



Examiners' Report Lead Examiner Feedback

January 2021

Pearson BTEC Level 3 National in Music
Performance
Unit 2: Professional Practice (20177K)

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January 2021

Publications Code 20177K _2101_ER

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Introduction

This is the third available LE report for this new externally assessed unit which forms part of the BTEC Level 3 Nationals Extended Certificate in Music Performance. It allows learners to demonstrate their knowledge and understanding of Professional Practice in the Music Industry.

This task-based assessment paper requires learners to respond to four activities relating to a given scenario. The scenarios presented are different for each series and are designed to explore a range of music industry-relevant settings as detailed in the specification for the unit.

The paper is normally presented twice a year, in January and in June. Learners have three hours of monitored preparation in which to undertake relevant research and create brief notes, followed by five hours to complete the assessment task under formal supervision.

Learner work is saved digitally onto a USB storage device for submission. Each activity is assessed according to the marking grid for the unit, which does not change. A copy of the Mark Scheme can be seen [here](#).

Introduction to the Overall Performance of the Unit

This unit was presented for the first time in June 2019. Learners therefore have previous task briefs, Lead Examiner reports and Sample Assessment Materials available to inform their preparation for the assessment. Learners are again reminded that the Sample Marked Learner Work provided gives a useful example of the standard of work expected for a very good response. A copy can be found [here](#).

The task in this January 2021 paper requires learners to apply for the role of booking agent for a ten-piece US jazz band looking to tour the UK. The jazz band were well established and successful, having toured the US extensively and having a number of well-received albums released in the past. The band wanted a UK tour that lasted for seven days and required the booking agent to identify potential gig opportunities, selecting a suitable number and type of venue for the performances. The booking agent was required to consider the band's schedule for the week and was requested to include some additional promotional activities where possible. The brief also asked learners to

consider appropriate items that might be included in a contract between the band and the booking agent.

Learners approached this task with enthusiasm, appearing confident in the fundamental requirements in most cases. The majority of learners outlined proposals for the tour and completed all four activities.

Learners continue to demonstrate an increasing appreciation of the requirements for this task, with further improvements in the quality of response noted in areas which have been weaker in the past. Many learners clearly paid attention to all of the requirements for each Activity on the paper. The budget section has continued to improve, with current learners generally providing more supporting justification for their financial decisions, which has served to allow more learners to access higher marks in this section than has been the case previously.

Learner responses were usually thoughtfully considered with good attempts to explain decisions throughout. Where learners did less well, it was usually due to one or more fundamental flaws in their proposals which made their application less feasible from a music industry perspective. Learners consistently provided a suitable pitch/presentation for Activity 4 and most learners also provided the required presenter notes, leading to an overall increase in the average mark awarded for this Activity.

The most successful responses suggested appropriate venues and made the most of the band's time during the week, providing ideas for practical promotional activities and demonstrating an understanding of the direct benefit these activities could have for the band.

Individual Task Activities

Activity 1: Project Plan

For this activity, learners were required to produce a project plan for the band's UK tour. The project plan needed to include details of the proposed venues such as capacity, location and performance facilities. Learners needed to provide a draft itinerary for the seven days of the tour and also a twenty-week planned schedule explaining their planned preparation period prior to the tour. Activity 1 also asked learners to suggest creative ideas for promotional activities for the band and suggested contract terms for the band's tour including the amount of work expected from the band and how much they would be paid.

Many learners displayed confidence in their suggestions for the venues, with attempts at suggesting medium-sized venues often provided. Learners who did well often suggested venues of a capacity of between 200-1000 people and suggested venues that had a history of hosting jazz music performances. These learners also suggested a higher number of performances for the week, such as six or more, explaining that this would allow the band to maximise their income while they were in the UK.

Learners who did well provided details of relevant performance facilities offered by the venues, such as staging, sound and lighting available. Stronger responses included a wider range of suggestions for promotional activities and fitted these into the proposed itinerary more frequently. Suggestions such as radio or TV interviews, larger-scale meet and greets, heavy social media support and promotional performances in notable locations were all considered to be strong ideas. Successful learners also made the link between the promotional activities and the expected or desired result of these for the band, thus selecting the activities which were likely to be most beneficial for the band and a best use of their limited time.

Example about venue proposals taken from a response that did well overall:

"I have planned out an appropriate route of venues across the UK with suitably sized venues. The UK tour would begin on the first Monday of September and this would begin in London. The band hope for opportunities for extra promotional activities which I hope to take place on the first day of this tour. I have contacted "Jazz FM", which is a popular UK based radio station, about the potential opportunity of an interview on this Monday in which the rest of the bands tour can be promoted in. Following on from this, I am planning on organising a meet-and-greet at WHSmiths in the Leicester Square Shopping Centre in central London as this can further promote the tour. This will be an hour long ticketed event.

The following day on the Tuesday, the band's first gig can begin in London where I have found a suitable venue named "Ronnie Scott's Jazz Club". Ronnie Scott's is an excellent jazz venue which provides a suitable capacity of 250 people with an optional house band to open the show. Ronnie Scott's has a very good reputation in the UK and I feel it would be a great way to begin the tour. Ronnie Scott's provides an LED Lights system and a lights desk. It also includes a full grand piano and high quality Yamaha PA System as well as full bar and cleaning staff. It is located only 10 minutes away from Kings Cross Station providing good transport links for fans attending.

After this, the band would travel to the CBSO Centre in Birmingham which hosts a capacity of 300 people. The CBSO Centre similarly has an included LED Lights system and lights desk however a PA system is an extra £65.00 to hire from 7pm – 12pm. The CBSO Centre contains a free projector included in the price and also is located at the heart of Birmingham's city centre providing easy transport links.

