

Unit 16: Major Music Project

Unit code:	D/600/6997
QCF Level 3:	BTEC National
Credit value:	20
Guided learning hours:	120

● Aim and purpose

In this unit, learners are required to plan, prepare for and deliver a large-scale music project. Learners will research the different roles and processes in the live music industry, and undertake appropriate responsibilities, working both individually and as part of a team.

● Unit introduction

A love of performing is often a key factor in attracting people into the music industry. However, no professional gig or concert can take place without a great deal of considered planning and hard work before the performance itself. This unit is concerned with all the roles involved in putting on a successful live performance. From the marketing manager to the stage manager, from the composers to the performers, all roles are equally as important. The emphasis of this unit is on an active contribution across several areas, including, but at the same time, going beyond rehearsal and performance.

Learners will explore the different roles and processes involved in the live music industry giving them an awareness of the jobs available and the organisational processes that combine to make a successful event possible. Learners will undertake roles and responsibilities both individually and as part of a team. Initial team meetings will need to focus on commercial considerations. Events need to be targeted at specific audiences and potential markets need to be explored. Other factors, such as the budget and projected expenditure, will also need to be examined before the project gets under way, and tutors should take care to maintain this focus. If performances are not commercially successful, artists may find it difficult to get continued support from their sponsors and promoters.

Having undertaken roles and responsibilities appropriate to the chosen project, learners will need to keep records as evidence of their input. These could constitute notes, forms, drafts, minutes and diagrams, for example, which will be collected together into a project portfolio. The tutor will also collect relevant evidence to supplement the portfolio, for example, filmed footage of meetings, observation reports, photos, interviews etc. The emphasis is on practical rather than written work.

Financial considerations are important to any live performance and learners will explore and use the fundamental skills needed to produce an effective budget.

Central to the project will be the performance itself. Learners will be assessed on their performing or creative role as well as their support/technical role. For learners whose prime focus is composition, compositions may be performed as part of the live event.

The final stage is to review the performance as well as the whole process, from the very first meeting through to the get-out and debrief.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know the different roles in the live music industry
- 2 Be able to prepare and work as a member of a team towards a successful live event
- 3 Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project
- 4 Know how to prepare a budget for a live music event
- 5 Be able to contribute to a performance to a technically acceptable level appropriate to context
- 6 Understand the complete process in preparing for and delivering a live music event.

Unit content

1 Know the different roles in the live music industry

Roles in performance: eg artist, musical director, composer, song writer/arranger

Technical roles: eg live sound engineers, back line technicians and crew, transport and lighting engineers, lighting and sound crews

Administrative and support roles: eg front-of-house, artist and tour manager, promoter, publisher, record company, merchandise

2 Be able to prepare and work as a member of a team towards a successful live event

Commercial considerations: market viability; available budget; income and expenditure

Preparation of material: selection of material; rehearsals (timekeeping, planning, aims); deadlines for performance/composition

Preparation of venue: eg identify venue, book acts, arrange sound reinforcement and lighting

Teamwork: contribution; support; communication

Organisational processes: creating schedules; assigning production roles organising and running rehearsals and meetings, technical practices; marketing and promotion; time management

3 Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project

Individual preparation: repertoire selection (or composition if appropriate); practice; attending meetings and rehearsals; preparing and maintaining instruments; working to deadlines

Undertake responsibilities: working to strengths; choosing an appropriate role; understanding role within the group

4 Know how to prepare a budget for a live music event

Income: eg fees, funding, sponsorship, grants, tickets

Expenditure: eg cost of transport, equipment hire, venue, marketing and administration costs, transport costs, costumes, equipment hire, studio costs, consumables, scheduled replacement, marketing, production costs

Financial factors: income and expenditure; profit and loss

5 Be able to contribute to a performance to a technically acceptable level appropriate to context

Technically acceptable instrumental performance: intonation, timing, technical competence, tightness, beginnings and endings, tone and clarity

Technically acceptable composition: appropriate selection of instrumentation, style/genre; idiomatic writing for instruments/voices, within selected styles/genres; technological considerations

Appropriate to context: eg volume, stylistic accuracy, choice of material, dress, communication with the audience

6 Understand the complete process when preparing for and delivering a live music event

Review the process: what was successful; what was less effective; appropriateness of timescales; team work; individual contribution; reflective review of the process; ways to improve

