

Higher National Unit Specification

General information for centres

Unit title: Global Music Industry: A Comparison

Unit code: DR0V 35

Unit purpose: This Unit allows for a comparative overview of various elements of the global music industry. Particular focus will be placed upon national music industry structures, consumption patterns and the common problem of piracy in world markets. For the purposes of comparison, a minimum of three international territories will be examined in the form of case studies. This Unit is intended for those wishing to develop an understanding of the issues facing the international music industry and is aimed at those wishing a career in the music industry in a business capacity or those in employment in the industry.

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

- 1 Compare and contrast national music industry structures across several international territories.
- 2 Compare and contrast market environments and music industry consumption patterns across several international territories.
- 3 Critically evaluate levels of piracy across several international territories.

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

**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: Access to this Unit will be at the discretion of the centre. It would be beneficial if candidates have undertaken the HN Units: Music Industry Infrastructure (DJ2M 34) and Music Industry Publishing 2 (DR2T 35) . Candidates should also have good communication skills. These may be demonstrated by the possession of core skill Communication at Higher level or Higher English and Communication or a suitable NQ Communication Unit (SCQF level 6).

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: 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.

Assessment: This Unit should be assessed by means of a single holistic instrument of assessment requiring candidates to produce a presentation in written or oral form.

Higher National Unit specification: statement of standards

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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

Compare and contrast national music industry structures across several international territories

Knowledge and/or skills

- ◆ Key elements of national music industry structures
- ◆ International music industry obligations

Evidence requirements

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

- ◆ Compare and contrast a minimum of three international territories in terms of their:
 - record company associations
 - major record company presence
 - collection societies for songwriters and music publishers
 - music publishers' associations
 - neighbouring rights bodies
 - support for managers
 - international conferences
- ◆ For the chosen territories, evaluate the international music industry implications if a national signatory to:
 - The Berne Convention for the Protection of Artistic and Literary Works
 - The Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations
 - The World Intellectual Property Organisation (WIPO) and the WIPO Copyright Treaty (WCT)
 - The WIPO Performance and Phonograms Treaty (WPPT)

For full evidence requirements see Outcome 3.

Assessment guidelines

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: Global Music Industry: A Comparison

Outcome 2

Compare and contrast market environments and music industry consumption patterns across several international territories

Knowledge and/or skills

- ◆ Demographic and economic features
- ◆ Recorded music sales — by units, formats and retail value
- ◆ Repertoire origin — domestic versus international
- ◆ Certification awards
- ◆ Hardware and internet penetration

Evidence requirements

Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can compare and contrast, through annual summary statistics, the market environments of a minimum of three international territories in terms of their:

- ◆ population
- ◆ per capita Gross Domestic Product (GDP)
- ◆ global market share
- ◆ recorded music sales by volume and value (singles, LPs, MCs, CDs, DVDs)
- ◆ legislation
- ◆ repertoire origin – % domestic versus % international
- ◆ certification awards (sales levels for albums and singles)
- ◆ technological market factors — CD player ownership, DVD player ownership, internet and broadband penetration

For full evidence requirements see Outcome 3.

Assessment guidelines

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 3

Critically evaluate levels of piracy across several international territories

Knowledge and/or skills

- ◆ Piracy at the global level
- ◆ Piracy at the national level
- ◆ Measures to combat piracy
- ◆ The effectiveness of national copyright laws

Higher National Unit specification: statement of standards (cont)

Unit title: Global Music Industry: A Comparison

Evidence requirements

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

- ◆ identify current global piracy data
- ◆ compare and contrast a minimum of three international territories in terms of their:
 - domestic copyright laws
 - cultural factors influencing acceptance and proliferation of copyright infringement
 - levels of physical piracy, CD burning and internet piracy
- ◆ critically evaluate any steps currently being taken at the national and international levels to combat music industry piracy

The assessment for this Outcome will take the form of a presentation in written or oral form. It will form part of an integrated holistic assessment covering all Outcomes.

Assessment guidelines

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: DR0V 35

Unit title: Global Music Industry: A Comparison

Superclass category: AD

Date of publication: August 2005

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History of changes:

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

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Higher National Unit specification: support notes

Unit title: Global Music Industry: A Comparison

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 designed to develop the candidate's understanding and knowledge of national music industries beyond the UK.

Outcome 1 when considering the national characteristics of an overseas music industry, examples of the following structural aspects should be focused on:

- ◆ Local record industry associations eg
 - British Phonographic Industries (BPI in the UK)
 - Recording Industry Association of America (RIAA in the USA)
 - Recording Industry Association of Japan (RIAJ in Japan)
 - Australian Record Industry Association (ARIA in Australia)
 - Irish Recorded Music Association (IRMA in the Republic of Ireland)
 - Independent record company trade bodies (where applicable)
- ◆ Major record company presence — which major labels have a national office in the chosen territories and where are they located?
- ◆ Collection societies for songwriters and music publishers eg
 - Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS in the UK)
 - American Society of Composers, Authors and Publishers (ASCAP in USA)
 - Broadcast Music Inc. (BMI in USA)
 - Society of European Stage Authors & Composers (SESAC in USA)
 - Gesellschaft für Musikalische Aufführungs (GEMA in Germany)
 - Irish Music Rights Organisation (IMRO in the Republic of Ireland).
- ◆ Music publishers' associations eg
 - Music Publishers' Association (MPA in the UK)
 - National Music Publishers' Association (NMPA in USA)
 - Music Publishers Association of Japan (MPAJ in Japan)
 - Music Publishers' Association of Ireland (MPAI in the Republic of Ireland)
- ◆ Neighbouring rights bodies eg
 - Phonographic Performance Ltd (PPL in UK)
 - Performing Artists' Media Rights Association (PAMRA in the UK)
 - Sound Exchange (USA)
 - Phonographic Performance Company of Australia (PPCA in Australia)
 - Gesellschaft zur Verwertung von Leistungsschutzrechte (GVL in Germany) where applicable

