# Arrangements for:

## Higher National Certificate in Sound Production
## at SCQF level 7

### Group Award Code: G7KD 15

### and

## Higher National Diploma in Sound Production
## at SCQF level 8

### Group Award Code: G806 16

**Validation date: August 2005**

**Date of original publication: August 2005**

**Version: 10 ( March 2017)**

## Acknowledgement

# History of changes

It is anticipated that changes will take place during the life of the qualification and this section will record these changes. This document is the latest version and incorporates the changes summarised below. Centres are advised to check SQA's APS Navigator to confirm they are using the up to date qualification structure.

**NOTE:**     Where a Unit is revised by another Unit:

♦   No new centres may be approved to offer the Unit which has been revised.
♦   Centres should only enter candidates for the Unit which has been revised where they are expected to complete the Unit before its finish date.

| Version number | Description | Date |
|---|---|---|
| 10 | **Revision to Unit:** DV0M 34 Work Experience has been replaced by HJ4W 34 Work Placement and will finish on 31/07/2019. | 30/03/17 |
| 09 | Work Experience (DV0M 34) has been added as a optional unit to both frameworks | 18/12/15 |
| 08 | *Intellectual Property* (F7FH 33) and *Sound: Digital DJing – An Introduction* (H7FJ 33) added as optional Units to both frameworks. | 12/08/14 |
| 07 | DM0W 34 *Creative Project* finish date removed and H4A2 34 *Creative Content Generation* removed from frameworks. | 06/05/14 |
| 06 | **Revision to Units**: DM0R 35 *Audio Post Production: Automated Dialogue Replacement and Foley* revised by *Audio Post Production: Automated Dialogue Replacement and Foley for Video*. DM0T 35 *Audio Post Production: Mixing and Synchronising Audio for Video* revised by H6M5 35 *Audio Post Production for Video*. Finishing 31/07/2015 | 03/04/14 |
| 05 | **Revision of Unit**: DM0W 34 Creative Project has been revised by H4A2 34, Creative Content Generation. The old Unit will finish on 31/07/2015. | 19/09/13 |
| 04 | *Sound: DJing – An Introduction* F5E3 12 has been added as an optional Unit to both frameworks. | 13/05/13 |
| 03 | **Change of codes:** *Sound Production Theory 1* from DJ37 34 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M1 34. *Sound Production Theory 2* from DR1M 35 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M2 35. *Digital Audio Workstations 1* from DJ23 34 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M4 34. *Digital Audio Theory* from DR1F 35 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M5 35. *Music History 1* from DJ2K 35 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M9 34. *Sound Production: Sound Reinforcement 1* from DJ38 34 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1LY 34. *Sound Production: Sound Reinforcement 2* from DR1L 35 *(lapse date 31/07/2012, finish date 31/07/2014)* to H1M0 35. **Changes to codes and titles:** *Information and Communication Technology for Music Industry Promotion* DR0W 35 *(lapse date 31/07/2011, finish date 31/07/2013)* changed to *Music Industry Digital Communication* FN1A 35. **Added to frameworks:** *Intellectual Property* FT2D 12 and | 07/08/12 |

| | | | |
|---|---|---|---|
| | | *Audio Post Production: An Introduction* H1M3 34. | |
| 02 | | New Unit added to optional section of framework. Document moved into new shell. | 05/10/11 |

# Contents

# 1        Introduction

This is the Arrangements Document for the revised Group Awards for Higher National Certificate in Sound Production at SCQF level 7 and Higher National Diploma in Sound Production at SCQF level 8, which were validated in August 2005. This document includes: background information on the development of the Group Award, its aims, guidance on access, details of the Group Award structure, and guidance on delivery.

The audio and sound production industry, as with most of the creative industries, develops through an understanding of traditional business practices interfacing with the specialisations unique to the industry sector. Successful business personnel within these industries effectively demonstrate an understanding of the tension between general business principles and specific cultural industry practices.

This new Group Award is presented to meet the challenges of the audio industry in the 21st century. This is the Arrangements document for the revised Group Award: Higher National Certificate/Diploma in Sound Production and the associated Graded Units. All other component Units have been validated separately, and have been written or re-written according to the new design principles.

The HND develops further the knowledge, skills and competences of the HNC qualification while focusing on specific aspects of the industry. These aspects are key to preparing candidates for roles that require critical analysis, planning, creative thinking and reflection. The qualification demands a high level of self-management and responsibility for action, which is distinct from the HNC award.

Candidates undertaking this HNC/HND will examine the industry from a number of perspectives. They will have an opportunity to develop their technical knowledge and expertise as well as explore appropriate business opportunities for an audio enterprise. In addition, candidates will undertake and present credible research in areas of practice offering potential future employment.

This two-year Group Award provides an opportunity for candidates to prepare themselves for a career in the sound production or audio industries. It will equip those seeking such a career with a rigorous and relevant educational experience to enhance their aims and career goals.

The Group Award, launched in September 2005, is designed to meet employers' and candidates' expressed needs and priorities. It will develop practical and technical competences and key industry business skills through in-depth study of the current sound production industry.

# 2      Rationale for the development of the Group Awards

## 2.1      Background

SQA has certificated Sound Production qualifications for approximately 15 years. These qualifications, in general, were unrelated and fairly disparate because each was devised and written by a particular centre or small consortiums. The proliferation in Units continued up until 1998. Units were written that were, in essence, similar with only minor differences.

In 2002 a consortium of six colleges opened dialogue with SQA to discuss how to prevent further duplication of provision and move forward. After much debate a decision was taken to set up a national consortium to review the qualifications and rationalise the SQA catalogue in Sound Production. All interested parties from further education were invited to participate.