Review the product: was the product appropriate to audience; was the event a commercial success; was the event successful artistically

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe different roles that are linked to the organisation and delivery of a professional live music event [IE]	M1 explain different roles that are linked to the organisation and delivery of a professional live music event	D1 comment critically on different roles that are linked to the organisation and delivery of a professional live music event
P2 as part of a team, contribute competently to the planning and preparation for a live music event [CT, TW, SM, EP]	M2 as part of a team, contribute competently and confidently to the planning and preparation for a live music event	D2 as part of a team, contribute competently, confidently and with interpretation and artistic flair to the planning and preparation for a live music event
P3 as an individual, carry out appropriate responsibilities competently in preparation for a live music event [IE, CT, SM]	M3 as an individual, carry out appropriate responsibilities competently and confidently, in preparation for a live music event	D3 as an individual, carry out appropriate responsibilities competently, confidently and with interpretation and artistic flair, in preparation for a live music event
P4 prepare a budget for a live music event, identifying appropriate income and expenditure [IE, SM]	M4 prepare a budget for a live music event, detailing appropriate income and expenditure	D4 prepare a budget for a live music event, detailing and justifying appropriate income and expenditure
P5 as a performer, or through another creative role, contribute to a live event competently with minor errors that do not detract from the overall performance [TW, SM, EP]	M5 as a performer, or through another creative role, contribute to a live event competently and confidently	D5 as a performer, or through another creative role, contribute to a live event competently and confidently with interpretation and artistic flair
P6 produce a live event review, describing the process and final product. [RL, IE, SM]	M6 produce a live event review, analysing the process and final product.	D6 produce a live event review, analysing and evaluating the process and final product.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

Learners are required to undertake a large-scale project that will culminate in a live performance. They are required to work both individually and as part of a group; it is important that they are aware of this. The size of the group will vary according to the nature of the project. Use of visiting professionals and trips out to venues, events, and organisations are highly recommended to emphasise the vocational nature of the unit and to provide a professional context.

Tutors should direct learners to consider audience and market feasibility before anything else is discussed. After discussion within the group, it would be good practice for a proposal to be submitted to the tutor for assessment, taking into account the overall feasibility, including logistical and financial implications.

Regular meetings will then be needed to discuss and monitor progress and make collective decisions as necessary. Learners and tutors should collect as much evidence as possible throughout the process eg minutes of meetings, plans, diagrams, lists, rough notes, filmed footage, observation reports etc.

As the project unfolds, learners are expected to take on and fulfil individual roles, reporting back to the team regularly. This will also require collection of evidence. Personal records could include pieces such as draft technical plans for the live sound team, research material for programme notes, receipts for the catering rider, notes for a report to the team etc.

Rehearsals will also be ongoing, and learners should be encouraged to keep logs of their individual preparation – lyrics, lead sheets, set lists, diary, costume ideas etc. Tutors should, of course, be available to help in rehearsal, however, learners should be encouraged to take ownership of their project as much as possible. Again, evidence of working as a team in rehearsal will need evidencing in some way.

Learners are able to complete this unit through composition. For those who choose this route, they must work with the team to compose music that is appropriate for the group and for the live event. Commissions should be provided in order that they too are working in a professional context. Composers do not need to perform but they will be required to attend all the planning and scheduling meetings as required, as well as rehearsals of their pieces.

The musical performance will ideally be a public performance at an outside venue. The team will then have access to considering a wide range of planning issues typically encountered by tour managers and bands on the road. Venue capacity, facilities, in-house equipment available, staff, transport, insurance and licences – all of these may need considering, and more. The aim is to create as realistic a scenario as possible. Given the ephemeral nature of performance, a video or audio recording of live performances is vital.

The final stage of the project is to review the process and final product, and learners may need guidance in how to achieve this effectively.