Following on from this the band would travel to Liverpool where they would perform at the Capstone Theatre in central Liverpool at the Liverpool Hope University Creative Campus. This venue holds a 250 person capacity and also comes with a fully included LED Lights system and desk as well as a Yamaha PA System and M7CL 48 Channel Sound Desk.

Next the band would then travel to Manchester to perform at Matt and Phred's Jazz Club which holds a capacity of 200 people and is located 15 minutes away from central Manchester. This jazz club has a very good reputation and also provides all equipment including a high quality Peavey PA System and full LED lighting with a lighting desk and has a number of social media accounts helping to save money on marketing.

After travelling to Manchester, the band would travel to Newcastle to perform at the Black Swan in Newcastle Arts Centre. This holds a larger capacity of 380 people and also comes fully equipped with full LED lighting and a PA system and sound desk as well as bar and cleaning staff. It also provides a free dressing room. The Black Swan has a great reputation in Newcastle as one of the best venues in the city.

The tour would conclude in Scotland at Glasgow's Saint Luke's Jazz Club. This is a jazz club that hosts a capacity of 300 people and also provides a full LED Lights system. There is an option to hire a Yamaha PA System for £50 for one night which is useful as well as an optional sound engineer to operate on the night. With this tour being in Glasgow, this provides a suitable and accessible location for Scottish people to attend helping sell as many tickets as possible.

For each performance, I have sourced a reasonably priced support act who can use their own method of transportation for each gig. They are fairly well established in the UK and I will be able to easily handle their salary. I will also source a number of other job roles such as roadies to travel with for helping set up and clear away at each gig as well as a graphic designer and marketer who can help with promotion of the tour both physically in the form of flyers and posters but also with online posts and emailing. The designer and marketer will be hired for a set amount of hours and paid accordingly.

Each venue which has been sourced will also have contingency venues sourced in the event of a cancellation or emergency.

Each event will also have an opportunity for fans to purchase exclusive merchandise which will also be sold throughout the event. There will be records and CDs sold as well as unisex t shirts and hoodies.

All venues sourced are also fully licensed with PRS for Music hence this does not need to be considered in my costs."

Learners who did less well in the venue proposal part of Activity 1 often suggested venues that were rather too large to be wholly appropriate, such as those with a capacity of 2500-3500 people. From the description of the band and its music, it is less likely that these venues would be filled successfully. These learners also tended to suggest a smaller number of performances from the band in the week, for instance only three, which does not maximise the earning potential of the band as suggested by the brief. Discussion of performance facilities of the venues was more likely to focus on the venue proximity to public transport and what provision for food and drink was available in the vicinity.

Example about venue proposals taken from a response that did less well overall:

"Starting off with the O2 arena in London. The reason why I have chosen the O2 arena is because it is a very common place where many well-known musicians have held their concerts. It also has the capacity of 20,000. So that means it will definitely be enough space for a medium sized event. I do understand that the O2 arena is a very large building and it is mainly used for large events and not medium ones. But it is the best area in London to have a gig because of how well known and easy to get to it is. It also has a sound and lighting system so you will not need to worry about having to bring that with you. The stage is also huge so the band has more room to move about and dance with the crowd. Having a bigger stage I personally think is a better option because the singers get to connect with the crowd and the singer will be able to control them so that they can copy the moves that singer present. It also feels a lot more freeing when you are able to swiftly move around a stage without having to worry about falling into one of the other musicians. That's why I chose London's O2 arena.

The next place that the band will be travelling to is the O2 Ritz in Manchester. Now you might think that because the O2 Ritz is run by the same organisation that that has connections with the O2 arena in London that they will be almost the exact same looking place. However, it is not. The O2 Ritz is not as big as the O2 in London as it only has a capacity of 1500. But it also has a different layout. The O2 Ritz is recommended more for jazz events than the O2 arena because of how it looks inside. The O2 Ritz is known as the O2 arena's "rich cousin" because of how fancy and posh the building actually is inside. It has a sound and lighting system so you will not need to worry about bringing it with you. It is also the most common place in Manchester to have gigs as many well-known musicians have also performed there and it is also very well-known because of how well known it is as it is an old building. The stage is also a lot smaller than the O2 arena in London. But that is because of the size difference of the building and because of how much capacity there is. But the stage is still good enough for space so you will not have to worry about falling into another musician from your band. It is the best place to have a gig for a band if I had any doubts about this place you would not be playing here. That's why I chose the O2 Ritz in Manchester.

The next place you will be heading to for your next gig is Barrow land ball room in Glasgow. It has a capacity of 1900, so that will be enough for your medium sized gig. It is one of the most well-known places in Glasgow to have a gig. It comes with lights and sound systems so again you will not need to worry about bringing that with you. The stage is very close to the crowd so you might want to be mindful in case you tread on the audience's fingers when performing. But singers do have enough space separating you from the band so that the singer can have their own area of freely moving. It is the perfect place to have your medium sized gig. I have spoken to the owner and he did say if we need to have some sort of fence around the stage so that the audience can't get on the stage without permission he will do so for us, because we don't want anyone getting hurt audience and band members.

Some learners offered a well-rounded set of creative ideas for the band's promotional activities.

Example about promotional activities taken from a response that did well overall:

"Outline of creative ideas for promotional activities.

- *Before September either press shoots will need to be arranged, or the band must provide material to be used, for local magazine write ups.*
- *For example, in London Notion and DIY magazine are good options for promotion. This will place the band within the same space as other artists usually programmed for the Village Underground. As well as this, the band can provide material to be printed and put online on The Blues Project (London). They have a focus on up-and-coming artists and international acts, which will help the American band as they build on their UK demographic.*
- *Other magazines include Pink Wafer magazine in Leeds, which has a section dedicated to Jazz, BABMAG in Birmingham, Rife Magazine in Bristol, Now Then in Manchester, and the Glasgow University magazine and the Mancunion which will be the student union write ups necessary for any university performances.*
- *I suggest that the band do a Tour Bus Interview talking about where they are going, what they are most excited to do and see in the UK, artists that they might potentially meet, and what to expect next on social media.*
- *Websites for ticket sales include 'Dice,' King Tut's own website, Songkick, Ticketmaster, Livenation, Village Underground's own website, and Club Academy's own website.*

Outline of creative ideas for promotional activities within the week tour.

