



Examiners' Report Lead Examiner Feedback

January 2021

Pearson BTEC Level 1/Level 2 Firsts in Music
Unit 1: The Music Industry (21512E)

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Introduction

This examination was presented for the fourteenth time in January 2021 and therefore is very well established. A secure understanding of expectations continues to be demonstrated by learners and strategies to address the examination successfully continue to be evident. This paper was very well received by learners, nearly all of whom made a strong attempt to address all questions on the paper. Learners continue to address this unit with confidence, indicating that many centres are comfortable with the expectations of the examination each series.

Introduction to the Overall Performance of the Unit

Learner confidence is demonstrated in the way that the majority of learners attempted a strong response to all of the questions on the paper, including the two extended response questions. Most learners attempted a response to these longer questions with the second of the two 8-mark questions generally generating a slightly shorter response, but this may be down to the time restraints of the paper rather than the requirements of the question.

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 shows a continued improvement of the last two series when compared to earlier 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

Tests or Exams

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 job role typically responsible for conducting, arranging and leading rehearsals. Learners responded to this question well, with the correct answer, musical director, given by 84% of learners.

Q2 asks learners which organisation represents instrumental teachers. The correct response, the Musicians' Union, was given by around 60% of the cohort. It might be helpful for centres to ensure learners are familiar with the range of music industry roles that are represented by the Musicians' Union. Learners are often clearer with regard to other industry bodies such as BECTU or PLASA than they are with the MU.

Q3, Q4 and **Q5** were answered quite successfully by learners, with around 75% gaining the mark for each of these questions.

Q3 asks learners which service a hire company might provide for the music industry. The correct response is studio space.

Q4 asks learners to identify the organisation responsible for artist representation. The correct answer is public relations.

Q5 asks learners which of the given suggestions is not a step an artist might take to break into the industry. The correct response was manage staff, since the other suggestions, create promotional CDs, research other artists and volunteer at shows are all steps as suggested in the Specification.

Learners should take care in these first five questions to note when they are required to identify something that is **not** required. There are usually one or two questions like this in each paper. If learners do not read the question carefully, they might miss the word 'not', leading them to select an incorrect response. It is likely that this was the case for some of the learners who did not get this question correct.

Q6 asks learners to name the job role responsible for three specified tasks. The correct response is live sound technician, but a number of permutations were also creditable, such as sound technician, sound engineer and studio technician.

A good number of learners were able to provide a correct answer for this question, with nearly 90% gaining the mark, as illustrated below:

6 Name the job role that:

- adjusts sound levels
- performs sound checks
- makes sure that mics and lines work correctly.

live sound technician

(Total for Question 6 = 1 mark)

Where learners gave an incorrect answer, they often selected a job role from the earlier part of the paper, as shown here:

6 Name the job role that:

- adjusts sound levels
- performs sound checks
- makes sure that mics and lines work correctly.

Musical director

(Total for Question 6 = 1 mark)

Other common suggestions that were not credited were instrumental support, studio manager and 'engineer' on its own, without further clarification, since these job roles do not address the responsibilities listed in the question.

Learners should remember that a correct answer to this type of question requires a job role that includes all three of the given responsibilities.

Q7 asks learners to name one organisation that collects royalties on behalf of artists when their recorded music is played in public. Around 60% of learners gave a correct response to this question, which is a little lower than was expected. The correct answer is PPL PRS, as the organisation is now known, but the various older names for this organisation were also creditable, such as PRS or PPL. MCPS was also creditable.

<p>7 Name the organisation that collects royalties on behalf of artists when their recorded music is played in public.</p> <p>PRS</p> <hr/> <hr/> <p style="text-align: right;">(Total for Question 7 = 1 mark)</p>

Some learners wrote out the whole name of the organisation, such as Performing Rights Society, which is also creditable.

Some learners did not name an organisation, as required by the question, instead giving a type of organisation which simply repeats words given in the question, as seen below.

<p>7 Name the organisation that collects royalties on behalf of artists when their recorded music is played in public.</p> <p>Royalty collection.</p> <hr/> <hr/> <p style="text-align: right;">(Total for Question 7 = 1 mark)</p>

Learners should remember that credit will never be given for repeating any part of a question.