This is the outcome of that review, addressing the national requirement for standardisation with the creation of a Group Award with sufficient optional Units to meet local specialism or demand. This qualification was, in the first instance, developed up to 1st year HND, which encapsulates HNC, and is titled HNC/HND in Sound Production.

It is anticipated that the new structure will provide strong progression pathways for candidates who wish to access Higher Education. This will be in line with the Scottish Credit and Qualifications Framework (SCQF). The title reflects the aims and objectives of the Group Award, and is intended for candidates who have an interest in Sound Production and wish to pursue Sound Production as a career. A prerequisite of this Group Award is an ability to demonstrate aptitude at the time of interview. The award is designed, in the first instance, for full-time study.

The sound production and audio industries consists of a variety of organisations, from one-person businesses to multinational conglomerates. However, it is anticipated that many of the candidates completing this programme will work freelance in their chosen field or will mix an aspect of self-employed work with perhaps one to two days employment in another organisation in this field.

Career opportunities may include the following:

♦      sound engineer (music, broadcast, new media, live sound, conference)
♦      producer
♦      programmer
♦      sound technician

The breadth of opportunity provided by this Group Award will equip candidates with a broad range of skills. Also, attainment of the requisite standards will demand the use of a range of study techniques as well as the development of personal skills and attitudes which will be of general value in life and work.

The revision process drew together representatives from 15 centres offering various Sound Production awards. This group formed the consortium, with a smaller group later being identified to form a Qualification Design Team. Other contributors included Caledonian, Glasgow, Napier and Highlands and Islands (Perth) Universities and industry professionals.

One of the first decisions of the Qualification Design Team was to decide how to take the review process forward and work within new SQA design principles. The reason for this decision was threefold — all existing Units and courses required major revision, new Units were required to meet the demands of a series of changing industries, and there was a need to rationalise the number of Units currently available. This rationalisation would also avoid repetition and over assessment.

Furthermore, because this Group Award comprises Units that are written in a generic fashion, it permits flexibility in design and delivery. For example, technology, hardware and software, has not been specified and a focus on specific systems, etc may be offered by centres to address the needs of particular industries, ie music recording, live and broadcast sound, multimedia, dance music production or any other area directed towards the audio or sound engineering industry.

## 2.2 Current demand for awards under review

In the period since their introduction in 1988, HNCs and HNDs in Sound Production have grown in popularity. HNC qualifications in this area are delivered in colleges across Scotland.

This growing demand demonstrates confidence in the award and justifies the amendments which are designed to meet the needs of users, providers and industry. Furthermore, there is a growing need for sound and audio professionals with entrepreneurial skills and an understanding of commercial possibilities.

The sound production and audio industries have undergone enormous change over the past two decades. As in many other industries, technological change has had a serious impact and the recording industry has seen numerous large, well-known facilities disappear, however one/two person specialist studios have replaced these. A recent report commissioned by Scottish Enterprise echoes this view, stating:

*Around ten years ago many commentators predicted the imminent demise of the commercial recording studio, as home recording systems became a cheaper and more flexible alternative to spending large sums of money recording music in enormous, in what were often regarded (by musicians) as soulless, production factories in which musicians often spent much of the time arguing with engineers and producers who had little understanding of their music.*

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*The 1980s had been a good time for recording studios and their staff (many of whom are also freelance producers or engineers). Arguably, the decade was typified by over-produced records (including most major label Scottish bands of the late eighties) and this was good for revenue in the sector. Many of the bigger studios in Scotland established themselves during this period although the best-known studio, CaVa (in Glasgow), was a product of the early seventies.*

*The 1990s were not such a good time in the recording industry, but neither were they a total washout. Instead, there was a general acceptance that external input into recording was often desirable, although the amounts of money being spent on recording albums (at least by Scottish acts) declined steeply. A new era of financial caution by the majors heralded some key changes in the studio market.*

*Many studios ceased trading during the nineties, but were replaced by smaller, computer-based set ups. If this technological advance meant anything, it was that recording could be done to a very high standard without either a huge amount of space or expensive equipment. Often home recording set ups were expanded to a level where they could attract external custom. Studios like Fini Tribe's Finiflex and Apollo in Glasgow proved themselves capable of outputting music of a high quality with a fraction of the bigger studios' equipment.*

*This meant that the recording market retained a certain fluidity and vibrancy, though the outcome now is a few large-scale studios and numerous specialist recording facilities, which tend to be genre specific.*

***Mapping The Music Industry in Scotland***
*Frith, Cloonan and Williamson*
*February 2003*

This HND, in addressing the needs of users, providers and industry by focusing on the skills required to work at a professional level, is designed to be flexible by not specifying any particular technology or method. This approach ensures that the Group Award will have a long life and will continue to be relevant for many years to come.

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## 2.3 Review Process

### 2.3.1 Consultation Process

Extensive consultation was carried out at all stages of the review process to ascertain the relevance of the framework and the individual Units. The findings were then considered during the subsequent development of the framework and Unit structure and content.

This consultation involved:

- ♦ colleges offering the current HNs in Sound Production
- ♦ employers and industry bodies in the field of sound production
- ♦ candidates who had recently completed an award
- ♦ Higher Education institutions to which successful candidates could articulate

There will be on-going consultation with industry to ensure relevance as well as maintain standards.

It is inevitable that when research is gathered, there will be a variety of views expressed.

After careful consideration of the issues raised the decision of the Qualification Design Team was to work with the general consensus in designing this Group Award framework.

### 2.3.2 Feedback of Consultation

The consultation confirmed the usefulness of the award to candidates entering the profession or Higher Education and highlighted its practical base as a main strength from employers.

The Qualification Design Team responded to feedback by ensuring that the successful elements of the original award were retained, whilst opportunities were provided to reflect the demands of employers and users of the award.

The consultation process will continue with all stakeholders to maintain standards and ensure relevance. Furthermore, candidates will be encouraged to join one or more of the professional bodies representing the sound and audio industries.