- *I propose an Instagram TV series, which can also be posted on the band's Youtube page, titled "Café Ventura." In fitting with the band's genre of jazz, the band can visit local coffee shops at each stop on the tour and invite up-and-coming artists from the area for a chat. These artists will not be too distant in genre. We can also ask the coffee shop to play both the band's and other artist's material in the background throughout.*
- *The band may also wish to post videos of any live and acoustic sessions, scheduled within the week itinerary, on their social media pages.*
- *Another creative idea could be that the band visit local vintage, thrift, or young designer stores at each stop in the tour and invite their followers on social media to style one of the band members for that evening's performance. The followers will be given options or a poll to ensure that the styled outfit is appropriate. The artists from the "Café Ventura" series may also want join them in this activity.*

- *The week itinerary includes opportunities to take social media or press pictures, record signings, university performances and workshops, radio interviews and sessions, Youtube live sessions as well as the main creative ideas. The theme of the week's promotional activities is to establish Ventura Blue as seasoned jazz band from America looking to meet with fresh UK talent whilst also broadening their demographic in the UK. "*

Other learners suggested only two or three promotional activities for the whole week and limited these to only one type of promotion, e.g. meet and greets. These learners offered suggestions of limited scope, for instance having a meet and greet with fifty fans, which therefore did not provide wide opportunities for the band to increase sales of tickets and their music or attract new fans. Some suggestions were less appropriate in the music industry context of the brief, such as performing at a retirement home or busking. A few learners made errors in timing considerations, such as only starting to create promotional posters on the day the band arrive in the UK rather than get this done in advance.

Example about promotional activities taken from a response that did less well overall:

"I will also give them time to do some promotions as I hired a studio to be used called 'Mavro Worldwide Studios' for an hour to do a photoshoot to be used for the posters which I get 300 A3 posters which cost £335, 100 posters for each of the 3 cities, and will also pay for a graphic designer £50 to design the poster and check it with the band if they like the design or not.

Another opportunity I will give the band is the chance to be able to talk on radio stations the most popular radio stations being 'Capital Xtra' and 'Heart Radio' this will be organised before their last venue in London which allow them to talk about how the touring going and inform everyone about who they are and what they do. And since they are very popular well known radio stations it will get a lot of attention locally within the UK.

In one of the days of the band performing they will also do an Album signing."

Successful draft itineraries made the most of the band's time over the duration of the week-long tour. Often some consideration was made for the band having travelled from the US, allowing them a little time to recover from the expected jet lag. Learners needed to take care that the schedule was feasible, allowing for travelling time between locations and particularly in allowing enough time to get set up and sound check at each

venue prior to the performance. Scheduled performance times were also an indicator of response, with stronger responses suggesting a more realistic later evening time to start the performance. Good responses took advantage of the band having a tour bus to plan travel between locations to occur overnight.

Example about the band's draft itinerary taken from a response that did well overall:

"Itinerary for the week:

Monday:

Upon arrival in the Leeds, the band will be given the morning to adjust to the time zones and prepare for the first radio interview which will be for BBC radio 4. The interview will take place from 12pm-1pm and it will be followed shortly after by an hour and a half filming session with Vanity Fair for their YouTube channel which has over 1 million followers online. After this session is over the band are free to use this time as downtime and do as they please in order to help them settle into their new surroundings and have a chance to see the sights.

Tuesday:

This is where the band will hold their Northern fan meet and greet. The band will begin this fan meet at 2pm where they will be able to interact with fans and help promote the gig through word of mouth process. There will also be a stall set up to sell the merchandise that the band pre-prepared in the US. After an hours meet with fans to sign merchandise and take photos, the band will then livestream an hours long question and answer in order to get the fans engaged with the band and to also widen the spread of audience as people who aren't able to attend in person can view the experience online.

Wednesday:

This is where the band begin to perform after dealing with all of the promotional activities. The band will arrive at the wardrobe in Leeds for 2pm. Here they will check the venues facilities and that any demands they put into the contract have been met. While here they will also do their sound checks until 4pm. The band will then go back to the tour bus and practice for the gig or mentally prepare themselves for the performance. The band will re-enter the venue at 7:30pm in order to perform their hour and a half set at 8pm, so they can leave at 9:30, just before the 10 pm curfew

Thursday:

At 10am, the band will begin their 1 hour and a half journey south to Manchester. At 12am the band will have time to rest and prepare for their sound check and facility

check which will last two hours starting from 2pm and ending at 4pm. They will then have a 3 hour period where they can go and see the sights of Manchester and have themselves a little bit of down-time before they re-enter the venue at 7pm before performing their one and a half hour gig lasting from 8pm-9:30pm.

Friday:

At 10am, the band will begin their 1 hour journey to Liverpool. At 12am the band are scheduled to feature in Hanger 34's very own podcast talking about their billboard top 100 and their current tour. This will last until 1pm. The band will then have some more down time to meet with fans and relax before they arrive at the venue for 7pm in order to carry out their checks of the facility and to do their sound checks. This will take the band to 9pm where they will then perform until 10:30pm.