Learning outcomes 1 and 4 will require formal delivery from the tutor. Exploring the different roles in the live music industry (LO1) can be achieved through a combination of tutor-led sessions and independent research, culminating in an assignment. For LO 4, learners will need to be shown how to prepare a projected budget for a live music event. This particular LO can be delivered virtually, giving the opportunity to account for all elements of a professional event which may not necessarily arise for this particular project. For example, a budget could include the hire of venue, van, PA/lighting/FX, crash barriers, ancillary staff, licence fees, catering rider, refreshments, sales – the list is endless. Learners put themselves into the objective role of a promoter and imagine that everything has to be accounted for. Again, research skills could be important in collecting quotes from real companies so that the figures are realistic. Use of quotes need to be appropriate to the nature of the project, so that the figures are realistic and balanced in terms of relative importance. For example, quotes from a professional PA hire company for a large rig will not be appropriate for a project that has a marketing budget of £50.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to the unit and requirements.
Analysis of live music event footage – ongoing throughout project.
Trips to see live music events (2).
Discussion with/presentations to peers – feedback from trips, college-based or independently attended.
Different roles in the live music industry – tutor-led delivery.
Case studies of/visits from professionals working in the live music industry.
Assignment 1: Roles in the Live Music Industry – P1, M1, D1
<ul style="list-style-type: none"> • Assignment overview. • Research, and collating notes from class activities and visits. • Preparing the assignment. • Assessment feedback, amend and improve assessment evidence.
Assignment 2: Project Portfolio – P2, M2, D2, P3, M3, D3 (ongoing throughout)
<ul style="list-style-type: none"> • Assignment overview. • Collection, collation and presentation of evidence. • Individual interview with tutor to consolidate personal input, check the evidence available and arrive at a suitable grading decision.
Team meetings:
<ul style="list-style-type: none"> • Initial team meeting to explore possibilities of nature of event – possible audiences and feasibility (logistics and budget) • Completion and submission of initial proposal • Subsequent team meetings throughout the project • Preparing agenda/minutes for meetings (as appropriate) • Liaison and work with other teams eg sound, lights, marketing, front of house etc • Final plenary meeting to generate information for review of process and final product.

Topic and suggested assignments/activities and/assessment

Individual preparation:

- Initial skills audit and notes on possible responsibilities to undertake
- Individual responsibilities (not rehearsal) – carrying out and collating personal evidence
- Private preparation/learning of material (rehearsal).

Rehearsing:

- Scheduled rehearsals as a team
- Technical/dress runs.

Budget forecasting – teacher-led delivery:

- Layout, content
- Analysis of financial records from previous events
- How to access realistic quotes, demonstration
- Use of spreadsheets and formulae
- Visit from a promoter – discussion session re: budgeting for events.

Assignment 3: Budget – P4, M4, D4

- Assignment overview.
- Analysis of exemplar budgets from previous events.
- Draft plan of projected budget layout.
- Research – collecting quotes from companies and organisation, comparing costs, making notes on which are most suitable for purpose, final selection.
- Preparing projected budget spreadsheet/s.
- Assessment feedback, amend and improve assessment evidence.

Pre-performance and performance:

- Get-in and sound check
- Photo shoot and publicity activities as appropriate
- Pre-performance preparation/relaxation etc
- Working with other teams eg front of house, final technical details etc.

Assignment 4: Performance – P5, M5, D5

- Audience feedback – interviews, questionnaires etc.
- Packdown.
- Reviewing performance video and feedback.

Assignment 5: Project Review – P6, M6, D6

- Assignment overview – emphasis on complete process.
- Preparation for writing review – processing evidence from project portfolio and making notes.
- Preparing and writing project review re: process and final product.
- Feedback, amend and improve assessment evidence.

Assessment

For LO 1, the first assignment will focus learners on looking at the different roles within the music industry. It would be useful for learners to have completed this research before deciding which roles they take on as part of their project group. If this research is not carried out at the beginning, learners might not be fully aware of the different roles that need covering as part of the project. It is suggested that four different roles are explored as a minimum. For P1, learners will describe the nature of the roles and what they entail. M1 will involve exploring how and why those roles are fulfilled in terms of the live music team. D1 requires critical comment. This can be achieved by exploring the relative importance of roles and what would happen if the job is not tackled professionally. A comparison between roles and the different skills required for each could also provide evidence for a distinction.