Q8 asks learners to give two responsibilities of a studio manager. This question was quite well answered with nearly 70% of learners gaining the full two marks. There were a wide range of correct answers available to learners, including booking sessions, purchasing new equipment and health and safety responsibilities. An example that gained the full two marks is given below:

8 Give **two** responsibilities of a studio manager.

1 Book sessions with artists and a band.

2 Select and purchase new equipment.

(Total for Question 8 = 2 marks)

Credit was given for tasks that the studio manager would be expected to supervise, such as equipment maintenance. Although undertaking the actual maintenance is not an expected task of the studio manager role, they would be responsible for this overall, therefore credit was given to this and other similar suggestions such as fixing or testing equipment.

Where learners provided incorrect responses, they often related to studio recording activities such as recording an artist, advising the artist on their performance and providing feedback to artists.

A few learners suggested 'manage the studio' as a response. This did not gain credit, since it just repeats words given in the question, i.e., studio and manager. The following example, therefore, did not gain any marks:

8 Give **two** responsibilities of a studio manager.

1 One responsibility is they help the artist record the music.

2 The second responsibility is they have to manage the studio.

(Total for Question 8 = 2 marks)

Credit will never be awarded for repeating any parts of the question paper.

Q9 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 rather less often than usual with only 32% of learners gaining both marks. A further 46% of learners gained one of the two marks available. Of the learners who gained at least one mark, the majority gained the mark for connecting the job role of composer with the responsibility of orchestrating and arranging.

Learners seemed much less familiar with the job role of accompanist, often suggesting the relevant responsibility of 'assisting with get-in' instead of the correct answer – attending auditions.

An example of a correct response is shown here:

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

Job role	Responsibility
Composer	Attending auditions
Composer	Assisting with get-in
Composer	Orchestrating and arranging
Accompanist	Stage planning
Accompanist	Supervision of crew

(Total for Question 9 = 2 marks)

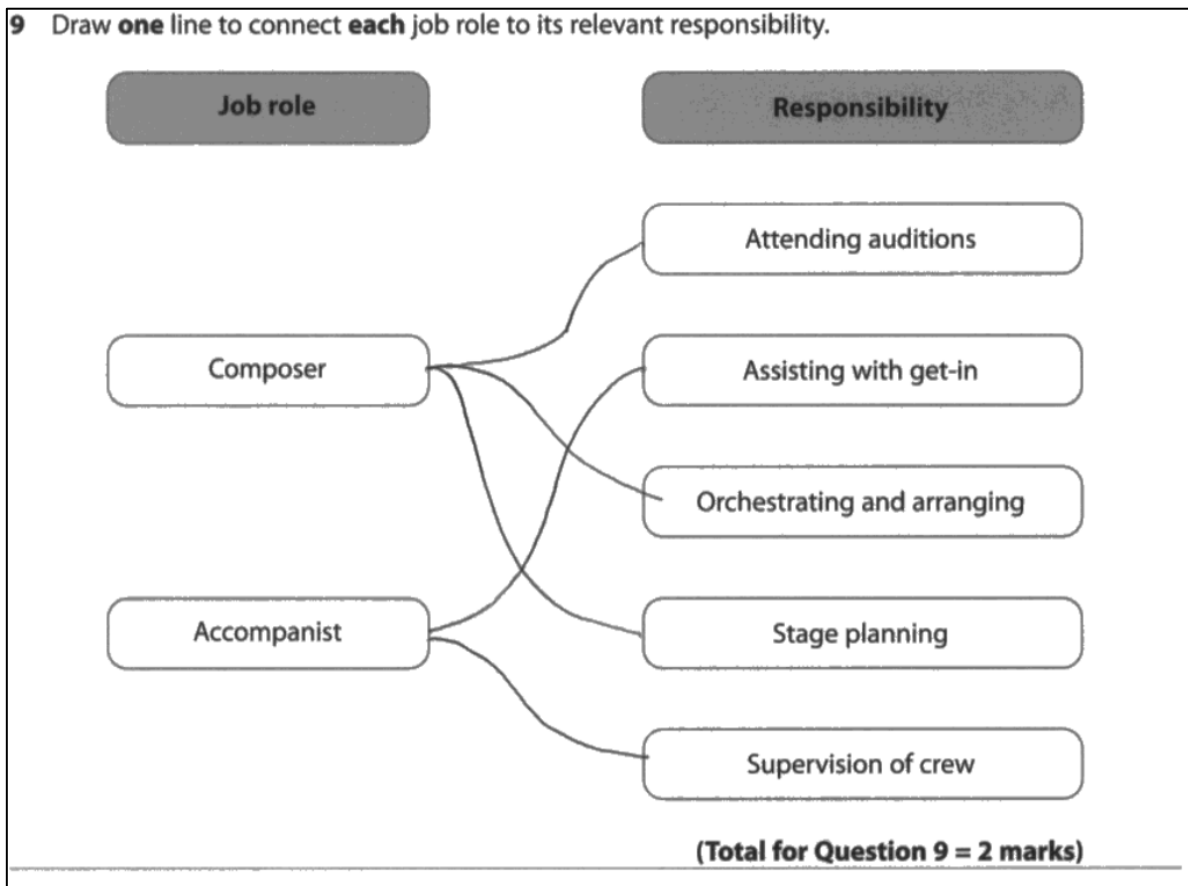
The diagram shows a matching exercise. On the left, under the heading 'Job role', there are two boxes: 'Composer' and 'Accompanist'. On the right, under the heading 'Responsibility', there are five boxes: 'Attending auditions', 'Assisting with get-in', 'Orchestrating and arranging', 'Stage planning', and 'Supervision of crew'. Two lines are drawn: one from 'Composer' to 'Orchestrating and arranging', and another from 'Accompanist' to 'Attending auditions'.