Higher National Unit specification: support notes (cont)

Unit title: Global Music Industry: A Comparison

- ◆ Support for managers — does the International Music Managers' Forum have a local branch?
- ◆ International conferences eg
 - In The City (UK)
 - MIDEM (France)
 - Popkomm (Germany)
 - South By South West (SXSW) and the Winter Music Conference (USA) — where applicable

The websites of the organisations featured above contain background information on their role and functions within their national music industry.

Note that most developed territories have broadly similar structural features, although, for example, the USA market is not a signatory to the Rome Convention of 1961 and as a result does not pay record companies or performers for regular airplay (neighbouring rights royalties).

Likewise, the International Music Managers' Forum does not have a branch in every established music market. A full list of participating territories can be found by reference to their website.

Information on the global presence of the major record companies can be obtained from their Company Reports and/or their international-headquarter websites.

The international treaties outlined in Outcome 1 can be found at the website of the World Intellectual Property Organisation (www.wipo.org). This resource contains the full text of the treaties and all current national signatories. A basic understanding of the practical effect of these treaties should be evident — as the signing of these brings international obligations in the fields of copyright protection and royalty collection for record companies, songwriters, music publishers and performers.

Outcome 2 Data can be found from the London-based International Federation of the Phonographic Industries (IFPI). This information is published in their annual statistical global review: "The Recording Industry in Numbers". The IFPI is the key global music industry organisation and is recognised as the main publisher of comparative international information — not only for the recording sector, but also for general music market data. Distinctions regarding the effect of national legislation on domestic playlists should be studied eg 20% of radio output in France must be of French origin.

Outcome 3 Information on levels of piracy should be up to date.

This can be obtained from the IFPI who regularly publish these findings in their annual "The Recording Industry Commercial Piracy Report". Likewise, the quarterly piracy 'Enforcement Bulletin' is also available from IFPI and is free of charge to subscribers. This Outcome should consider any anti-piracy measures being undertaken in the chosen territories. These are generally initiated and operated by the local recording industry association, such as the BPI's Anti-Piracy unit in the UK market. Local copyright laws should also be briefly outlined along with cultural differences in the perception of intellectual property ownership.

Higher National Unit specification: support notes (cont)

Unit title: Global Music Industry: A Comparison

Guidance on the delivery and assessment of this Unit

This Unit is likely to be undertaken and delivered as part of a Group Award — it has been developed as an optional Unit within the framework of the HND Music Business Group Award. As a result, liaison should take place, where appropriate, with those delivering other Units within the course programme, in order to pool collective knowledge and resources eg of copyright law and the workings of music industry infrastructure bodies such as record company trade groups and collection societies.

As the holistic assessment requires an understanding of structural elements and consumption patterns across a minimum of three music markets, lecturers may wish to focus on the UK market and then compare this to at least two other international territories.

Candidates should spend considerable time undertaking preliminary research before deciding on their chosen territories. This will allow them to target and focus on international markets with sufficient published information to meet the evidence requirements.

In the assessment, it is not compulsory to focus on the UK as one of the countries to be examined, but by doing so, this may facilitate a greater understanding and appreciation of geographical differences in global markets. Comparing, contrasting and evaluating may also be facilitated by comparing the UK to other overseas markets — for example the USA, Germany, Japan and other developed music industries.

Candidates should be encouraged to undertake directed research to assist in their knowledge search. This would be greatly facilitated by reference to the IFPI's materials mentioned in the '*Guidance on the content and context for this Unit*' section. Much IFPI research is compiled annually and is generally freely available on request to educational institutions.

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 is 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: Global Music Industry: A Comparison

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 Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs*, which is available on the SQA website www.sqa.org.uk.

General information for candidates

Unit title: Global Music Industry: A Comparison

This optional Unit, within the HND Music Business framework, is designed to develop your knowledge and understanding of different national music industry markets.

As the music business has become global in nature, an awareness of the international nature of the industry is becoming increasingly useful within modern business practice.

Three main areas will be examined: music industry organisations making up the structure of national music industries (such as the local record company trade body), different national consumption patterns and the worldwide problem of piracy.

In order to investigate these issues, and for the purposes of the assessment, you will be required to undertake directed research relating to a minimum of three international territories.

This research will utilise statistics and other materials produced by the International Federation of the Phonographic Industries (IFPI). The IFPI is based in London but is the main world organisation for the production of global music industry data. This data is particularly useful for researching consumption patterns in different world markets and establishing the extent of piracy.

You are advised to undertake some preliminary research before deciding on your chosen territories for study. You may wish to include the UK as one market and then compare this to at least two other foreign markets.

As well as official IFPI materials, a combination of other hard copy and online sources are likely to be required for your studies.

Outcomes in this Unit:

- 1 Compare and contrast national music industry structures across several international territories.
- 2 Compare and contrast market environments and music industry consumption patterns across several international territories.
- 3 Critically evaluate levels of piracy across several international territories.

One assessment will cover all three Outcomes, ie your studies will culminate in one final presentation in written or oral form.