The revised Group Award reflects the skills most in demand for sound production personnel in the creative industries today. For example, sound production personnel working in the industry must have an understanding of all aspects of the sound recording process, both theory and practice. They should also have an in-depth knowledge of sound and audio technology, from equipment to the applications of that technology. They should also be business-minded because many work opportunities are on a freelance basis.

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### 2.3.3 Qualification Design Team/Steering Group

The review process involved initial meetings with all interested parties to discuss the validity of the current awards and to evaluate their strengths and weaknesses. During the process the individual Units were discussed and their validity evaluated.

Many outdated Units were removed from the framework, and the remaining Units were identified as being in need of either:

♦ major revisions
♦ minor revisions
♦ no changes, but reformed to the new format

Various new Units were also identified for development.

From this point, members of the consortium or other industry professionals were approached with the task of producing the identified Units in the new format. Units were produced which were then vetted by a team formed from members of the consortium. All Units were redrafted and re-vetted until they were fit for purpose. The Graded Unit was discussed and written. After an extensive consultation and research period was completed, the new framework was finalised by the consortium.

### 2.3.4 Revised HN Sound Production

As a result of the consultation and research findings, the new framework was designed to meet the needs of all stakeholders. In the first year of study the HNC/HND Sound Production Group Award shares a common core element with two other Group Awards, HNC/HND Music Business and HNC/HND Music.

Two out of the three common mandatory Units address the creative industries directly: these are *Creative Industries Infrastructure* and *Working in the Creative Industries.* The rationale for this is twofold. Firstly, the music and audio industries are part of this larger grouping, therefore, it was felt that an understanding of what constitutes the creative industries was necessary. Secondly, these two Units are written in a generic manner and it is anticipated that they will be used within other frameworks addressing these industries, for example art and design or the broadcast industries. Also, much of the language and methodology of this cluster of industries share common features.

In the first year of the Sound Production, Music Business and Music Group Awards candidates will learn about the development of the creative industries in *Creative Industries Infrastructure*, the type of businesses that constitute these industries, their role and characteristics. In *Working in the Creative Industries* candidates will analyse the skills that are required for entry to, and the commercial and legal considerations of, these industries. They will then create a strategy for personal career development. This will be the basis for general personal development and will underpin studies throughout the Group Award.

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Legal issues concerned with intellectual property and copyright, contracts and health and safety are central features of the creative industries, and ownership of intellectual property is key to understanding how these industries work. Insofar as the music and audio industries are concerned, legal safeguards are required to be in place to protect the products of these industries — people, their sound production, speech or recordings. Therefore, it is important for anyone entering these industries to have a broad understanding of the issues and why they are important, whether they are a musician, a manager or sound engineer/producer. These Units will give candidates that broad knowledge.

These mandatory Units reflect the importance of an understanding of the creative industries as well as the skills necessary for anyone working professionally in this field. The study therefore focuses on this knowledge and stresses the importance of the skills essential to those entering the profession.

The third common mandatory Unit is the Graded Unit where candidates will synthesise knowledge in the production of a showcase portfolio.

Therefore, the 1st year HNC/HND Sound Production, Music and Music Business share the same core and optional Unit structure. They each have a common core of three credits, a specialist (subject) core of five credits and seven optional credits.

In the second year of the HND Sound Production Group Awards candidates will follow a course with two sections, a mandatory section and optional section. The mandatory section is made up of Units to the value of eight credits and the optional section is made up of Units to the value of seven credits.

The structure of the HNC/HND is seen as central for professional development, ensuring the delivery of vital knowledge and skills for anyone entering the profession. A knowledge of professional bodies, areas for employment, health and safety and legal requirements will allow graduates to enter their profession with confidence and maximise their chances of success.

The HN Sound Production framework is detailed in section 5.

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## 2.4 Relationship to other SQA qualifications

The Scottish Credit and Qualifications Framework (SCQF) has been given due consideration in the design of these Group Awards. This has resulted in the HND being broadly equivalent to the second year of a Scottish degree. All new Units have been allocated an SCQF level; generally the first year HNC/HND is level 7 while the second year HND is level 8.

The HNC/HND Group Award progresses from National Qualification Units at level 6 which are offered in schools and on National Certificate programmes in further education, and it articulates to specific degree programmes.

As all centres offering the qualification were either involved in writing the Units or consulted in the review, as were a wide range of stakeholders, the resulting frameworks are genuinely national awards.

## 2.5 Progression Routes and Onward Destinations

In designing the Group Awards, the Qualification Design Team has been fully aware of the need for the qualifications to contain relevant technical and transferable skills to enable immediate entry to employment whilst at the same time allowing articulation to degree programmes.

Some of the onward destinations of former candidates are:

♦ University of Strathclyde
♦ Caledonian University
♦ Napier University
♦ University of the West of Scotland
♦ University of Salford
♦ Liverpool Institute for Performing Arts
♦ Queen Margaret's University College
♦ Northumbria University (Newcastle Polytechnic)
♦ University of Westminster
♦ Barnsley College
♦ University of Highlands and Islands
♦ Newcastle University

Former candidates have also gained employment, within organisations and on a freelance basis, in a variety of areas, these include:

♦ numerous recording studios and sound production companies, eg CaVa Sound Workshops, Glasgow, The Lighthouse, Edinburgh
♦ record companies — all major and numerous independent companies, eg Columbia Sound Production, Virgin Records, Ministry of Sound, V2
♦ commercial and corporate enterprises, eg Scottish Radio Holdings, Aberdeen Foyer Sound Project
♦ numerous teaching appointments both private and in schools and colleges. Colleges include James Watt, Jewel and Esk Valley, Perth, John Wheatley Colleges
♦ numerous freelance sound production personnel working throughout Scotland

# 3 Aims of the Group Award

## 3.1 General aims of the Group Award

The HNC/HND Group Award has a range of general aims as well as some specific aims.