Saturday:

The band will start their day at 10am to start the 2 and a half hour journey down to Birmingham. They arrive in Birmingham for 1pm for their gig at 9pm. This was one of the venues that didn't offer parking so the bus is located 30 minutes away from the venue, therefore the bus dropped off the bands gear and equipment in the venue to be held and safely stored in the greenroom until the band are due to return for sound checks. The band then head into town for another interview with a local Birmingham radio station where the band will be showcasing the difference in cultures and accents by engaging in a more fun, light-hearted interview to further the engaging of all types of audiences. This is due to take place 2pm-4pm with the band then getting back to the bus for around 4:30pm. The band then get a 2 and a half hour period of downtime before the 30 minute journey to return at the venue for 7pm to do sound checks and facility checks. These checks will finish at 9pm ready for the band to go straight into their performance and finish the night after an hour and a half gig at 10:30pm.

Sunday:

Another 10am start is required of the band as they begin their final two and a half hour journey from Birmingham to London. The band will arrive at approximately 1pm, allowing them time to sight see and enjoy down-time until 3pm before another fan meet at 3pm-5pm just outside of the Jazz Cafe. The band will then enter the facility for a sound and facility check until 7pm, before their gig at 8pm. The band will wait in the venues green room before playing their final 2 hour special performance lasting from 8pm-10pm.

In contrast, learners who did less well in this part made errors of judgement relating to timing, such as not allowing enough time to get out of the airport, too little time to set up and sound check and having the band perform for too short a time. Some learners suggested the band's

performances should start too early in the day, e.g. 4pm, which is not appropriate in the context.

Example about the band's draft itinerary taken from a response that did less well overall:

Here is a plan I made of how the week would run:

Day 1: The band arrive in London and spend some time resting in their tour bus after the journey from the United States. We arrive at the venue and the band will have a meet and greet with fans after they sound check but before the show.

Day 2: On day two the band would drive a 46 minute journey for a meet and greet in a restaurant in London Bridge called 'The Siding' there is a maximum capacity of 180 people here and we would advertise 150 tickets for this meet and greet, this is the most tickets we would offer for any of the meet and greets as London is the biggest city. The Siding is a 4 minute journey to the nearest train station, and it has a minimum spend for food and drinks. There is then an hour and 25 minute drive from London Bridge to Cambridge.

Day 3: Another meet and greet in Cambridge on a rooftop terrace at 'Revolution Cambridge', here there is a maximum capacity of 120 people, we would offer 100 tickets, and there is also a minimum spend on food and drinks.

Day 4: On day 4, Ventra Blue would be performing at Cambridge Corn exchange, and doing a meet and greet with fans after the sound check but before the show.

Day 5: I've scheduled this day as a rest day for the band to relax and rehearse, on this day the band will be making the 3 hour 20 minute journey from Cambridge to Manchester

Day 6: The band would be meeting fans at 'The Loft' in Manchester, the restaurant has a maximum capacity of 150 people, we would offer 120 tickets, and the place also has a minimum spend for food and drinks.

Day 7: This is the day of the third and final show at the O2 Ritz, again there will be a meet and greet with fans after the sound check but before the show.

Finally, in this activity, learners were required to suggest contract terms for the band. Stronger responses provided accurate expectations for a contract between a band and a booking agent and included aspects of payment, expectation as to the level of engagement of both parties and some discussion as to what might happen should the contract fail.

Example about contracts taken from a response that did well overall:

"What are my contract terms and what do I expect from the band as booking agent?"

What needs to be met by the booking agent?

- *The booking agent has a clear scope of work that is limited to these terms.*
- *The booking agent has the exclusive right to represent the band at these venues and enter into contracts on their behalf.*
- *The booking agent will communicate with management when getting other artists involved with the band throughout the tour. This will be limited to promotional activities.*
- *The band and management employs the booking agent to book medium-sized venues and account for the budget.*
- *The booking agent, however, has the right to work with other musicians.*
- *The agent takes a commission of 10% of the final profit made from each performance after subtracting venue costs, licensing, VAT, and payment for the musicians.*
- *The agent accepts no liability for breach or non-fulfillment of contract on the part of the band or management.*
- *The agent is entitled to receive money on the behalf of the band from these venues. The agent will act as the 'go-between' between the venue and artist.*
- *The booking agent reserves the right of input in creative direction of the tour and its promotional activities. However, the band reserves the right of final approval over creative direction.*
- *The agent is entitled to a market history report.*
- *The booking agent will seek band approval throughout and will work with the band as they make their way through the week's itinerary.*

What needs to be done or met by the band?

- *Communication must be clear from the band when presented with a booking opportunity. However, the agent reserves the right of final approval over any contracts put forward by the venues.*
- *Exceeding the musician's union standard of payment the band members will each receive payment of £200 per performance compared to its minimum of £170. Overall each band member will make £1710 throughout the tour. It arrives at this figure because £200 x 6 performances is £1200. They will then have performance opportunities at universities which will come to £510 per musician over the week.*
- *Artist agrees to pay the agent commission.*
- *Artist agrees to follow the itinerary and arrive on time to promotional bookings.*

- *Artist will meet with the agent and give at least 4 weeks' notice when rescheduling or ending booking arrangements.*
- *Equipment provided by the band and management must be safe and working. Artist must also maintain professionalism in keeping with the venue's standards. On top of this, they must adhere to any venue dress code.*
- *The artist has control over material played by must be prepared for each performance and promotional set. Performances must be a true representation of recorded material.*
- *Any 'deps' must be arranged by the band themselves.*
- *Additional profit, for example profit from merchandise, but this will be handled by artist management.*
- *Any supporting acts are to be arranged by management and not the booking agent.*
- *They must come with a general understanding of the local scene and any artists that they have been arranged to meet.*
- *What needs to be done or met by both parties?*
- *Artist and management must liaison with the booking agent throughout the 20-week plan time.*
- *No party is considered in breach of this contract until in writing and after being consulted by the relevant unions."*

The subject of contracts often displayed the greatest range in the quality of responses from learners, with weaker responses often not addressing appropriate terms at all. Some learners suggested that the contract require band members to practice every day, to learn new songs and to get on well with each other, which are not appropriate suggestions for a longstanding, professional band.