Learners should remember that all the job roles mentioned in the Specification will occur in the examination over time, so it is important to be aware of all the industry roles discussed, not just the more common ones.

As in all 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 many 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 completely clear that they must never draw more than one 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 continue to 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:



Q10 asks learners to state one health and safety responsibility of a DJ when performing at a nightclub. Common correct responses included taping down wires to avoid trip hazards, avoiding overloading power sockets, keeping within safe noise limits and keeping liquids away from equipment. Around 75% of learners were able to offer a valid response to this question, as seen in the following example:

10 State **one** health and safety responsibility of a DJ when performing at a nightclub.

The DJ will have to make sure the wires are taped down

(Total for Question 10 = 1 mark)

Some learners gave a correct responsibility of a DJ that did not relate to health and safety as required by the question and so did not get the mark.

10 State **one** health and safety responsibility of a DJ when performing at a nightclub.

Running cables

(Total for Question 10 = 1 mark)

The most common reason that learners did not gain credit in this question was that learners offered a health and safety consideration which was the responsibility of the venue, not the DJ. Examples of this incorrect response include keeping fire exits clear, having security and ensuring good ventilation:

10 State **one** health and safety responsibility of a DJ when performing at a nightclub.

Make sure there is good ventilation in the nightclub.

(Total for Question 10 = 1 mark)

Q11 is a two-mark question, asking learners to identify two types of organisation involved in the creation of a music CD. A good number of relevant organisations were available as correct responses to learners, such as recording studio, manufacturing, design, printing and packaging, publishing and record companies. Around 15% of learners were able to gain the full two marks, with 50% gaining at least one mark.

11 Identify two types of organisation involved in the creation of a music album on CD.

1 Record Label

2 Music Publisher

(Total for Question 11 = 2 marks)

Some learners suggested job roles instead of organisations. The question asks for types of organisation, so a job role cannot be a valid response. Learners should take care when responding to questions about organisations to ensure they provide the correct type of response. These learners may have provided job roles relevant to the creation of a music album, as in the example below, but since the question asks for types of organisation, credit cannot be awarded:

11 Identify two types of organisation involved in the creation of a music album on CD.

1 Live Sound Technician

2 Studio Manager

Some learners identified types of business that were not involved in the creation of a music album. These answers were also not creditable. Examples included distribution, promotion, advertising and publicity.

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.

In the question it asks learners to explain one way a transport company supports a musician. The most common correct response was moving sound equipment so that the musician either did not have to do it themselves or that it was transported safely to the required destination. Other learners correctly identified the provision of a tour bus so that musicians can sleep on the road, saving time and money. The following example gained the full two marks:

12 Explain **one** way a transport company supports a musician.

They will carry equipment from place to place for a musician to use meaning it saves the musician time as they don't have to do it themselves.

