

Music Year 13 Curriculum Overview Unit 2 (Professional Practice)

| | Autumn | | | Spring |
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| | Learning Cycle 1 | Learning Cycle 2 | Learning Cycle 3 | Learning Cycle 4 |
| Topic | Working with others in music industry organisations and Financial requirements | Communication skills and Working on a freelance basis | Preparing ideas and Presenting ideas | Exam |
| Critical Prior Knowledge | It is helpful to have some understanding of how the music industry, though this is not essential as it is all taught as part of the course. | | | All previous learning cycles |
| Overall Intent (Big ideas and key concepts) | How to create short, medium and long-term plans and understanding standards required in the Music Industry | How to create short, medium and long-term plans and understanding standards required in the Music Industry | How to create short, medium and long-term plans and understanding standards required in the Music Industry | Revision for Exam |
| Essential Knowledge milestones (What students must master) | <p>B1</p> <p>Venues and live performance: Roles – front of house, liaison manager, stage production, merchandising roles, technical and management roles, event co-ordinator. Equipment hire companies and artist-booking agencies. Small-, medium- and large venues locally, regionally and nationally. Production, record labels, film and television: Roles– artist and repertoire, bookers/agency, songwriter, composer, artist manager, music blogger, music journalist and producer. Small, medium and large production companies. Marketing and promotion, advertising and marketing, social media:</p> | <p>C1</p> <p>Communicating and developing negotiation skills; networking: Making contacts and meeting people with skills who can offer services and help with your business. Gain work experience, internship opportunities. Maintaining your network, collecting data, using technology to maintain contacts and promote yourself. Sharing information and working with others to make sure a project is deliverable, sharing responsibility and costs. Creating an online presence.</p> <p>C2</p> <p>Self-employment:</p> | <p>D1</p> <p>Exploring ideas and opportunities: Carrying out appropriate research. Using a creative approach. Responding to a given brief. Being aware of the audience in planning. Time management and meeting deadlines.</p> <p>D2</p> <p>Putting your ideas forward: Forms of presenting, the bidding process, supporting statements, personal profile and justifying your ideas. Applying research to given scenarios. Ability to explain and justify ideas in a rationale. Demonstrating professional practice.</p> | <p>A1-A4</p> <p>B1-B2</p> <p>C1-C2</p> <p>D1-D2</p> |

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| | <p>Roles– promoter, booking agent, plugger, designer and digital co-ordinator. Merchandising and agencies. Roles involved in live performance and recording: Roles– session musician, recording engineer, studio manager, live sound engineer. Recording studio, providers of resources and logistics for the performance of live music and events, service companies. Music producer, musical director, conductor.</p> <p>B2 Personal and organisational financial processes, requirements and procedures. Producing a budget: Projecting income and calculating costs. Workable budgets balanced against projected income from sales such as tickets, programmes and merchandise, set against expenditure. Calculating fees. Documenting budgets and the variety of formats in which budgetary information can be communicated – spreadsheets, charts, balance sheets and cash flows. Clarity of expectations when negotiating contracts and fees. Business finances: Financial considerations, including business plans, funding, profit and loss, cash flow, invoices, bookkeeping. Running your own business, tax, invoices, self-management.</p> | <p>Advantages and disadvantages of being self-employed, work/life balance, setting targets. Funding sources: Banks and business advice centres, chamber of commerce, Young Enterprise schemes, agencies and social enterprises that support business start-ups and the arts. Clients: Finding clients, maintaining relationships, networking. Marketing and promotion, professional approach at all times, flexibility, using social networks, business cards. Quality: Professional quality criteria, how others judge your work, setting standards. Being aware of the expectations of others. The importance of self-management and planning, making realistic goals and taking responsibility. The importance of persistence, resilience and learning from experience: Listening carefully and responding to feedback. Developing reflective practice skills. Evaluating experiences and making recommendations for further developments.</p> | | |
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| | <p>Present findings for defined audiences: Simple breakdown of costs, production of a budget, where headline figures can be used and when precise costs should be provided.</p> <p>Using figures to support proposals, data predictions, capturing how investment will develop opportunity in the future.</p> <p>Spreadsheets, charts: Presenting financial information in a professional manner, templates, layout. Labelling and clarity of the information being presented.</p> <p>Personal finances: Personal taxation and National Insurance contributions, pensions, pay and expenses, paying bills and subscriptions on time.</p> <p>Personal budgets and cash flow, how cash flow can be prioritised.</p> | | | |
| <p>Cultural Capital</p> | <p>Introducing students to the music industry – different professions and job roles as well as common practices and industry standard equipment. Giving students the experience of presenting ideas and creative concepts. Public speaking.</p> | | | |
| <p>Mode of Retrieval</p> | <p>Presentation of a festival plan</p> | <p>Merchandise and budgeting task</p> | <p>Mock written exam</p> | <p>External Exam marked by Pearson</p> |
| <p>ECC Student Characteristics</p> | <p>All the professional practice work encourages students to be tolerant of the views of others, be knowledgeable about legislation and vocational scenarios, researching unknown topics, confident in team work, aspirational in learning about the possibilities in the Music Industry.</p> | | | |

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| Connection to future learning (When is this developed / revisited)? | All the work in this unit prepares students for work in the Music Industry and in further musical study. Knowledge acquired can also be used in Unit 3 (Ensemble) and Unit 6 (Solo Performance) |
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