LO 2 relates explicitly to working as part of a team; learners must work together as a group. A career in the live music industry necessitates the ability to work effectively as part of a team. All learners must play an active part in the planning process, contributing positively in company meetings as well as in rehearsal. Regular meetings are essential and it is important that minutes and notes are kept, thereby generating evidence of learner contribution to the team planning process. Tutors can support this with videoed evidence, observation reports etc. Peer reviews of how each group has worked together could also be a useful tool for assessing this LO. Learners should also collect evidence of their own input and present this as part of the project portfolio for the final tutorial. Grading for this LO depends on the learners' level of input. For P2, they simply need to contribute eg regularly attend meetings and engage in the decision-making process. They will also be reliable and constructive in rehearsal. M2 requires the contribution to be positive ie for the learner input to make a difference. An example of this could be that the team suggests a backdrop banner for the set, and the learner designs and paints it (as well as fulfilling a key role in rehearsal). For D2, learners have to contribute effectively. This does not necessarily mean act as a manager or team leader, but the learner will be operating at such a level that their absence would jeopardise the project. Examples of the types of contribution could include designing and organising the printing and distribution of flyers, or being the liaison for the live sound team (providing tech plans, equipment specs, set list breakdowns, schedules etc.). For all grades in LO2, simply attending rehearsals and performing at the event, however well, is not enough of a contribution to the team/project as a whole.

Learning outcome 3 concerns the individual input in terms of carrying out appropriate responsibilities, and is closely related to LO2. Evidence for the portfolio could include personal notes and drafts, diagrams, reports prepared for meetings, ideas for performance of the set in terms of individual impact etc. One approach would be for learners to keep journal notes of the process. This will enable them to make evaluations during the process as it happens, rather than trying to complete such a review after the event when some elements and decisions may have been forgotten. Again, the tutor can supplement evidence with individual interviews and other records. For P3, the learner needs to have had sufficient input. This simply asks whether they have taken on any responsibility other than rehearsing and performing. For M3, the learner will have carried out responsibilities positively, clearly benefiting the project and contributing to its overall success. For D3, learners will be critical to the success of the project, carrying out responsibilities effectively.

For those learners completing this unit through composition, they will need to ensure that their commission is decided within the group and there should also be regular meetings with their group.

For learning outcome 4, learners may need a greater amount of tutor support. Ideally, the budget will be based upon the project on which learners are working, although it is expected that the approach will be virtual so that the exercise is more vocationally accurate (please see the relevant section in the delivery guidance for more detail). The use of computer spreadsheet software is encouraged here although handwritten accounts may still be acceptable. For P4, learners will identify appropriate income and expenditure based on actual quotes researched via the internet and otherwise. At M4 the learner will provide more detail ie using correct headings for grouping entries and referencing what function the entries serve eg a breakdown of reprographic costs into categories, and details of colour, size, multiple copies etc. For D4, as well as providing more detail, learners will justify their completed budget. This means ensuring that the quotes are verified as realistic and appropriate for the context, and that the projected outlay is justified in terms of the overall result.

Learning outcome 5 is awarded for the final contribution to the performance. These performances should be recorded, although tutors should assess performances on the night so that the nature of the event, audience reaction and general atmosphere in the venue are also taken into account. Grading focuses on two general areas: technical level and appropriateness to context. The two key questions are how accurate is the playing, and is there an awareness of the setting ie audience and venue. For P5, the technical performance is mostly accurate and the performer contribution is competent in terms of appropriateness for the setting. An incompetent performance will not take into account the audience needs or venue eg volume too loud, ill-suited material, inappropriate communication with the audience, dangerous behaviour etc. For M5, the performance is technically accurate and the learner shows a confident approach. For D5, the performer adds his/her individual stamp to the set, showing interpretation and artistic flair.

Learning outcome 6 represents the final stage of the project: reviewing the complete process from conception to the final product. It is important for all grading bands that learners focus on the process and not just the final product. Learners must consider the planning and preparation in terms of event-management as well as the rehearsal process. For P6, the learner describes the process and final product – outlining what was done and the reasons behind approaching it that way. M6 requires analysis and this will add consideration of the effects of their method – was that the best way of approaching planning and delivery? For D6, learners will also evaluate the quality of process and product and make suggestions for improvement.