Example about contracts taken from a response that did less well overall:

"Contract terms

I expect the band to be punctual to all sound checks and rehearsals. I will also expect the band to be professional during sound checks, rehearsal and any promotional activities such as interviews, signings and meet and greets. I would expect the band to work 6 hours a day between 4pm and 9pm except from on day two of the tour where I would like them to do an extra hour in the afternoon for a radio interview. I would pay the band £1800 for the tour. "

Learners are reminded that the full explanation as to **why** they make each of their choices in relation to the task is not required in the first Activity. Activity 1 requires an outline of the planned ideas only, not the thinking behind the ideas. Learners should save their full explanation for Activity 3: Rationale, where they are required to present justifications for their decisions. Although it is tempting to provide an explanation when presenting initial ideas, learners will not be making best use of their limited time by adding extra information into Activity 1 when it is not required.

Activity 2: Budget

This activity requires learners to give estimated costs for the band's tour. The budget is broken down into five areas: the venue costs, the ticket pricing and predicted sales, any other relevant expenses including the £6000 cost of the tour bus, the agent's own fee and the projected profit for the band. Learners generally provided more supporting information and justification of their suggestions for the budget. Although a grid of costs was often included, this was usually accompanied by further text to clarify decisions made.

It is very important that learners explain their thinking in the budget section as much as possible, as the paper requires learners to justify their estimated costs. Learners are unlikely to access the higher marks with just a grid and no further explanation.

Where learners did well in Activity 2, they provided feasible and reasonable costs for their suggested venues and priced tickets so as to be accessible and yet also remain profitable overall. Credit was given to learners who appreciated that it was less likely 100% of tickets would be sold for each performance, particularly where learners provided a range of percentage expectations to illustrate different profit depending on different sales.

Some learners also supplemented income by suggesting costs and predicted sales for merchandise sold at the performances, which resulted in a more well-rounded approach to the budget overall. The stronger performances managed to balance costs and income so as to make a feasible profit for the band, while keeping their own fee reasonable and yet worthwhile.

The following example is particularly commended for the layout of expenses, costs and justification in a table. This enabled the learner to justify each separate part of their budget and easily express this clearly.

Learners should consider this layout for the budget in future as it provides a clear and accessible format to aid learner response.

Example about budget taken from a response that did well overall:

<p><u>"Budget</u></p> <p><u>Ticket prices = £25.50</u></p> <p><i>I have decided to choose this price for the tickets because from all of the research I did about Jazz venues and concerts the prices ranged from around £18-£35 for a regular ticket. I decided to look at how popular the band was, and because they are known in the US I feel like I'd be setting the price to low if I went for the lower prices as these were for amateur bands. However, I also factored in that the band do not know the UK all suggesting possibly that they are not as known in the UK as they are in the US. For this reason I decided to go for around the middle prices of the averages. This also meant that the band were making a significant profit from ticket sales because of these prices.</i></p> <p><u>Meet the band tickets = £45</u></p> <p><i>For the London concerts "meet the band tickets" I decided to make these significantly higher. This is because as well as gaining entry to the bands regular concert at the end of the night the ticket owners also get to meet the band, get photographs with them and have a full 45 minutes with them. I also did some research on other "meet the band" tickets and they ranged from £35-£65, so I feel my price is very justifiable as I kept the price down the lower average price of the rest of the tickets.</i></p>
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Expenses	Cost (£ and Inc. VAT)	Justification
<i>Tour Bus</i>	<i>6000</i>	
<i>Helena Williams</i>	<i>1750</i>	<i>I have chosen to pay the support act this amount of money because on the website which you book her through this is the price she charged, I also made contact with her and she agreed to travel with us around the UK</i> <i>I have also chosen Helena because she is a solo act, meaning that the price she charges is considerably lower.</i>
<i>PRS</i>	<i>£0</i>	<i>The venues that I have organised to hire currently all hold a PRS licence, I have put it in the budget table to remind the bands manager I am aware of this licence and before the tour I will double check one again to make sure all insurances and Licences are up to date</i>
<i>Public Liability insurance (for myself)</i>	<i>42.50</i>	<i>I have decided to take public liability insurance out for myself as It needed to be renewed</i>

Rider Budget	1000	The rider budget for the band and other staff is slightly lower than maybe expected, however because I have negotiated with all venues for all the band to be provided with food everyday of the tour I figured this amount could be smaller
Graphic designer (If needed)	200	This may not be needed if the band decide they are happy to use their own but just in case I have decided to put a sum for a graphic designer I have close contact with who would be willing to design the posters for this price
Venue Hire	6300	The venue prices ranged from £400-900, so just to make sure I definitely have enough money to cover anything if the prices changed from now up until the tour I have set all venue prices at £900. I have also decided that any money left over from venue hire that does not be used will be split between the band, this is because since they are not given a set percentage I feel like it would be fair to ensure that all of the money that is profit goes straight to the band.
Signed Posters	200	I researched that for the A4/A3 posters it would cost approximately 50p to get each one printed so this is why I have decided to budget £200 for the posters
Contingency (backup support Act, staff or accommodation)	2000	I have decided to put in a contingency amount of money in case anything goes wrong or during the tour the cost of something comes to more than we expect. I've also decided to keep this £2000 even if anything doesn't go wrong as an extra added bonus for the band, so if none of this money is used during the tour the band will be given this money
Roadies	1400	Even if the band already have their own roadies I have decided to budget their role in , just in case I need to hire my own. I have decided to set a budget of this price because I feel like we will only need to hire two meaning they will get £700 each. If these staff members aren't needed again the band will be given this money
TOTAL EXPENSES COST	= 18,892	Although this may seem high, this is with all contingency money added too. This amount could possibly be decreased.
Booking agent %	10%	For my own fee I've decided to take a flat fee on 10%. I've decided this choice because this is the usual price a booking agent would take and I feel like since I am

		<i>freelance and the band have never used me before it would be unfair to charge a higher percentage.</i>
Promoter %	2%	<i>I would like to hire a promoter for this tour specifically, a promoter from the UK. I've chosen to give the promoter 2% because they will travel on tour with us, be photographing the whole week and be running social media and advertising throughout the whole 20 week process to.</i>
Bands payment	This sum is figured out once all of the tickets sell	<i>I've chosen to not give the band a flat fee because I feel that this could end up making them less money, giving them a lump sum at the end is justifiable because the amount will be larger.</i>

How much money will be made from ticket sales alone without taking away expenses?