(Total for Question 12 = 2 marks)

Around 43% of learners were able to gain one mark for a valid initial suggestion, with a further 44% gaining the second 'explanation' mark.

Where learners did not gain credit, this was most often due to describing the role of a distributor rather than a transport company, as seen in the following example which did not gain credit:

12 Explain **one** way a transport company supports a musician.

Transport companies supports musicians by going around and delivering all of their music to stores, whether digital or paper media.

(Total for Question 12 = 2 marks)

Section B

Section B questions all relate to the scenario in Brief A concerning Zach, a self-employed promoter, looking to put on a promotional show for a new artist.

Q13 is a one-mark question asking learners to give one way that Zach might advertise the show online. Social media of some sort or other was by far the most common correct response, with 80% of learners gaining the mark in this question.

13 Give **one** way that Zach might advertise the show online.

Social Media

(Total for Question 13 = 1 mark)

Of the small number of learners who were not able to gain credit for this question, a common mistake was to give a reason why Zach might advertise the show online, rather than a way he might do this.

Unfortunately, these responses cannot gain credit as they are not answering the question as given on the paper.

An example of a learner who was not able to gain credit for this reason is provided here:

13 Give **one** way that Zach might advertise the show online.

Create an advertisement online

(Total for Question 13 = 1 mark)

Q14 is a two-mark question asking for two ways that the show could generate money apart from ticket sales.

The most common correct responses given by learners were food and drink sales, merchandise, sponsorship and CD sales. A wide range of imaginative suggestions was offered, including money from on-site parking, offering VIP experiences or meet and greets and royalties.

65% of learners were able to gain the full two marks in this question. An example is given here:

<p>14 The show could make money from ticket sales.</p> <p>Give two other ways this show could generate money.</p> <p>1 Food and drink at the show.</p> <p>2 Merch could also be sold.</p> <p style="text-align: right;">(Total for Question 14 = 2 marks)</p>
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A common incorrect response was promotion. The show would likely cost money to promote, so this is not a valid suggestion for a way the show could generate money.

Some learners also suggested indirect methods of generating money, such as the band being asked to play at a subsequent event.

Only ways that were directly related to the show itself were creditable, as per the requirements of the question, which asks how the show itself could generate money.

An example which gained no marks is given here:

14 The show could make money from ticket sales.
Give **two other** ways this show could generate money.

1 Promotion fees

2 hiring a venue.

(Total for Question 14 = 2 marks)

Ticket sales was given as a way the show could make money in the first sentence of the question. Therefore, this cannot be credited as a correct answer from learners. A small number of learners did give ticket sales as one of their responses and therefore did not gain credit for this, as seen in this example:

14 The show could make money from ticket sales.
Give **two other** ways this show could generate money.

1 By promoting the ticket online

2 By putting ticket at an affordable price range

(Total for Question 14 = 2 marks)

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 responsibility of an A&R representative working for a record label. Just over 20% of learners were able to get at least one mark for this question, most commonly suggesting 'scout for talent' as the primary point. Just over a third of learners were also able to gain the second mark, usually for explaining that the record label would be able to make money from the artist once they were signed.

An example of a response that gained the full two marks is given below:

15 Explain **one** responsibility of an A&R representative working for a record label.

One responsibility of an A&R representative working for a record label is to go to popular events. This is so they can scout for new talent. Therefore, the record label has a supply of new artists and bands to represent.

(Total for Question 15 = 2 marks)

Learners who failed to gain credit on this question were not able to demonstrate a clear understanding of the role, as seen in this example:

15 Explain **one** responsibility of an A&R representative working for a record label.

Collects royalties for record labels and businesses

(Total for Question 15 = 2 marks)

Q16 is a 4-mark question asking learners to explain two items a promoter might need to include in a contract with an artist. 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 confirmation of the fees payable to both parties, the promoter's obligations to the artist in terms of promotion and specifying the artist preferences for the promotion. 15% of learners managed to gain the full four marks for this question.

An example of a 4-mark response is given below:

16 Explain **two** items a promoter might need to include in a contract with an artist.

1 They would need to discuss what percentage of income the promoter would be receive so that its fair and they are both on the same page.