These general aims are to:

- develop communication and interpersonal skills
- develop candidates' skills as either composers/performers, sound engineers/designers or business personnel
- develop self-presentation skills
- develop self-evaluative skills, enabling professional development
- develop analytical skills
- develop the ability to work independently and as part of a team
- develop self-assurance and the confidence to perform to potential
- develop professional attitudes
- enhance employment prospects and/or facilitate progression to Higher Education
- enable progress within the SCQF

## 3.2 Specific aims of the Group Award

To develop the following areas of skills and knowledge:

- an ability to analyse and synthesise knowledge and skills acquired through study
- an ability to develop study, organisational and research skills
- an ability to develop proficiency in the creative use of sound production technology and applications
- an ability to integrate these skills in practical or business application and reflect on this integration
- an ability to develop competences in a range of specialised areas in line with their preferred career aims
- to enable progression to further study in sound or a related discipline
- to enable the adoption of innovative practices and creativity in work and an ability to respond quickly to the challenges posed by changes in the sound production and audio industries
- an ability to develop personal skills and follow audio industry protocol

Other key aims are to:

- prepare candidates for interview for employment
- develop self-assurance and confidence and to meet the needs of the labour market

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## 3.3 Target groups

The Group Award is designed for those who wish to pursue a career in Sound Production and who seek the relevant training in ancillary areas. The HNC/HND is aimed at those who have some previous experience, perhaps through a lower level qualification, or who show potential and demonstrate a strong interest to develop their skills. It is intended to facilitate progression to employment within the industry or to Higher Education. All candidates must fulfil the interview criteria of particular centres.

For open learning arrangements, see section 6.3.

## 3.4 Realisation of Aims by Unit and Award

### General aims

Practical skills are developed in the vast majority of individual Units, most of which require a final demonstration of skills before assessor(s). This regular requirement for formal and less formal presentation will develop an awareness of how to improve self-presentation as well as building candidates' confidence.

Self-evaluative skills are developed through an integrated approach to assessment. The mandatory Units at HNC/HND level require regular self-assessment, which will be monitored and evaluated on a regular basis. This will provide candidates with the skills and discipline necessary to identify areas of strength and weakness in their studies, and an opportunity to produce strategies and targets for improvement.

With regard to potential employment and success, it is felt that although formal qualifications are one route and show a progression of the basic skills required by employers, they are of less importance than demonstrable talent. For example, analytical listening skills, an ability to evaluate the environment from an acoustic/environmental perspective, processing this information for remedial and creative action, then having the confidence to implement solutions. Also, the nature of the employment market is such that work in this area is often self-employed, or through employment for short periods on specific projects. To gain such employment, the appropriate characteristics and aptitudes must be proven on demand. This Group Award has therefore been designed to reflect the unusual nature of the jobs market by integrating skills in each of the Graded Units. In year one the Graded Unit demands that a portfolio is produced which can be presented to a prospective employer or a Higher Education institution. In the year two Graded Unit the same approach applies regarding potential employment but each candidate will be required to undertake a presentation to and be interviewed by a prospective employer or financial backer.

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# 4        Access to Group Award

As with all SQA qualifications, access will be at the discretion of the centre offering the Group Award and the following recommendations are for guidance only.

The following are recommendations regarding minimum levels of interest, skill and competence required by a prospective candidate for entry to the HND Group Award:

♦ a strong interest in sound production demonstrated by a portfolio or other means
♦ applicants should demonstrate ability to SCQF 6 level in Physics and English (or language based subject such as Economics, History or Modern Studies, etc would be acceptable), along with three standard grade passes or equivalent
♦ an appropriate programme of study at National Qualification level in Electronics, Music, Media Studies or other relevant technology and/or related areas
♦ an existing HNC Group Award
♦ qualifications comparable to the above gained from other awarding bodies
♦ mature candidates may bring other qualities and qualifications, which may be appropriate. Prior or experiential learning may also be considered appropriate in some circumstances

Formal academic achievements will not, in themselves, represent adequate entry criteria. A more accurate prediction of candidate attainment may be achieved through appraisal, which includes an element of guidance. This sort of contact will enable an appropriately subtle and realistic assessment of suitability for this Group Award. For example, an applicant may apply and be interviewed. During the interview it may become apparent to the interviewer that the skills and interests of this particular applicant are more suited to music with a strong sound production bias and with a focus on dance music production. In this scenario the applicant will be guided to and informed of this option.

Academic staff with experience in course tutorship, student counseling, advice and guidance, work placement and post-qualification career monitoring may also carry out a non–academic assessment interview.

This informally structured, adaptive interview process will allow the candidate to form a realistic perception of the Group Award and its demands in terms of workload, content and assessment methods. This could improve retention and allow for earlier career planning and development.

Entry into the HND will nearly always be through the HNC, but centres may wish to consider Accreditation of Prior Learning where appropriate.

# 5 Group Award structure

As stated above, the first year of the HNC/HND Sound Production, Music Business and Music share a common core (A) and a set of subject specific mandatory Units (B) and optional Units (C). The HNC/HND Sound Production structure and qualification route is shown on the next few pages. Access to the 2nd year of the HND will be by completion of either the HNC or 1st year of the HND or by demonstrating knowledge and skills of an equivalent level.

## 5.1 Framework

## HNC Sound Production

The HNC will be awarded on successful completion of a total of 12 HN credits. The HNC carries 96 SCQF credit points and is benchmarked at SCQF level 7.