100% of tickets sold = (2370 tickets possible with 100 of them being special "meet the band tickets" = £62,385

75% (1777 tickets possible with 75 of them being special meet the band tickets) = £46,788

50% (1,185 with 50 of them being special meet the band tickets) = £30,942

How much money will be made from selling signed posters?(Minus the cost of making them)

- 100% = £3,800
- 75% = £2,800
- 50% = £1800

Altogether how will be made if both the tickets and posters sell?

- 100% = £47,293 (£41,712 After my % and the promoters %)
- 75%= £30,696 (£27,073 after my % and the promoters %)
- 50% = £13,850 (£12,215 after my % and the promoters %)

What will the bands profit be each if the tickets and posters sell?

- 100% = £4,171 (£4400 more is any money is not used from roadies, contingency and hiring venues)
- 75% = £2707 (£4400 more is any money is not used from roadies, contingency and hiring venues)
- 50% = 1,221(£4400 more is any money is not used from roadies, contingency and hiring venues)

For each venue, staff member and support act I have decided I will be deciding a backup option for each of them. I may need a backup if someone is injured, ill or cancels on me. This is to make sure that all staff are covered throughout the whole tour. "

Where learners did less well in Activity 2, they often misjudged ticket prices, sometimes suggesting a cost of over £100 to the audience, which was not considered to be practical in the circumstances. Some learners pitched the ticket price at a deliberately low level so as to encourage sales, but then made only minimal profit which would not be adequate for the band. Some budgets misjudged venue expenses by applying the hire cost for only two hours to cover the performance time, without taking into account the time required for getting in, set up, sound checking and then out for the band. The lowest marks were usually awarded to learners who simply provided a grid with costs and little supporting justification.

Example about budget taken from a response that did less well overall:

Activity 2: Budget

Venue costs

The total venue costs=£54,000

Breakdown:

The institute and the barbican both amount to £15000 each due to their very large capacity.

Koko and the O2 amount to £10000 each

The empire and the jazz café amount to £2000 each seeing as they are of the smaller venues.

Ticket prices

The ticket prices are variant and depend on the venue:

The larger venue tickets (so Koko, the institute, the barbican, the O2) are to be priced between £450- £500 whereas the last two smallest venue performances will be ticketed around £200-£250

Projected income: If we are to assume that the ticket prices for the larger venues are £475 and that the total capacity of them all is: 9510 this gives us the ability to work out based on ticket sales alone how much is expected to be earned.

If all these large shows are sold out that is a projected income of £475 for each person and as there would be 9510 we multiply

Total capacity= £475 x 9510=£4,517,250 predicted sales

Now if we are to assume that all the venues end up being at only 75% capacity we can also find out the projected income through that.

So 75% of the barbican in York would be 2550

75% of "The O2 academy" in Bournemouth would be 1350

75% of "Koko" in Camden town in London would be 1057.5(1058)

75% of "The institute" =2175

Adding these all together and multiplying them by the ticket price shall give us the projected income if all large venues were at 75% capacity

So $2550+1350+1058+2175=7133$

75% capacity= $7133 \times 475=£3,388,175$ predicted sales

Now if all large venues were at 50% capacity:

50% of "The barbican" in York=1700

50% of "The 02 academy" = 900

50% of "The institute" = 1450

50% of "Koko" in Camden town, London =705

$1700+900+1450+705= 4,755$

50% capacity= $£475 \times 4755=£2,258,625$ predicted sales

Now we are to do the same method of calculation for the smaller venues taking the mean amount of the ticket price and multiplying it by total capacity, 75% and 50%

Total capacity= $440+700=1140$

$£225 \times 1140=£256,500$ Predicted sales

75% of capacity of "The empire" in Coventry=525

75% of capacity of "The jazz" café in London=330

75% capacity= $£255 \times 855 = £218,025$ predicted Sales

50% capacity of "The empire" in Coventry=350

50% capacity of "The jazz café" in London=220

$220+350=570$

50% capacity= $570 \times £225=128,250$ predicted sales

Now all together at 100% capacity across all venues the predicted sales=£4,773,750

AT 75% capacity across all venues they would all bring in= £3,606,200 predicted sales

AT 50% capacity across all venues they would all bring in= £2,386,875 predicted sales

The costs needed to cover with this money =

-the tour bus=£6000

-the venue costs=£54000

My own 10% fee=£470,875

-Advert promo= £5000

In total=£525,857

Deducting this from the best possible predicted sales (100% capacity) we are then left with **£4,247,893 projected profit for the band."**

Activity 3: Rationale

In this Activity, learners have the opportunity to explain all of their ideas and demonstrate their level of understanding of the music industry.

Learners are not required to re-state their outline proposals in this section. No marks are awarded for repetition of material already provided in previous activities, so learners are encouraged to use this section to support their thinking rather than simply repeating everything they have already stated in earlier activities.

In this particular task, learners are directed to explain their venue strategy, justify the proposed number of performances and how this would benefit the band, discuss their ideas for promotional activities and explain their suggestions for contract items.

Learners who did well in this Activity provided a good level of insight with a range of feasible and industry-relevant ideas explained. These learners gave a convincing account of their proposals, creating the impression that they would be successful at organising the tour.