2 Also, what image the Artist wants for themselves so the promoter knows what to promote and the correct audience to promote to

(Total for Question 16 = 4 marks)

Some learners were able to suggest two valid initial ideas but did not offer any explanation. These learners were able to access two marks, one for each valid initial idea, but were not able to access the other two marks available for additional explanations. The following example demonstrates this:

16 Explain **two** items a promoter might need to include in a contract with an artist.

1 how much money it will cost

2 How many hours they'll work for.

(Total for Question 16 = 4 marks)

Learners who failed to gain any credit sometimes suggested items a promoter might need in order to promote the artist, rather than items which should be included in a contract. This can be seen in the following example:

16 Explain **two** items a promoter might need to include in a contract with an artist.

1
 Some sort of laptop or something
 with internet

2
 a photoshoot crew.

(Total for Question 16 = 4 marks)

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

The question asks learners to discuss the factors that a promoter would need to consider when choosing an appropriate venue for an artist's performance.

This question had a mean mark overall of 4 out of the 8 available marks, so this question was answered slightly better than Q21, the other 8-mark question.

Many learners were able to offer a sensible outline of the main issues, such as the capacity of the venue in relation to the expected audience size, the cost of the venue in relation to the predicted ticket sales, the facilities provided by the venue and the accessibility of the venue.

Learners who gained lower marks tended to provide a short outline of the main points only, with little discussion. An example of a response that gained 3 marks is given here:

17 As the promoter, Zach needs to choose a venue for the show.
Discuss the factors a promoter would need to consider when choosing an appropriate venue for an artist's performance.

Zach need to consider if this artist is a large artist if not he should not waste his money getting a large venue because if he doesn't make enough money he will lose profit from the venue. If zach does take a large venue he has to make sure it is all safe and secure he has to get alot of staff to work zach need to have confirmation that his promotion about the ~~eat~~ venue did well and got out to other people or he will lose alot of money

This can be compared to a response from the 7-8-mark band, where a wide range of issues were considered and a much greater range of music industry knowledge was demonstrated.

An example of a 7-8-mark band response is given below:

17 As the promoter, Zach needs to choose a venue for the show.

Discuss the factors a promoter would need to consider when choosing an appropriate venue for an artist's performance.

There are many different types of venues but the main ~~category~~ categories are: Big, Medium and Small. The factors that are needed to be considered range from social benefits or negatives to economic benefits and negatives.

One factor that he must consider is the size of the venue as mentioned before. If the artist is famous, they are more likely to need a bigger venue such as an Arena. This is due to the ~~size~~ ^{size} of their fan base. If they were to have a medium sized venue, they would not be able to fit all of the artist's fanbase and potential audiences, leaving the audience unhappy, dissatisfied and could possibly ^{the artist could} receive a bad reputation. Not only this, the artist may not receive/make enough profit by having a smaller venue. By ensuring that the venue large and the turnout is large.

it not only profitable for the artist but for Zach as well. To further ~~but~~ show my point, another example shall be used. If a small artist were to perform and Zach decides to choose a large venue e.g. an Arcana, it will not be suitable as ~~at~~ the audience numbers are likely to be lower, taking perhaps a tenth of the Arcana; Essentially making almost no profit which means the artist and Zach would have to pay out of pocket! If the small artist were to have a smaller venue e.g. a pub, it is more likely to be more profitable and more suitable for their audience, but also could attract people e.g. locals

Another factor to consider is the acoustics. Acoustics are important as it determines the quality of the artist's performance. If the acoustics are terrible (say, example in a pub, the acoustics are shallow), it may negatively impact the artist's performance, leading to a bad reputation of the artist and

P10

perhaps the audience being extremely dissatisfied, asking for refunds. By having good acoustics, the artist would be enabled to play at their best and optimum, leading to ~~be~~ a better performance of which could lead the artist to host more gigs with Zach, making more profit for the both of them.

~~Another factor to consider~~ Another factor to consider is the amount of equipment. Similarly to the venue size, the ~~size~~ more equipment you have, the more stage you need. If Zach does not consider it, equipment may have to be reduced or it could get damaged, leaving the audience injured and a terrible performance. This leads to possible law suits.

