own musical creative work. This question had a mean mark overall of 3.5 out of the 8 available marks, so this question was answered slightly less well than Q21, the other 8-mark question.

Many learners were able to offer an outline of the main issues, such as increased pay, the impact of less creative time on Delyth's career and motivation, the impact on work/life balance and the potential benefits of full-time work such as holidays and pension and the potential to excel at her work. Fewer learners went into detail on this question and really worked through the various potential outcomes of each option.

An example of a response that gained the average 3 marks out of 8 is given here.

17 Delyth has been offered a full-time job at the arts centre, which would leave less time for her own creative work as a musician.

Discuss the factors that Delyth needs to consider when deciding whether or not to accept the job.

money is a factor she needs to consider. The new job may offer better pay than what she is currently doing which is something she may want. She could also be on a contract which she may not have been before. She may not want a full-time contract and want to carry on doing her own free work as a musician. Deciding whether to carry on with what she loves or take the contract is hard as she may want to do both but having less time for her own work isn't what she wants.

This response is rather unstructured and is of limited scope, focusing mainly on pay and contracts. Little relevant detail is offered.

This can be compared to a response from the 7-8 mark band:

17 Delyth has been offered a full-time job at the arts centre, which would leave less time for her own creative work as a musician.

Discuss the factors that Delyth needs to consider when deciding whether or not to accept the job.

Delyth has been given a choice whether to remain part-time, giving her time to work as a musician, or to accept a full-time contract which may impact her own creative work.

On the one hand, the part-time contract offers Delyth a secure salary, albeit less than full-time, and shortened hours which enable her to complete creative work. This is appealing as ^{when} Delyth improves as a musician, she may be able to manage to gain an income from her musical work, leading to ultimately a greater income. Furthermore, Delyth currently has a great work-life balance, meaning she is able to manage both a part-time job and a hobby she is passionate about, whilst receiving a secure salary and being employed on a contract, offering job security. Delyth also generates publicity from her music workshops, which could aid her

Musical work, offering a platform to self-promote. Delyth also has shorter working hours, which means she is less likely to be over-worked or overly stressed which leads to a more positive mindset, and ultimately allowing Delyth to be more productive.

On the other hand, a full-time contract would offer Delyth a more appealing salary, which could improve the quality of her work but also relieve any financial stress. Furthermore, full-time employment often offers sick-pay and maternity leave, allowing her to be better financially supported in case of these. Full-time employment also offers an appealing work-place pension, which could relieve financial concerns in post-retirement life. The contract will also offer Delyth more time to plan and run workshops, ultimately leading to higher quality workshops and more of them. This will also add/increase the publicity of both the workshops and the

Community centre.

In conclusion, I believe Delyth should accept the full-time contract, as she will receive a greater salary and a better pension package, assisting her financially, but also giving her more time to plan and run her workshops, leading to Delyth being more productive. However this is in expense of her own creative work, and she may well choose to prioritise a work-own work total balance over salary and financial stability.

Section C

Section C includes questions based on a scenario about a team of volunteers planning a weekend music festival at a seaside resort.

Q18 is a question on job roles, asking learners to identify each of two job roles from the provided descriptions. There were several correct answers available for the first job role, such as journalist, reporter, critic, reviewer and blogger. The second job role had one correct answer, artists and repertoire or A&R. An example of a response that gained the full two marks is given below:

18 The team has invited two professionals to attend the festival.

Identify each job role from the job description provided.

Job description	Job role
Doing research and writing a review of the event for publication.	1 Journalist.
Attending the live event to scout for talent and reporting back to a record company.	2 A & R representative.

Learners were more successful at the first job role than the second. A good number of learners gave the answer scout or talent scout for the second job role. This was not creditable as the word 'scout' was already given in the question. Learners should always remember that marks will never be awarded for repetition of material given in the question paper. This is shown in the following example, which did not gain any marks.

18 The team has invited two professionals to attend the festival.

Identify each job role from the job description provided.

Job description	Job role
Doing research and writing a review of the event for publication.	1 producer
Attending the live event to scout for talent and reporting back to a record company.	2 a Scout

Q19 requires learners to give three ways that the team might find musical acts for the festival. A wide scope of correct responses was available to learners, including social media post, posters, networking and visiting local gigs, school or college music

departments. Learners did well at this question, often gaining the full three marks. An example of a response that gained full marks is given here.

