Higher National Unit Specification

General information for centres

Unit title: Music Industry Infrastructure

Unit code: DJ2M 34

Unit purpose: This Unit is designed to provide candidates with an understanding of the commercial organisations, trade bodies, collection societies and interest groups which influence the structure, operations and decision-making processes of the contemporary music industry. The Unit is intended for those seeking knowledge and understanding of the regulatory workings and structure of the music industry.

On completion of the Unit the candidate should be able to:

1.   Explain the role of the corporate groups.
2.   Explain the role of the collection societies.
3.   Explain the role of the trade associations.
4.   Explain the role of the media.

Credit points and level: 1 HN Credit at SCQF level 7 (8 SCQF credit points at SCQF level 7*)

*SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Recommended prior knowledge and skills: Candidates should have good communication skills.   These may be demonstrated by the achievement of core skill Communication at Higher level or by possession of Higher English and Communication or a suitable NQ Communication Unit (SCQF level 5/6). It would be beneficial if candidates have undertaken, or are in the process of undertaking, the HN Units: Music Industry Publishing 1 and Record Company Organisation and Structure (SCQF Level 7).

Core skills: There may be opportunities to gather evidence towards core skills in this Unit, although there is no automatic certification of core skills or core skills components.

Context for delivery: This is an optional Unit in the framework for HNC/D Music Business group awards. If this Unit is delivered as part of a group award, it is recommended that it should be taught and assessed within the subject area of the group award to which it contributes.

General information for centres (cont)

Assessment: This Unit could be assessed by a single instrument of assessment requiring the candidates to produce a report or answer questions based on a case study in written or oral form. It would also be possible to break the assessment down into separate assessments designed to cover each Outcome, or two or more Outcomes collectively.

Assessment should be carried out under controlled conditions (multiple choice and/or restricted response), or through self-directed research and study (extended response).

Higher National Unit specification: statement of standards

Unit title: Music Industry Infrastructure

Unit code: DJ2M 34

The sections of the Unit stating the Outcomes, knowledge and/or skills, and evidence requirements are mandatory.

Where evidence for Outcomes is assessed on a sample basis, the whole of the content listed in the knowledge and/or skills section must be taught and available for assessment. Candidates should not know in advance the items on which they will be assessed and different items should be sampled on each assessment occasion.

Outcome 1

Explain the role of the corporate groups

Knowledge and/or skills

♦   The role of the major corporate groups: the recording industry and the music publishing industry
♦   The role of the independent sector

Evidence requirements

Candidates will need written or oral evidence to demonstrate their skills and/or knowledge by showing that they can:

♦   identify and explain, by means of recent market share data, the domination of the recording sector by the major corporate groups
♦   explain the features of the major corporate groups
♦   explain the methods for maintaining high market share, by means of industry examples of takeovers, mergers and consolidation
♦   explain the corporate domination of the music publishing sector and identify the music publishing companies of the major record companies
♦   outline the size and influence of the independent sector with reference to the recording and publishing sectors

Evidence for this Unit could be generated through an assessment undertaken in open book controlled conditions.

Higher National Unit specification: statement of standards (cont)

Unit title: Music Industry Infrastructure

Assessment guidelines

The assessment for this outcome will take the form of a presentation in written or oral form. It can be undertaken separately or as part of an integrated holistic assessment covering a combination of Outcomes.

Should there be ambiguity regarding a candidate's response, oral questioning may be used to eliminate any doubt as to the candidate's understanding. The lecturer should note questions and responses.

Outcome 2

Explain the role of the collection societies

Knowledge and/or skills

- ♦ The role of collection societies for songwriters and music publishers
- ♦ The role of collection societies for neighbouring rights holders

Evidence requirements

Candidates will need written or oral evidence to demonstrate their skills and/or knowledge by showing that they can:

- ♦ explain the industry role and functions for songwriters and music publishing collection societies
- ♦ explain music publishing income and neighbouring rights income
- ♦ explain neighbouring rights holders — producers of phonograms (record companies), featured artists and non-featured artists

Evidence for this Unit could be generated through an assessment undertaken in open book controlled conditions.

Assessment guidelines

The assessment for this outcome will take the form of a presentation in written or oral form. It can be undertaken separately or as part of an integrated holistic assessment covering a combination of Outcomes.

Should there be ambiguity regarding a candidate's response, oral questioning may be used to eliminate any doubt as to the candidate's understanding. The lecturer should note questions and responses.