Programme of suggested assignments

The following table shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Roles in the Live Music Industry	Brief from careers office to provide material for a convention focusing on opportunities for work in the live music industry. Each learner will produce information and comment on four roles in the live music industry, using the format of their choice eg a short DVD, a presentation, information cards, display board, a pamphlet etc. The funders want the material to be light-hearted but straight to the point.	Evidence to include: <ul style="list-style-type: none"> Material in a suitable format, covering the following areas for four different jobs in the live music industry: <ul style="list-style-type: none"> what is the job? what skills are required to carry out the role effectively? pros/cons of fulfilling this role comment eg 'the expert says ...'.
P2, M2, D2 P3, M3, D3	Project Portfolio	Learners need to provide evidence that they have contributed both individually and as part of a team, and this is the purpose of the portfolio. It will also need to indicate the level of input, in order to grade appropriately. Grades will be consolidated at a final individual tutorial when the evidence is discussed with the learner.	Evidence to include: <ul style="list-style-type: none"> a portfolio containing evidence of learner input throughout the project a recorded/minuted individual interview with the tutor at the end of the project, when the evidence is considered and grades decided.
P4, M4, D4	Budget	Brief involves producing a projected budget for the live music event from a promoter's perspective. It will include real quotes from real companies. Differentiation of grading will depend on the detail and suitability of the budget.	Evidence to include: <ul style="list-style-type: none"> a projected budget for a live music event.
P5, M5, D5	Performance	Assessment of the live music performance re: technical level and appropriateness to context.	Evidence to include: <ul style="list-style-type: none"> footage of performance audience response assessment report.
P6, M6, D6	Project Review	A review of the whole process from conception to final product.	Evidence to include: <ul style="list-style-type: none"> a written review.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Music and Music Technology sector suite. This unit has particular links with the following unit titles in the BTEC Music and Music Technology suite:

Level 1	Level 2	Level 3
	Working in the Music Industry	Concert Production and Staging
	Planning and Creating a Music Project	Music Performance Techniques
	Working as a Musical Ensemble	Live Sound Techniques
	Developing as a Musical Performer	The Music Freelance World
	Rehearsal Techniques for Musicians	The Sound and Music Industry
		Working and Developing as a Musical Ensemble
		Marketing and Promotion in the Music Industry
		Backline Technical Management for Music Events
		Music Events Management

This unit also has links with the following National Occupational Standards:

Technical Theatre

- CPD1 – Improving your skills
- CPD2b – Ensure that you and your team keep up to date with the technical and production areas of the live arts
- TP14.1a – Getting in, fitting up and getting out (M4)
- TP20.4b – Supervising sound operation for a live performance in the theatre
- TP23.1 – Maintaining buildings or equipment (C12)
- TP5.6 – Sourcing sound equipment
- MTP2 – Cleaning up own work area

Live Events & Promotion

- LE1 Support publicity activities for live events
- LE6 Support the planning of live events
- LE7 Identify suppliers of materials and equipment for the running of a live event
- LE10 Contribute to the production and distribution of publicity material for a live event
- LE11 Research and assess the appropriateness of different types of venues for different types of live events
- LE12 Assist with the implementation of safety and security at a live event
- LE13 Assist in the production of press releases and evaluate their effectiveness
- LE14 Contribute to the production and proof reading of copy for the advertising of a live event
- LE16 Manage changes to a live event schedule
- LE17 Identify and gain alternative forms of publicity for a live event
- LE18 Collate and present live event ticket sales information
- LE21 Assist in the preparation and maintenance of budgets for a live event

Cultural Venue Operations

- SAS 1 Communicate effectively
- CCS8 Assist with emergency procedures
- CCS9 Manual handling and lifting of loads
- CCS10 Assist and support the work of colleagues.

Essential resources

The resources required for this unit will depend largely on the nature of the project being undertaken. Learners should not embark on a project for which the appropriate resources are unavailable. They will need access to equipment and accommodation appropriate to the style and type of musical ensemble.

Because this unit requires learners to take part in a performance or event in front of a live audience; it is necessary to have access to a suitable performance venue and the necessary back-line and sound reinforcement equipment.

Learning outcomes 1 and 4 will require tutor-led delivery, and suitable accommodation must include a discussion room with appropriate lecturing facilities. Use of a Smartboard with access to the internet will be extremely useful.

Employer engagement and vocational contexts

This unit has strong links with vocational training and tutors need to ensure that the experience is as near to a professional situation as is possible. Any musician intending to work in the live music circuit will need a basic knowledge of the roles within the industry, together with the aptitude to work both independently and with others towards a final product. The ability to budget accurately is also very important if you are to survive as a freelance musician. On successful completion of this unit, learners should be able to contribute to the planning and delivery of live music events independently. Commercial success will encourage further support and bookings.