### Mandatory Units — 8 Credits

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Creative Industries Infrastructure | DJ21 34 | 8 | 7 | 1 |
| Working in the Creative Industries | DJ3A 34 | 8 | 7 | 1 |
| Sound Production Theory 1 | H1M1 34* | 8 | 7 | 1 |
| Sound Production Practice 1 | DJ36 34 | 8 | 7 | 1 |
| Digital Audio Workstations 1 | H1M4 34* | 16 | 7 | 2 |
| Acoustics 1 | DJ1W 35 | 8 | 8 | 1 |
| Sound Production: Graded Unit 1 | F506 34 | 8 | 7 | 1 |

### Optional Units — 4 credits needed

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Sound Production: Multi-track Recording | DJ2F 34 | 16 | 7 | 2 |
| Sound Production: Multi-track Mixing | DJ2E 34 | 16 | 7 | 2 |
| Sound Production: Sound Reinforcement | H1LY 34* | 16 | 7 | 2 |
| Music: Second Study (DJ option) | DJ1V 34 | 8 | 7 | 1 |
| Creative Music Re-mixing | DJ22 34 | 16 | 7 | 2 |
| Audio Electronics 1 | DJ1X 34 | 16 | 7 | 2 |
| Mathematics for Audio Technology 1 | DJ2D 34 | 8 | 7 | 1 |
| Music History 1 | H1M9 34* | 8 | 7 | 1 |
| History of the Audio Industries | DJ24 35 | 8 | 8 | 1 |
| Music Sequencing and Programming | DJ2Y 34 | 8 | 7 | 1 |

*Refer to History of Changes for revision changes.

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**Optional Units (cont)**

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Sound Production: Location Recording | DJ2C 34 | 8 | 7 | 1 |
| Audio for Multimedia: An Introduction | DJ1Y 33 | 8 | 6 | 1 |
| Music and Image - Graphics | DJ2G 34 | 8 | 7 | 1 |
| Music and Image: Video | DJ2H 35 | 8 | 8 | 1 |
| Music Law 1 | DJ2V 34 | 8 | 7 | 1 |
| Music Second Study 1: Instrument | DJ2X 34 | 8 | 7 | 1 |
| Creative Project | DM0W 34* | 16 | 7 | 2 |
| Personal Development Planning | DE3R 34 | 8 | 7 | 1 |
| Cultural Studies: An Introduction | FN1E 34 | 16 | 7 | 2 |
| Intellectual Property **OR** | FT2D 12 | 6 | 6 | 1 |
| Intellectual Property | H7FH 33* | 8 | 6 | 1 |
| Audio Post Production: An Introduction | H1M3 34 | 8 | 7 | 1 |
| Sound: Digital DJing – An Introduction **OR** | F5E3 12* | 6 | 6 | 1 |
| Sound: Digital DJing – An Introduction | H7FJ 33* | 8 | 6 | 1 |
| Work Placement | HJ4W 34* | 8 | 7 | 1 |

# HND Sound Production

The HND will be awarded on successful completion of a total of 30 HN credits. The HND carries 240 SCQF credit points and is benchmarked at SCQF level 8.

### Mandatory Units — 16 Credits

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Creative Industries Infrastructure | DJ21 34 | 8 | 7 | 1 |
| Working in the Creative Industries | DJ3A 34 | 8 | 7 | 1 |
| Sound Production Theory 1 | H1M1 34* | 8 | 7 | 1 |
| Sound Production Theory 2 | H1M2 35* | 8 | 8 | 1 |
| Sound Production Practice 1 | DJ36 34 | 8 | 7 | 1 |
| Sound Production Practice 2 | DR1K 35 | 8 | 8 | 1 |
| Digital Audio Workstations 1 | H1M4 34* | 16 | 7 | 2 |
| Digital Audio Workstations 2 | DR0P 35 | 16 | 8 | 2 |
| Acoustics 1 | DJ1W 35 | 8 | 8 | 1 |
| Digital Audio Theory | H1M5 35* | 8 | 8 | 1 |
| Sound Production: Management Skills and Legal Issues | DR1J 35 | 8 | 8 | 1 |
| Sound Production: Graded Unit 1 | F506 34 | 8 | 7 | 1 |
| Sound Production: Graded Unit 2 | DR2R 35 | 16 | 8 | 2 |

*Refer to History of Changes for revision changes.

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**Optional Units — 14 credits needed**

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Sound Production: Multi-track Recording | DJ2F 34 | 16 | 7 | 2 |
| Sound Production: Multi-track Mixing | DJ2E 34 | 16 | 7 | 2 |
| Sound Production: Sound Reinforcement 1 | H1LY 34* | 16 | 7 | 2 |
| Sound Production: Sound Reinforcement 2 | H1M0 35* | 16 | 8 | 2 |
| Music: Second Study (DJ option) | DJ1V 34 | 8 | 7 | 1 |
| Creative Music Re-mixing | DJ22 34 | 16 | 7 | 2 |
| Audio Electronics 1 | DJ1X 34 | 16 | 7 | 2 |
| Audio Electronics 2 | DR30 35 | 16 | 8 | 2 |
| Mathematics for Audio Technology 1 | DJ2D 34 | 8 | 7 | 1 |
| Music History 1 | H1M9 35* | 8 | 8 | 1 |
| History of the Audio Industries | DJ24 35 | 8 | 8 | 1 |
| Music Sequencing and Programming | DJ2Y 34 | 8 | 7 | 1 |
| Sound Production: Location Recording | DJ2C 34 | 8 | 7 | 1 |
| Audio for Multimedia: An Introduction | DJ1Y 33 | 8 | 6 | 1 |
| Music and Image - Graphics | DJ2G 34 | 8 | 7 | 1 |
| Music and Image: Video | DJ2H 35 | 8 | 8 | 1 |
| Music Law 1 | DJ2V 34 | 8 | 7 | 1 |
| Music Second Study 1: Instrument | DJ2X 34 | 8 | 7 | 1 |
| Advanced Studio Techniques | DR2X 35 | 24 | 8 | 3 |
| Acoustics 2 | DR2V 36 | 8 | 9 | 1 |
| Audio System Design | DR0N 35 | 8 | 8 | 1 |
| Broadcast Audio | DR32 34 | 8 | 7 | 1 |
| Audio for Multimedia | DR31 34 | 16 | 7 | 2 |
| Music for the Visual Arts | DR12 35 | 8 | 8 | 1 |
| Music Production | DR2P 36 | 8 | 9 | 1 |
| Advanced DJ Techniques | DR2W 35 | 8 | 8 | 1 |
| Music and Cultural Policy | DR2M 34 | 8 | 7 | 1 |
| Entrepreneurship in the Creative Industries | DR0T 35 | 8 | 8 | 1 |
| Stage Lighting Systems 1 | DR1N 34 | 8 | 7 | 1 |
| Audio Applications Programming | DR2Y 36 | 16 | 9 | 2 |
| Audio for Visual Art/Images | DV3E 34 | 8 | 7 | 1 |
| Creative Project | DM0W 34* | 16 | 7 | 2 |
| Audio Post Production for Video | H6M5 35* | 16 | 8 | 2 |