Overall I believe, the most important factor is the size of the venue as it not only it needs to be profitable, it needs to be able to have great acoustics and ^{the artist} supply, needs e.g. equipment and staff.

(Total for Question 17 = 8 marks)

Section C

Section C includes questions based on a scenario about Ellie, a record shop employee, who dreams of becoming a freelance music journalist

Q18 is a question on job roles, asking learners to identify two responsibilities of a music retail employee. This question was accessible to many learners, with nearly 50% gaining the full two marks and 83% gaining at least one mark. Common correct suggestions included advising customers on music choices, serving customers and keeping up to date with the latest releases. An example of a response that gained the full two marks is given here:

18 Identify **two** responsibilities of a music retail employee.

1. Sell music such as CD's

2. Know about different genres of music to help customers.

(Total for Question 18 = 2 marks)

In order to gain credit, learners had to provide a valid responsibility of a music retail employee specifically, as stated in the question, not a responsibility of an employee in general. Therefore, suggestions such as arrive on time for work, dress appropriately, etc, were not credited.

Where learners gained a mark for selling something to a customer, they were not then able to gain a second mark for selling something different. The act of serving a customer gains a maximum of one mark, with learners being required to provide a different answer in order to gain the second mark. Therefore, this learner gained one mark only:

18 Identify **two** responsibilities of a music retail employee.

1. They sell music products e.g CD's

2. they sell merchandise of artists

(Total for Question 18 = 2 marks)

A common suggestion was 'listen to music', which was not considered creditable. Although music retail employees might inevitably hear music during their working day, listening to music is not a valid responsibility of the role.

Q19 requires learners to identify three tasks involved in turning a finished mastered mix into a CD ready to be sold in a record shop.

In order to gain marks in this question, learners needed to provide a valid task that occurs after mastering the mix and before the CD product is sold in the shop, as required by the question. Some learners made suggestions which were outside of these boundaries, which were therefore not creditable. Examples of these incorrect tasks include recording or mixing the tracks and making the master. An example of this is given here:

19 Identify **three** tasks involved in turning a finished mastered mix into a CD ready to be sold in a record shop.

1 recording the songs

2 burning them onto a CD

3 promoting the CD

(Total for Question 19 = 3 marks)

Correct tasks included duplicating or manufacturing the CDs, designing and creating the inlay, printing the inlay and distributing the CDs to the shops. Around three-quarters of learners were able to gain at least one mark on this question, with 16% of learners able to give three correct tasks to gain the full three marks.

An example which gained the full three marks is given below:

19 Identify **three** tasks involved in turning a finished mastered mix into a CD ready to be sold in a record shop.

1 Manufacturing of the CD

2 Designing an album cover.

3 Distribution of the CD

(Total for Question 19 = 3 marks)

Q20 is another four-mark 'explain' question. This question asks learners to explain two advantages for the consumer of buying music digitally instead of from a record shop. Learners found this an accessible question with 90% of learners gaining at least one mark and a wide range of suggestions being offered. Correct suggestions related to being able to purchase the music quickly and more easily than having to travel to a shop. Many learners suggested that it was easier to find and obtain what you were looking for online compared to a shop which might not have the particular physical product in stock. Learners pointed out the saving of physical space compared to racks of CDs. A few learners also pointed out the environmental advantages of a virtual product.

Over a quarter of the cohort were able to gain the full four marks in this question.

An example of a response that gained four marks is given here:

20 Many people buy music digitally via download.

Explain **two** advantages for the consumer of buying music digitally instead of from a record shop.

1 digital music does not take up physical space, which means an individual can have an infinite library of music and choices.

2 It is easier to access and easier to buy unlike having to wait for restocks if the physical release has sold out.

(Total for Question 20 = 4 marks)

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 Many people buy music digitally via download.

Explain **two** advantages for the consumer of buying music digitally instead of from a record shop.

1 cheaper for consumer

2 won't have to travel

(Total for Question 20 = 4 marks)

Where learners failed to gain credit, this was often due to suggesting advantages for the artist, rather than for the consumer, for instance, digitally offering a more direct way for an artist to be paid, as seen in this example:

20 Many people buy music digitally via download.

Explain **two** advantages for the consumer of buying music digitally instead of from a record shop.

1. The money goes straight to the artist.

2.