Indicative reading for learners

Textbooks

Conway D – *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event* (How To Books Ltd, 2004) ISBN 978-1857039825

Curran M – *Getting Gigs: The Musicians' & Singers' Survival Guide to Booking Better Paying Jobs* (NMD Books, 2004) ISBN 978-0970677310

Mitchell B – *Gigging Musician: How to Get, Keep, and Play the Gig* (Backbeat Books, 2001) ISBN 978-0879306342

Popyk B – *The Business Of Getting More Gigs as a Professional Musician* (Hal Leonard, 2003) ISBN 978-0634058424

Singleton M – *The Art of Gigging: The Essential Guide to Starting Up as a Performing Artist* (Trafford Publishing, 2005) ISBN 978-1412074025

Spellman P – *The Self-Promoting Musician* (Berklee Press, Hal Leonard, 2008) ISBN 978-0634006449

Weiss M and Gaffney P – *Managing Artists in Pop Music: What Every Artist and Manager Must Know to Succeed* (Allworth Press, 2003) ISBN 978-1581152685

Wilkins T – *Access All Areas: A Real World Guide to Gigging and Touring* (Focal Press, 2007) ISBN 978-0240520445

Winterson J, Nickol P and Bricheno T – *Pop Music: The Text Book* (Peters Edition, Oct 2003) ISBN 978-1843670070

Journals

Bass Guitar magazine

Guitar Techniques magazine

Modern Drummer magazine

Musicians Union magazine

NME

Total Guitar magazine

Websites

apps.facebook.com/artsjobs

Jobs and advice site for the arts

www.artsjobs.org.uk

Jobs and advice site for the arts

www.bbc.co.uk/radio1/onemusic

For young musicians and performers, giving helpful information and advice on the music industry

www.bemuso.com

Website about surviving the music business for DIY artists and independents

www.generator.org

Offering information packs/links on different areas of the music business including live gigs, promotion and marketing, venue information etc

www.stagejobspro.com

The Stages Jobs section

www.thestage.co.uk

Industry standard weekly newspaper

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	describing different roles in the live music industry carrying out appropriate activities as an individual preparing a budget for a live music event reviewing process and product
Creative thinkers	contributing as part of a team carrying out appropriate activities as an individual
Reflective learners	reviewing process and product
Team workers	contributing as part of a team contributing as a performer
Self-managers	contributing as part of a team carrying out appropriate activities as an individual preparing a budget for a live music event contributing as a performer reviewing process and product
Effective participators	contributing as part of a team contributing as a performer.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	researching different roles in the live music industry taking on and carrying out appropriate activities as an individual researching costs when preparing a budget for a live music event collecting information from a variety of sources to review process and product
Creative thinkers	participating in meetings and carrying out roles as part of a team taking on and carrying out appropriate activities as an individual
Reflective learners	explaining/analysing/evaluating the process and final product
Team workers	participating in meetings, taking on and carrying out roles as part of a team performing at a live music event as part of a company
Self-managers	participating in meetings, taking on and carrying out roles as part of a team taking on and carrying out appropriate activities as an individual identifying, collecting and selecting appropriate information to produce a budget for a live music event making the necessary preparations to perform at a live music event deciding on the format and emphasis of a product review
Effective participators	participating in meetings, taking on and carrying out roles as part of a team performing at a live music event as part of a company.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	preparing to publish a budget for a live music event preparing promotional materials as appropriate
Manage information storage to enable efficient retrieval	collecting and collating research material
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching different roles in the live music industry researching costs of delivering a live music event
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching costs and collecting quotes for delivering a live music event
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	preparing to publish a budget for a live music event
Bring together information to suit content and purpose	preparing to publish a budget for a live music event
Present information in ways that are fit for purpose and audience	preparing to publish a budget for a live music event
Mathematics	
Identify the situation or problem and the mathematical methods needed to tackle it	preparing to publish a budget for a live music event
Draw conclusions and provide mathematical justifications	preparing to publish a budget for a live music event
English	
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing a piece on different roles in the live music industry reviewing the complete process and final product.