*Refer to History of Changes for revision changes.

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**Optional Units (cont)**

| Unit title | Code | SCQF credit points | SCQF level | SQA credit value |
|---|---|---|---|---|
| Audio Post Production: Automated Dialogue Replacement and Foley for Video | H6M4 35* | 16 | 8 | 2 |
| Personal Development Planning | DE3R 34 | 8 | 7 | 1 |
| Cultural Studies: An Introduction | FN1E 34 | 16 | 7 | 2 |
| Music Industry Digital Communication | FN1A 35* | 8 | 8 | 1 |
| Intellectual Property **OR** | FT2D 12 | 6 | 6 | 1 |
| Intellectual Property | F7FH 33* | 8 | 6 | 1 |
| Audio Post Production: An Introduction | H1M3 34 | 8 | 7 | 1 |
| Sound: Digital DJing – An Introduction **OR** | F5E3 12* | 6 | 6 | 1 |
| Sound: Digital DJing – An Introduction | F7FJ 33* | 8 | 6 | 1 |
| Work Placement | HJ4W 34* | 8 | 7 | 1 |

*Refer to History of Changes for revision changes.

## 5.2 Mandatory Graded Units

The purpose of the Graded Unit is to assess the candidate's ability to retain and integrate the knowledge and/or skills gained in the mandatory Units, to assess that the candidate has met the principal aims of the Group Award, and to grade candidate achievement.

Candidates will undertake a one credit Graded Unit at level 7 for the first year HNC/HND and a two credit Graded Unit at level 8 for the second year HND Award.

## 5.3 Type of Graded Unit

The first year Graded Unit is a project in the form of a practical assignment. This should take place in the latter part of the academic year. This Unit will cover a range of knowledge/skills achieved through studying the mandatory Units.

### Graded Unit 1

In Graded Unit 1 candidates will prepare and present a portfolio of work, this could be used to showcase their work in an interview situation for either employment or further study. The work necessary to undertake this assignment will synthesise knowledge and skills acquired throughout the HNC and first year HND Sound Production Group Awards. Candidates will identify the requirements of the portfolio and select the elements and components to be included. These will employ skills developed through a combination of the mandatory Units from this Group Award. When planning and choosing how to construct their portfolio, candidates should ensure that it will be a sufficient basis for a practical assignment which meets all the requirements of this Graded Unit.

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**Graded Unit 2**

The second year Graded Unit is also a project in the form of a practical assignment. This should be presented to candidates at the beginning of the second year to be worked on throughout the year and completed in the latter part of the academic year. This Unit will again cover a range of knowledge/skills achieved through studying the mandatory Units.

Candidates will be asked to prepare a presentation and participate in an interview to a prospective employer or backer.

This project involves a job application where candidates will be told, at the beginning of the year, that there are a number of work/employment opportunities in both company and freelance positions at the end of the year. They must be told at the beginning of the year to allow them maximum time to address the requirements of this project. During the year the candidate will then develop a portfolio of evidence to demonstrate that they have attained the necessary skills and knowledge to be in a position to apply for one or more of these job vacancies.

Each candidate will be required to:

♦ carry out a Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis on themselves
♦ map and match their strengths in relation to the opportunities and address weakness issues
♦ identify, from within the mandatory Units of their framework, their solution to what is included in their presentation to highlight their abilities and skills to a prospective employer or backer
♦ set goals and targets
♦ time and project manage the project
♦ develop an action plan
♦ participate in a presentation and interview to/with prospective employers/backers
♦ evaluate their presentation and interview

The work necessary to complete this assignment will synthesise knowledge and skills acquired throughout the HNC/HND Sound Production Group Award. Candidates will identify the requirements of their portfolio and select the elements and components to be included in their presentation and to prepare for the interview. These will employ skills developed through a combination of the mandatory Units from this Group Award. When planning and choosing how to construct their portfolio and what to include in their presentation, candidates should ensure that all materials are sufficient to meet all requirements of this Graded Unit in reflecting the Group Award as well as the sound production/audio industries, therefore creating a holistic project which is realistic from both perspectives.

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Each candidate must provide their individual written responses to each of the first two stages of the practical assignment, and assessors must be satisfied that the work has been completed by the individual candidate. This should be presented in the form of a structured logbook.

Centres should supplement the written evidence with oral evidence obtained from each candidate, which should be recorded on a high quality format and kept as evidence for external verification.

Centres may use the assessment instruments available on SQA's secure website. Alternatively, it is proposed that centres wishing to use their own assessment materials may do so after prior verification of materials.