Higher National Unit specification: statement of standards (cont)

Unit title: Music Industry Infrastructure

Outcome 3

Explain the role of the trade associations

Knowledge and/or skills

♦ The role of music industry trade associations
♦ The role and function of regional networks

Evidence requirements

Candidates will need written or oral evidence to demonstrate their skills and/or knowledge by showing that they can:

♦ explain the role and function of industry trade associations
♦ explain the role of regional networks
♦ explain the benefits to the local music industry of regional networks and how through these networks the development of music industry enterprise is stimulated

Evidence for this Unit could be generated through an assessment undertaken in open book controlled conditions.

Assessment guidelines

The assessment for this outcome will take the form of a presentation in written or oral form. It can be undertaken separately or as part of an integrated holistic assessment covering a combination of Outcomes.

Should there be ambiguity regarding a candidate's response, oral questioning may be used to eliminate any doubt as to the candidate's understanding. The lecturer should note questions and responses.

Outcome 4

Explain the role of the media

Knowledge and/or skills

♦ The role of broadcast media, print media, new media
♦ The role of the Radio Authority

Higher National Unit specification: statement of standards (cont)

Unit title: Music Industry Infrastructure

Evidence requirements

Candidates will need written or oral evidence to demonstrate their skills and/or knowledge by showing that they can:

♦   Obtain recent market share data from, for example:
   —   RAJAR (Radio Joint Audience Research Limited)
   —   BARB (Broadcast Audience Research Board)
   —   ABC (Audit Bureau of Circulations)
♦   Describe the role of media gatekeepers - playlists, programming, pluggers, etc
♦   Describe the role and functions of the regulatory body — The Radio Authority

Evidence for this Unit could be generated through an assessment undertaken in open book controlled conditions.

Assessment guidelines

The assessment for this outcome will take the form of a presentation in written or oral form. It can be undertaken separately or as part of an integrated holistic assessment covering a combination of Outcomes.

Should there be ambiguity regarding a candidate's response, oral questioning may be used to eliminate any doubt as to the candidate's understanding. The lecturer should note questions and responses.

Administrative Information

Unit code: DJ2M 34

Unit title: Music Industry Infrastructure

Superclass category: AE

Date of publication: September 2004

Version: 02

History of changes:

Version	Description of change	Date
02	Removal of Word Count and Presentation Length.	20/05/11

Source: SQA

Higher National Unit specification: support notes

Unit title: Music Industry Infrastructure

This part of the Unit specification is offered as guidance.   The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

Guidance on the content and context for this Unit

This Unit is part of the HNC/D group award in Music Business.

The Unit is intended as a comprehensive introduction to the multi-nationals which, in practice, control the majority of global record sales and also dominate the music publishing sector in terms of market share. Corporate methods for maintaining high market share should be outlined and explained in Outcome 1 − such as takeovers of independent labels, mergers and consolidation, international presence, departmentalisation, divisions and sub-labels, vertical and horizontal integration including distribution networks, extensive back catalogues, activity across many genres, strategic and operational market relationships with independents. Historical examples of the shape and development of the corporate sector may be included to illustrate this, particularly with regard to the recording industry e.g., BMG (Arista, RCA, Zomba), EMI (Chrysalis, Food, Mute, Virgin), Sony (CBS, Creation), Universal (Geffen, Island, Motown), Warners (Atlantic, Elektra, London) etc.

As this situation is fluid, those delivering the Unit should monitor any changes in the corporate sector and assess the current context at the time of delivery − such as takeovers and mergers. No specific corporate groups have been identified with the Outcomes of this Unit due to the constantly evolving nature of the market environment.

The role of the independents should also be examined and their relationships with the majors (eg licensing, distribution) should be considered.

This Unit also examines the regulatory infrastructure which governs the modern music business. The second main focus is therefore on industry framework organisations. A UK context should be assumed when examining the organisations in Outcome 2 and 3 − with the exception of the IFPI, which is London-based, but is acknowledged as the world's key record company trade body (the BPI being our national association).

Similarly, trade associations will evolve and so should be monitored closely for any changes in their structure or remit. The workings of these organisations, and the benefits they offer their membership, should be discussed.

In Outcomes 2 and 3, the general theme of a 'collective' approach should be explained as a key driver behind the formation of collection societies and trade bodies which are representative of interest groups. The central organisations are:

Higher National Unit specification: support notes (cont)

Unit title: Music Industry Infrastructure

AURA – Association of United Recording Artists
MCPS – Mechanical Copyright Protection Society
PAMRA – Performing Artists' Media Rights Association
PRS – Performing Right Society
PPL – Phonographic Performance Limited

AIM – Association of Independent Music
BARD – British Association of Record Dealers
BMR – British Music Rights

BPI – British Phonographic Industry
IFPI – International Federation of the Phonographic Industries
MMF – Music Managers' Forum
MPA – Music Publishers' Association
MPG – Music Producers Guild
MU – Musicians' Union

Commercial profit-making organisations (record companies) should be clearly distinguished from non-profit making organisations (collection societies and trade bodies).