(Total for Question 20 = 4 marks)

Credit was not awarded for suggestions that digital was better quality than alternative formats as this is not necessarily true. Credit was also not awarded for suggestions that, although true for digital music, were also true of alternative formats such as CDs. Therefore, suggesting that you could take your music with you when out and about was not creditable, as this is also true of CDs through the use of a portable CD player.

Q21 is the second of the longer, 8-mark questions. It asks learners to discuss the implications for Ellie of becoming a freelance music journalist instead of working in the record shop.

This question was answered well by learners, with many being able to offer outline suggestions comparing the two options. The mean mark for this question was 3.2 which is slightly lower than for Q17, the other 8-mark question.

The most common areas for discussion of the freelance option included increased job satisfaction, less reliable income, flexibility of work and the potential for not being successful. In relation to continuing to work in the shop, learners often discussed the regular

pay, regular hours and the provision of sick pay, holiday pay and other such benefits.

An example of a response that gained 4 marks out of 8 is given below. This response is fairly general and does not provide a wide breadth of ideas or explore the options in much detail:

21 Discuss the implications for Ellie of becoming a freelance music journalist instead of working in the record shop.

She would not have a secure job, this means that her hours / shifts she works will not be consistent. This will not be a full time job and therefore she may end up with less money than the job she's in now. The career may also be unsuccessful based on the things she would write about; people may not enjoy what she is writing about music, and will therefore stop reading it, which would not help Ellie to become a successful music journalist. If music promoters see that people do not like Ellie's work, they will not feel inclined to want to promote her style of work.

This could cause another implication as Ellie will not be paid as well, especially if she is only on a freelance contract. This could also mean she could go many months without any work.

Responses that scored 6-8 marks discussed a wider range of issues in more depth, demonstrating a greater understanding of a range of relevant music industry considerations and exploring a range of consequences.

Below is an example of this type of response from the 7-8-mark band:

<p>21 Discuss the implications for Ellie of becoming a freelance music journalist instead of working in the record shop.</p>	<p>2105 1 (or)</p>
<p>If Ellie were to become freelance journalist, she would be fulfilling her passion which which would make her feel creatively fulfilled. However, being a freelance journalist could bring up financial concerns, as she would be in impermanent employment. She is likely to have a significantly decreased stability of income, as she would not have a permanent job. Also, there would be less profit made, as days off and sick days would not be paid as she wouldn't wouldn't be under a contract (however, being freelance means that she would have more flexibility over her schedule, meaning she could to put more effort into research, producing better quality work). The implication of this would be that in the event of a fraudulent case (such as being plagiarised) she would have to represent herself legally and sort out her finances with herself. She would also have to negotiate her own pension. All of this points to a less stable source of income, and more creative control over her work. However, if she were to stay in her job as music retailer, she would have less creative control over her work, as she would not be writing on music, she would be a retail employee. the Although, she would have a stable source of income, as she works the standard number of hours per week (37-40) and has permanent employment. This means that she would have a regular source of income, sick and off days would be paid, and her pension would be negotiated, and in the event of a legal issue she would not</p>	

likely not have to get involved. The benefit also of having part-time employment also is that she would not have to go to extra effort to get noticed, gain an audience and become monetized. Also, because (assuming Ellie has not written professionally before) she would have low chance of gaining notoriety quickly. Overall I believe like Ellie should remain in her job as a casual retail employee as there would be less of a risk of financial struggle ^{and she would have} ~~and she would have~~ _{more} ~~more~~. Although going into freelance journalism may offer new opportunity as she is knowledgeable she may gain an audience and may get success, which could lead to a more stable career in journalism.

Summary

Based on their performance on this paper, learners should:

- watch out in multiple choice questions for when they are being asked to select the answer which is 'not' one of the specified group
- understand which music industry job roles are represented by which union according to the specification
- familiarise themselves with all job roles and their associated responsibilities found in the specification
- watch out for questions requiring learners to identify an organisation and be sure not to offer a job role as a response.
- 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.
- remember that no marks will be awarded for repeating text or any part of a question that is provided in the question paper
- 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. Drawing more than one line from a box automatically gets zero for that box
- take care to plan their time effectively, particularly when answering the two longer questions. There are now three blank pages for each of the long questions, giving learners more room if they need it. 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
- 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.



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