## 5.4 Rationale for Graded Unit Assessments

In the audio and sound production industries it is essential to demonstrate knowledge of current procedures and an ability to use equipment effectively, both hardware and software, to gain employment as an industry professional. This demonstration of skills is the most common method of gaining employment as, for example, a sound engineer. This is generally the case in progressing to Higher Education to study creative industries programmes.

The Graded Units provide an ideal opportunity for candidates to integrate the knowledge and skills gained in the mandatory Units, eg analytical listening skills and the ability to evaluate the environment. The first year Graded Unit is in the form of a practical assignment involving the preparation of a showcase portfolio. The second year Graded Unit is also in the form of a practical assignment but in this case involves the preparation of a presentation to, and then interview by, a prospective employer or financial backer. This approach demonstrates a clear articulation between Graded Units because a showcase portfolio requires the candidate to collect suitable materials for inclusion in their portfolio. On the other hand, a presentation and interview demands from candidates a high level of discrimination and the ability to focus on individual strengths. They will have a limited time to 'best' represent themselves in a presentation to a specific target market, in this case a prospective employer or financial backer. The candidate will then be interviewed for a work opportunity or to be given financial support.

The candidate is required to participate in authentic and relevant experiences when undertaking each of the Graded Units. For example, candidates will produce artefacts or products from a particular and specific client brief. To be in a position to take advantage of work opportunities candidates will have to put together a showcase of examples of their work. This is a first step and the requirement of the 1st year Graded Unit.

To enhance prospects further in seeking work or support to set up self-employed, candidates must demonstrate flair and originality with creative entrepreneurship; the 2nd year Graded Unit enables candidates to address the challenges of realising vocational goals.

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## 5.5　Core Skills

Core Skills are not formally assessed in the HNC/HND Group Award, however a candidate completing this award will have developed verbal and written communication to a high level. Similarly, interaction in a variety of situations will develop social skills such as working with others and problem solving and, through the use of technology, computers skills in ICT will be developed. Competences in these areas are crucial for success. For example, on completion of the HNC/HND Sound Production Group Award candidates will have determined strategies for audio projects and managed sessions. Candidates on this programme will have written essays and reports, taken part in discussions and used technology to record, research and present work.

**Core Skills Entry Profile**

The five Core Skills are at levels from Access 3 to Higher (SCQF 3–SCQF 6).

The minimum recommended Core Skills entry profiles for the HNC/HND Sound Production award are:

- ♦ Communication                                                    SCQF level 5
- ♦ Information and Communication Technology    SCQF level 5
- ♦ Numeracy                                                            SCQF level 5
- ♦ Problem Solving                                                 SCQF level 4
- ♦ Working with Others                                          SCQF level 4

Many candidates will have entry profiles beyond the minimum requirements, and selection interviews will additionally focus on a high level of personal qualities essential to success in the vocational area.

The general aims of the Group Award include developing a range of personal and key skills which will improve analytical and critical thinking, self awareness and employability. Team working, achieving personal targets and time management are attributes essential to success in the sound production and audio industries specifically, and in business generally.

Additional qualities recognised as critical by employers and Higher Education, such as meeting targets and deadlines, personal management skills, and the ability to learn from other professionals, are not precisely reflected in the SQA Core Skill specifications. Awareness and development of these skills is incorporated into the Group Award by the requirement for candidates, supported by tutors, to take responsibility for their learning programmes, and to work with a range of others on a variety of projects. The Graded Units also integrate and apply knowledge and skills developed, and provide further opportunities for candidates to demonstrate transferable key skills and a high level of achievement.

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**Opportunities for Core Skills Development**

This document signposts opportunities to develop Core Skills in the context of the mandatory Units and an indication of additional enhancement in options are also provided.

Market research for the development of the HNC/HND Sound Production Group Award indicated that opportunities should be provided within the first year of the Group Award to enhance development of Core Skills in *Communication*, *Working with Others* and *Problem Solving* at SCQF level 6.

No specific level was recommended for the formal development in the Group Award of Core Skills in *Information and Communication Technology* and *Numeracy*. Elements of the advanced numerical, graphical and technological competences underpinning Sound Production study and performance are not precisely reflected in the SQA Core Skills framework. They will, however, be demonstrated to a significant level. Opportunities are provided in all centres for candidates to make extensive use of technology in researching information and in producing professional reports. The use of technology in supporting creativity and performance is also significant and it is extremely important that delivering centres ensure equipment is of the current industry standard. Experts have described the change triggered by digital audio technology in the music audio industries as revolutionary rather than evolutionary.

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Awareness of the impact of online sound production, compressed media formats, customisation of sound production, and home and semi-professional recording studios is essential to understanding the industry today. A sophisticated level of specialist professional awareness that overtakes broader Core Skills concepts will therefore be developed as candidates undertake the Group Award.

All practical teaching and learning activities will provide a context for developing and tailoring relevant generic elements of the Core Skills to meet the specific vocational demands of the discipline of sound production. Candidates will use advanced strategies to work with a range of other people, integrating numeracy and literacy in practical focused communication. Critical analysis, performance and evaluation review with a focus on the continuous problem solving involved in practical project work will be essential activities which will be further demonstrated in the context of the Graded Units. This will provide a further opportunity to understand, explore and demonstrate a high level of achievement in components of the Core Skills as they relate to future destinations.

Candidates who achieve the HNC/HND Group Award will have opportunities to develop Core Skills to the following levels as a minimum:

♦ Communication                              SCQF 6
♦ Problem Solving                            SCQF 6
♦ Working with Others                        SCQF 6

*Numeracy* and *Information and Communication Technology* skills will be developed to at least SCQF level 5.