19 Give **three** ways the team might find musical acts for the festival.

- 1 They may visit local venues to find potential acts
- 2 They might advertise their event on social media, asking for performers
- 3 They may ask local people if they know anyone who might be interested or suitable

No credit was awarded for 'scouting for talent' as a response, since this was just a repetition of material given in the preceding question. Other responses that were not credited included fliers and TV ads. These were not considered to be valid responses to the question in the context of the brief. Some learners suggested contacting artists by email, but this was not creditable since this is not a way of finding artists in the first place, which is what the question requires.

A few learners appeared to misunderstand the requirements of the question, as illustrated here:

19 Give **three** ways the team might find musical acts for the festival.

- 1 Anyone that may go on stage
- 2 The crowds off people
- 3 If there a separate booths they they could look for talent their.

Q20 is another two-mark 'explain' question where learners gain the first mark for a correct answer to the question and then the second mark for a valid explanation or

consequence of the first answer. This question asks learners to explain two ways that the team could make the festival appeal to a wide range of people. An example which gained the full four-marks is given below:

20 The team would like to attract a large audience to the festival.

Explain **two** ways the team could make the festival appeal to a wide range of people.

1. Have a wide variety of musicians and musical genres that will attract to all people so everyone has something to listen to.
2. Have other stuff there including attractions rides and food so that its not just about music and people can enjoy other stuff that's there

The emphasis of this question was on expanding the range of people, rather than the amount of people attending. Valid responses often related to providing a range of musical styles or genres, discounted tickets, running the festival throughout the day and night to suit different groups of people and providing facilities or entertainment for children, so as to attract families. However, the focus of the question was not always correctly appreciated by learners, some of whom therefore offered suggestions to simply increase attendance such as advertising on social media or getting a famous headline act. These kinds of responses, as illustrated below, did not gain credit since they did not address the question with sufficient accuracy.

20 The team would like to attract a large audience to the festival.

Explain **two** ways the team could make the festival appeal to a wide range of people.

1 They could advertise it on social media & as alot of people use it.

2 Or advertise it on screens at busy places or pubs, shopping centers etc.

Where learners only gained 2 of the 4 marks available, it was often because they made two valid suggestions but did not offer any kind of explanation, as illustrated in the example below, which gained 2 marks.

20 The team would like to attract a large audience to the festival.

Explain **two** ways the team could make the festival appeal to a wide range of people.

1 by having a wide array of music styles and performers on stage.

2 by having a wide array of other things at the festival eg food ~~etc~~, drinks, games etc.

Q21 is the second of the longer, 8-mark questions. It asks learners to evaluate the opportunities and challenges of either the beach or the town hall as a location for the music festival.

This question was answered with enthusiasm by learners who often provided quite long answers, sometimes three pages in length. The average mark for this question was 4 out of 8, which is a little higher than the other 8-mark Question 17.

Learners usually structured their responses by discussing the opportunities and then challenges of the beach as a venue, followed by a similar appraisal of the town hall. A wide range of ideas were commonly considered, but the most popular included having to deal with the weather on the beach, the problems of sea and of sand and the comparative capacities of each venue. Learners were often able to relate the smaller capacity of the town hall to smaller revenues. Weaker responses often concentrated on the weather and less musically relevant aspects such as the tides. These learners typically drew simple parallels between the two venues, e.g., the beach is weather dependent and the town hall is not.

An example of a response that gained 3 marks out of 8 is given here as an example. This response is fairly general and does not provide a wide breadth of ideas.

21 Some of the team are concerned about using the beach as the festival venue and would prefer to use the town hall instead.

Evaluate the opportunities and challenges of each location.

If the team use the beach there is more area to use for all the equipment ~~for~~ for the band. Unfortunately, the beach is a weak plan as of electronics. For the bands instruments and music they'd have to be close to a shop/case or something like that to plug everything in. (There is a lot more room for people to go as well.)

The town hall is a good option as of electronics, they can be plugged in and won't be as dangerous as the beach as the wires won't be tripped over. Due to the advertising, the team won't know how many people are coming so the town hall may not hold that many people. Having the event at the town hall may also be too loud and cause traffic at the end depending on the exits.

Responses that scored 6-8 marks discussed a wider range of issues in more depth, relating the consequences of various situations to a range of outcomes. Learners at this level were more likely to discuss issues such as the different acoustic challenges of the two venues and the differences in the equipment needed such as the need to

hire a stage and generator for the beach. Below is an example of a response from the 7-8 mark band.

21 Some of the team are concerned about using the beach as the festival venue and would prefer to use the town hall instead.

Evaluate the opportunities and challenges of each location.

There are many advantages and disadvantages of using the beach as a festival venue. Since it's on a beach, challenges like, protection of equipment and employees comes into play but on the other hand this allows festival gain more publicity due to it's tourism.