Extracted example rationale about venue selection taken from a response that did well overall:

The tour of the UK will be travelling to major cities from the South to the North to allow for easy travel with as short a distance as possible between each of the venues. These cities will be Brighton, London, Birmingham and Edinburgh. Manchester would have been an option instead of Birmingham but due to the lack of an appropriate venues Birmingham was ultimately chosen.

The venues used for the Jazz band's tour all have seated audience spaces, as is most common for Jazz concerts. The venue in Brighton is called the Brighton Dome. The Dome was chosen due to its design and facilities. The capacity of the venue is 1700, an appropriate size for a band with popularity in another country that may have some fans in the UK. It is not too large that the seats cannot be filled, yet it is not so small that fans and those who responded to the advertising campaign cannot all attend. The Venue is a large circular hall with tiered seating and historical designs. This will provide a prestige atmosphere for the audience as they listen to the Jazz concert and will allow them to feel more in tune with the mood of the music. The location of the venue in central Brighton is also useful as it has many transport links that will allow people to travel with ease from other areas of Brighton or even other seaside towns.

The venue chosen in London is called the Royal Festival Hall Auditorium. This venue was chosen over the Grand Hall at the Troxy due to its price, facilities, and location. The Royal festival Hall Auditorium does not have such a sleek design as the Grand Hall at the Troxy however it costs £1080 less to hire. This pricing allows the band to make more profit as not only is the price lower but there is a higher capacity in the Royal Festival Hall (2500 rather than 2000), so ticket sales can increase as cost of hire goes down. Both venues have staging, a lighting rig and in-house technicians, but the Royal Festival Hall Auditorium has a total of 12 dressing rooms, allowing each member of the band their private space, which may be a welcome relief as they will have to spend the week in a bus all together for the most part. The Royal Festival Hall Auditorium is also located in the South Bank, which has incredible transport links with access points from nearly everywhere in London. The South Bank centre will also be likely to launch their own promotional campaign for the concert with no extra cost to the band, as a charity arts centre, a benefit for promoting the concert and increasing ticket sales.

The Birmingham venue is an O2 Academy. These venues are located in nearly all major cities in the country and are well respected. The venue was chosen as the best medium sized venue in Birmingham, with a capacity of 2000 seated, and although there is not permanent floor seating (only gallery seating), the size is till correct when seating is put out. All other venues in Birmingham such as the Elagr Concert Hall only have around a 500-capacity seated. The venue was also chosen instead of the cheaper Hagar Warehouse as the warehouse did not have any staging, lighting or equipment. All of this would have had to been hired, making the event more costly. Furthermore, and empty warehouse is not a truly atmospheric space where a Jazz band would be likely to perform.

The final venue, the Edinburgh Corn Exchange, was chosen as it is the most appropriately sized venue in Edinburgh. Having a concert in Scotland allows the highest number of fans from across the country to engage in the tour. As the capital of Scotland, Edinburgh has many transport links from all across the area and so Scottish fans will be able to attend a concert with more ease than if it were in the North of England. This will generate a higher profit for the band and hopefully create new fans in these areas that will begin to listen to the band's music. The Corn exchange is a good venue as it is versatile and so can be designed the way the band desires without it impeding on the capacity. However, the necessary hiring of a sound and lighting technician in an inconvenience, but ads the only appropriate mid-sized venue in Scotland this cost outweighs that of not having a concert in Edinburgh.

The four concerts in the band's proposed schedule have a large range of locations in order to maximise tickets sales. A fan in Glasgow is unlikely to be willing to make their way to London for a concert, so to maximise exposure and revenue from ticket sales there will be concerts in all different cities within the UK. The band will benefit through higher ticket sales, higher revenue and therefore high profit. They will also benefit from reaching out to fans from all across the UK and through advertising and promotional activities will hopefully gain new listeners. Increasing their fan base and revenue from

purchases or downloads of their music. The concerts begin early, at 6.00pm, as this is likely the best time for a professional Jazz performance."

Extracted example rationale about promotional activities taken from a response that did well overall:

"Engagements in the Schedule:

The band will be having a variety of extra activities to carry out, as well as shows, within the week. These engagements will give them time with their fans, as well as help bring in more income, and at the same time, get their name out into a broader area of. These activities are important for the band as they are not as well known in the UK as they are in their home country, so getting their name out is the most important, as it can help grow their fanbase.

Some of the activities give the band a chance to meet their fans, and vice versa, which is good, as engaging with our audience more, gives a more loyal basis to your fanbase, and also gives the band and fans a much closer connection. Finally, some of the activities can bring in a small amount of income, that can add to the overall profits of the week and could potentially add to the band being paid a bit more than what they would have been without them. The engagements can be carried out on a daily basis, without taking up much of their free-time throughout the week, making the band happier and giving them something to do."

Extracted example rationale taken from a response that did well overall:

"My strategy for the venues I think is perfect, I set aside the third venue because I wanted it to be more of a one to one experience with the fans, and to make that happen I chose a smaller venue, the tickets will not be obtained by normal means of buying, instead they will be won by people entering a giveaway and the winners get to come to this final concert in the tour. The first two venues are the main events with all the fans to get things exciting and fun.

I have made a schedule that the band will follow in the first 3 weeks the bands will be doing short teasers for the tour then for another 3 weeks there will be interviews set up and it will be announced that the tour will come but the date won't be mentioned. Over that time I will be booking the venues and getting the places ready for use and I will also be setting up the tickets, the band will benefit from this because it will create awareness for the fans and by me starting things early it makes sure we can focus on other things. Then for 4 weeks I want the band to practice their songs together. After 2 weeks we will visit each venue to get the band familiar with it and then next week we start doing rehearsals at each venue for 6 weeks but within that time I will need that band to post pictures and videos promoting the brand and I will promote it myself on YouTube, the band will post pictures with countdowns till the tour starts and they will show small videos of the band in the venues."