Organisations which collect royalties for their membership (such as MCPS, PRS and PPL) should be clearly distinguished from those which do not (such as AIM, BPI, MU and the MMF).

In Outcome 2, neighbouring rights should be clearly distinguished from music publishing rights. Neighbouring rights pertain to the owners of the sound recordings (phonographic copyrights) and the featured artists and non-featured artists (i.e. session musicians) who make recordings.

When discussing the MCPS and PRS in Outcome 2, the formation of the MCPS-PRS Alliance should also be explained.

In Outcome 4, the gatekeeper role played by media organisations e.g., through playlists and programming decisions should be explained. The key forms of media should be explained in terms of their effectiveness. Barriers to effective media access should be briefly discussed – such as costs and pluggers.

Note that the context of this Unit essentially focuses on contemporary popular music. It should be acknowledged that some other genres have their own specific industry framework organisations - such as ISM (Incorporated Society of Musicians) and IAMA (International Artist Managers' Association) which are primarily active in the field of classical music.

Higher National Unit specification: support notes (cont)

Unit title: Music Industry Infrastructure

Guidance on the delivery and assessment of this Unit

This Unit is likely to be undertaken and delivered as part of a group award. As a result, liaison should take place, where appropriate, with other deliverers in order to pool collective knowledge and resources e.g. of the majors and the collection societies.

It is likely that more class time will be required to deliver Outcomes 1, 2 and 3 (Outcome 4 being a rather brief examination of the role played by the media).

Market share data for the recording industry will be required for Outcome 1. This information should be recent and should include up to the preceding year (where available). It is likely that this summary data will be available online. Alternatively, it can also be obtained from industry bodies such as the BPI or IFPI by request. Likewise, recent market data for Outcome 4 should be obtainable from the ABC, BARB and RAJAR websites.

Outcome 1 will involve an in-depth focus on the recording industry sector - although the corporate nature of the music publishing sector must also be discussed.

In order to enrich the candidates' learning experience, guest speakers e.g. from the local collection societies, the Musicians' Union and any local music industry network, should be encouraged to provide input to the delivery process.

Videos and other official materials from the collection societies should also be sourced to assist delivery and maintain currency. Likewise, industry associations such as the IFPI, BPI and the MU have extensive materials such as brochures and leaflets available for public consumption.

Online sources should be regularly utilised for industry information when delivering this Unit; in particular, the official websites of the IFPI, BPI, AIM, MCPS, PRS, BMR, MPA, MMF, BARD, MPG, MU and the Radio Authority are likely to be essential. Candidates should therefore be strongly encouraged to make use of these information sources.

One holistic assessment may be used to cover this Unit and integrative assessment is encouraged. Alternatively, each Outcome may be assessed separately or by combination.

Open learning

This Unit could be delivered by open learning. However, it would require planning by the centre to ensure the sufficiency and authenticity of candidate evidence. Arrangements would have to be made to ensure that the assessment(s) are delivered in an appropriate manner.

For further information and advice please refer to *Assessment and Quality Assurance for Open and Distance Learning (SQA, February 2001 – publication code A1030).*

Higher National Unit specification: support notes (cont)

Unit title: Music Industry Infrastructure

Candidates with additional support needs

This Unit specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements for Candidates with Additional Support Needs* (BA 2399, SQA, due 2004).

General information for candidates

Unit title: Music Industry Infrastructure

This Unit within the group award for the HNC/D in Music Business is designed to enable you to understand and appreciate the important role played by multi-national businesses, trade associations, collection societies and the media in today's music business.

By undertaking this Unit, you will improve your understanding of the workings of the music industry and the relevant organisations which carry out regulatory and support roles.

You will become aware that some organisations that feature in this Unit are long established, for example, the MU was set up as the world's first Musicians' Union in 1893. Others are more recent, such as AIM (Association of Independent Music) which was set up in 1999 to assist independent record labels in the UK.

Some organisations collect and distribute royalties for their membership – such as MCPS, PRS and PPL; while others provide a useful collective voice for their interest groups such as the BPI for record labels, MPG for producers and BARD for music retailers.

In terms of gathering information, you will find many of the official websites of the organisations featured in the Unit useful.

Overall, this Unit will inform you of the rich diversity of associations and trade bodies at work in the music business. You will also gain a greater appreciation of the structure of the recording and publishing industries, and the market influence of the corporate sector.