The team would have to make sure that the equipment is far away from the ~~beach~~ ocean as this could damage equipment. Using a town hall would ~~give~~ guarantee the safety of equipment used. Using a beach brings in a lot of ~~tourism~~ tourists, boosting the publicity and tickets sold, making the team earn more money as a whole. However since ~~it~~ it's on a beach there are people there ~~that~~ that are going to join in on the festival without ~~by~~ buying a ticket. This is a challenge for the team as it makes them lose

track of how many people are going to the festival, ~~and~~ ~~have~~ using a town hall means that the team can have a steady flow of people going in and out of the festival making it easier ~~for~~ to track how many people are attending.

Using a town hall, will attract local communities to go to the festival as it's in a town. However will limit the space of people / tickets since the town hall is most likely to be a small venue. Doing the festival at a beach means there is more space for bands/artists to perform and more people can attend.

The town hall will attract local people and will be smaller making the atmosphere of the festival more intimate and the bands will be able to convey their personalities easier. On the beach this intimate atmosphere may be heard

to achieve since the beach is big and stops the intimacy of performers.

Doing the festival on beach means that the weather has to be good for it to go. It can't be raining as this will damage equipment. Using a town hall means it doesn't have to be good weather, the festival can go on either way. If the team decides they want to do it on the beach and there is a sudden murder storm this means they would have to cancel, damaging the team's reputation. Using the town hall, ~~for~~ means that they won't have to cancel.

In conclusion, the team should do the festival on a beach as it increases the publicity due to tourists and tickets available, whereas in a town hall there is limited space.

(Total for Question 21 = 8 marks)

Summary

- Based on their performance in this paper, learners should:
- Watch out for questions requiring learners to identify an organisation and be sure not to offer a job role as a response. Marks will never be awarded for a job role when the question asks for an organisation. For example, 'broadcasting' is a type of organisation, but 'journalist' is not.
- Avoid naming a particular organisation when asked to identify an organisation. For instance, 'record company' is a valid type of organisation, but 'Sony' is not a type of organisation, so this response would not gain credit. This also applies when learners are asked for a type of venue. 'Arena' is a valid type of venue but 'O2' is not. Names of specific venues will never be creditable.
- Continue to familiarise themselves with all the job roles and their associated responsibilities found in the Specification. These will always feature in the examination papers and are a fundamental part of the unit. Learners should be familiar with every job role in the Specification along with the relevant responsibilities.
- Remember that no marks will ever be awarded for repeating text or information that is provided in the question paper, either in the question stem or the scenario. No credit will ever be awarded for repeating any part of a question.
- Remember that, on questions where boxes have to be joined with a line, only one line must be drawn from each of the required boxes. There will only ever be one correct answer for each of the two boxes in the question. Drawing more than one line from a box automatically gets zero for that box.
- Be sure to read each question carefully to be clear what is being asked and avoid misinterpretations that can lead to irrelevant or uncreditworthy responses. All words in the question are likely to be relevant.
- Take care to plan their time effectively, particularly when answering the two longer questions so as to avoid running out of time. There are now three blank pages for each of the long questions, giving learners more room if they need it. However, learners still need to be careful to pace themselves and not try to fill all three pages of one long question to the detriment of the other just because the space is there. Learners should aim to spend equal time on each of the longer questions and not write so much for one question that they run out of time for the other.

- Try to ensure that they provide answers that are realistic within the provided scenario. For instance, it would not be appropriate for Delyth to undertake a risk assessment of the whole community arts centre before each workshop.
- Try to provide a detailed, specific response. Vague answers are much less likely to gain credit. Try to provide as much music industry-relevant information as you can in your answer. For instance, 'sell music' is too general in this paper to be creditable, it does not provide enough detail to answer the question. However, 'sell song to a record company' is more detailed and is therefore creditable in this example.
- Continue to appreciate that questions asking them to 'explain' require not just the identification of a correct point but an explanation, for instance the consequences of the point they are making. As a suggestion, centres might encourage learners to consider the words '...so that..' in their response in 'explain' questions as it may help learners formulate a response that accesses both marks;
- Continue to avoid repeating the question text as an introductory sentence in questions. This will never result in any marks and just takes up valuable time and space on the paper. This issue is particularly relevant in the 8-mark questions;
- Try to identify and explain as many different relevant points as they are able in the 8 mark extended response questions. Try to mention a range of different point rather than simply repeating the same point. Relating one point to another rather than just listing points is also encouraged.
- Take care over handwriting. Examiners cannot mark anything that they cannot read. Learners should attempt to write as clearly as possible and should always write in black ink;
- Continue to attempt all questions on the paper.

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