Often when learners did less well at Activity 3, they provided a much shorter response that addressed only a few of their decisions for the project or restated information from Activity 1 without providing explanation for their ideas.

Activity 4: Pitch/presentation

The final activity requires learners to create a presentation of 6-10 slides with accompanying presenter notes. The presentation in this particular activity should be aimed at the band's manager with the aim of winning the contract for the role of booking agent for the band's tour.

As always for this Activity, the best responses showed a good level of consideration for the target audience, tailoring their language so as to best appeal to the band through their manager. The best responses were often persuasive and gave a feeling of confidence in the presenter and their ability to organise the tour successfully for the band.

In the example slides learners provided a relevant outline only. The presenter notes, provided under each slide, gave an effective outline of prompts for the presenter, making the approach clear and easy to follow. The language of these best responses was clearly directed, in tone, at the client.

Examples of presentation slides and presenter notes taken from responses that did well overall:



- *"Interviews will include both radio and tv interviews, this will help promote the band while touring. Especially the tv interview in London as London and the South East are more likely to by same-day tickets. This means we can pull in some last minute ticket sales.*
- *'meet & greet' – this will include the sale of merchandise so fans and supporters*

can get something signed whilst being there, you will meet your fans and take photos with them. They can then share those photos online. By doing this, they are advertising the tour for us. Also this gives us another opportunity for the band to perform (short performance time)

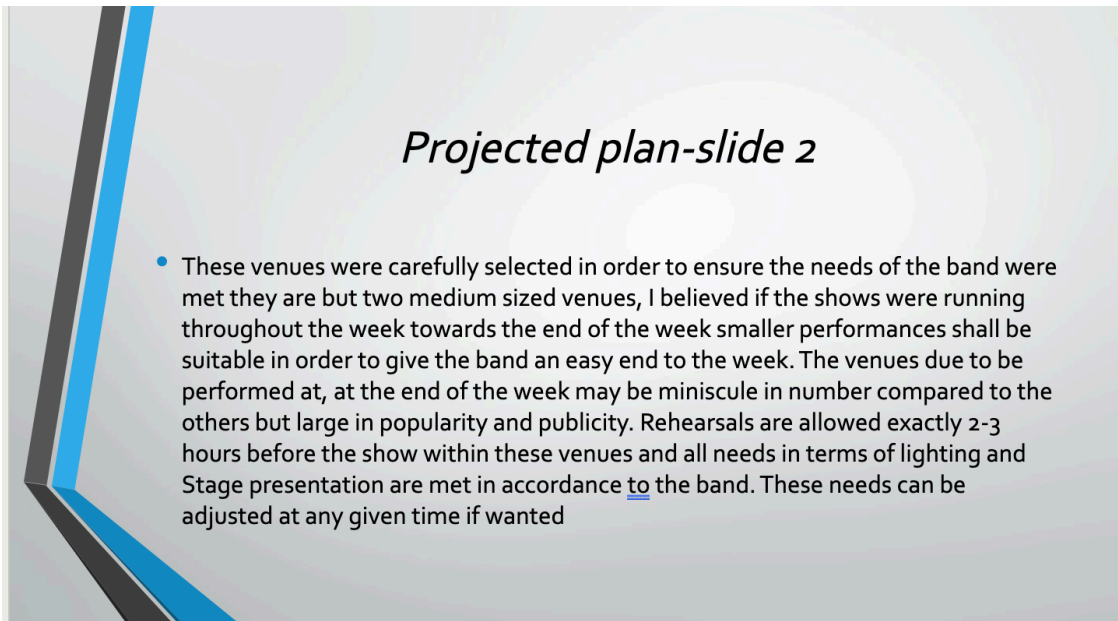
- *Concerts are our main activity where merchandise will also be sold. This is also a great opportunity to do some social media activities and give fans some 'backstage access'. This will give them a sneak peek into what the tour will be like and get fans excited so there is more buzz on social media.*
- *With social media there are many activities we can do.*
- *We can have ticket giveaways where we can ask followers to share a post or tag three friends in a post. This way we can reach out to more people and expand our horizons and have a larger fan base.*
- *We can also have celebrity endorsement. As the band are big in America they are sure to have celebrity friends. If they also post about the tour on their social media it will also advertise the tour to a wider audience.*
- *On a website or YouTube we can film footage of backstage rehearsals or on the road conversations, do some livestreams or Q&A's (question and answers with fans) and interact with fans. This will hype up the tour even more."*

In less successful presentations, learners again demonstrated a reduced awareness of audience. This could be seen in examples where too much information was included on each slide, with text often cut and pasted from the previous Activities.

As was noted in the last two series, a few learners pasted their entire budget grid into the presentation, which is not recommended since it is likely to be inappropriate in the given context.

A few learners failed to provide any notes, which therefore limited the amount of marks available to them for this Activity.

Example presentation slides taken from a response that did less well overall:



Summary

Based on their performance on this **paper**, learners should:

- read all parts of the Set Task Brief and the Set Task carefully
- ensure they have addressed all bullet points for each activity and to not miss any out
- ensure that their suggestions are as feasible and realistic as possible so as to reflect their music industry knowledge
- note that no marks are awarded for repetition/duplication of any part of a response in different activities.

Based on their performance on **Activity 2 – Budget**, learners should:

- suggest a reasonable fee for the context of the task
- try to present income and outgoings in a clear way in the budget
- add in a justification for each financial aspect
- use a table which lists the various relevant financial aspects.

Based on their performance on **Activity 4: Pitch/presentation**, learners should:

- direct their pitch/presentation towards the target audience stated in the brief
- use a style and language appropriate for the target audience
- avoid copying and pasting earlier information into these slides as this is duplication and gains little or no credit
- avoid excessive amounts of text in the slides
- include presenter notes as evidence for the sense of audience.



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom