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## Communication (SCQF level 6)

**Skill component: Written Communication (Reading)**

**Read and understand complex written communication**

a    Identify and summarise significant information, ideas and supporting detail.
b    Evaluate effectiveness.

| Core Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b |
|---|---|---|---|---|
| Creative Industries Infrastructure | Identifying and summarising complex information on sources of finance and advice and networking opportunities. | Developed | √ | √ |
| Working in the Creative Industries | Outcomes 1/2 — Identifying and analysing relevant policies and legislation impacting on financial and contractual employment issues in the Creative Industries. | Developed | √ | |
| Sound Production Theory 1 | Identification of significant points and supporting detail in underpinning complex theoretical knowledge supporting all critical elements of the award. | Developed | √ | |
| **Graded Unit 1**<br><br>Analysis, summary and detailed evaluation of complex information relating to practical assignment.<br><br>Optional Units such as *History of the Audio Industries* offer opportunities to further develop analytical research skills. | | | | |

## Written Communication (Writing)

### Produce well-structured written communication on complex topics

a   Present essential ideas/information in a logical and effective order.
b   Use a structure which takes account of purpose/links points for clarity and impact.
c   Use conventions which are effective adapted for audience.
d   Use accurate spelling, punctuation, sentence structures.
e   Vary sentence structure, paragraphing, vocabulary to suit purpose and target audience.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b | c | d | e |
|---|---|---|---|---|---|---|---|
| Creative Industries Infrastructure | Outcomes 1–3 — Extended written research report into sources of funding and support for the Creative Industries. | Developed | √ | √ | √ | √ | √ |
| Working in the Creative Industries | Outcome 2 — Extended report on policies and legislation affecting employment. Outcome 3 — Presentation of persuasive information for employment applications, using recognised conventions and formats. Personal Development Plan. | Developed | √ | √ | √ | √ | √ |
| **Graded Unit** <br><br> Structured technically accurate written reports which present essential analytical approaches to action planning, developing and evaluation of the practical assignment. Assessments for other optional Units require structured written reports. | | | | | | | |

## Oral Communication

**Produce and respond to oral communication on a complex topic**

a   Use vocabulary and a range of spoken language structures consistently and effectively with appropriate formality.
b   Convey all essential ideas/information/opinions accurately and coherently with appropriate varied emphasis.
c   Structure to take full account of purpose and audience.
d   Take account of situation and audience during delivery.
e   Respond to others taking account of their contribution.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b | c | d | e |
|---|---|---|---|---|---|---|---|
| Graded Unit | | Developed | √ | √ | √ | √ | √ |
| Several Unit assessments include the option of oral presentation and oral reporting of information.<br><br>Oral skills will be an essential part of preparation and delivery of such optional Units as Sound Production: Location Recording; Sound Production: Sound Reinforcement 1.<br><br>Teaching and Learning for all Units will involve personal interviews with tutors and group discussion analysing and evaluating practical activities and information. | | | | | | | |

## Using Information Technology (SCQF level 5)

### Use an IT system effectively and responsibly to process a range of information

a   Make effective and responsible use of the range of IT equipment.
b   Carry out straightforward processes in two types of software application.
c   Carry out complex processes for one further in-depth application.
d   Integrate data.
e   Carry out searches to extract and present information from electronic sources.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b | c | d | e |
|---|---|---|---|---|---|---|---|
| Sound Production Practice 1 | Outcomes 1–3 — Using IT equipment to analyse and present. | Developed | √ | √ | √ | √ | √ |
| Digital Audio Workstations 1 | Outcomes 1–3— Configure a digital audio workstation, integrating MIDI and audio. Outcome 4 — Produce an edited production master. | Developed | √ | √ | | √ | √ |
| **All Units** Resources will vary between centres but all candidates will have access to facilities for electronic information search and technology for the production of reports. | | | | | | | |

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## Numeracy (SCQF level 5)

### Skill component Using Number

a    Apply a wide range of numerical skills.

### Skill component Using graphical information

b    Interpret and communicate graphical information in everyday and generalised contexts.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b |
|---|---|---|---|---|
| Sound Production Theory 1/ Practice 1 | All Outcomes — Theoretical underpinning knowledge/analysis and application of numerical information and concepts. | Developed | √ | √ |
| Acoustics 1 | Outcome 1 — Measurement of sound waves including calculation on the effects of physical and atmospheric influences. Outcome 3 — Analysis of acoustic properties of enclosed spaces. | Developed | √ | √ |
| Mathematics for Audio Technology 1 | Analysis and communication of mathematical data to support audio technology applications. | Developed | √ | √ |

## Problem Solving (SCQF level 6)

**Skill components**

**Critical Thinking**

♦ Analyse a complex situation or issue.

**Planning and Organising**

♦ Plan, organise and complete a complex task.

**Reviewing and Evaluating**

♦ Review and evaluate a complex problem solving activity.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | CT | PO | RE |
|---|---|---|---|---|---|
| Working in the Creative Industries | Outcome 3 — Analysis of career objectives and development of strategies for Personal Career Planning. | Developed | √ | | √ |
| Sound Production Practice 1 | Analysing requirements and undertaking complex practical activities associated with Sound Production to a professional standard. | Developed | √ | √ | √ |
| Digital Audio Workstations 1 | Outcomes 1–4 — Analyse process requirements for digital audio signals – configure a workstation, produce an edited production master. | Developed | √ | √ | √ |
| Acoustics 1 | Outcome 3 — Analysis of acoustic properties of enclosed spaces and identification of defects and required treatments for improvement. | Developed | √ | √ | |

**Graded Unit**

The process of taking responsibility for production of a Personal Action Plan, developing a practical activity with a portfolio of supporting documentation across the course will involve all skill components to a high level, including responsibility for organising and completing a complex task, and monitoring and evaluation of the product and process.

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## Working with Others (SCQF level 6)

### Work with others in a group to analyse, plan and complete an activity

a   Analyse the activity and identify component tasks and roles.
b   Agree allocation of activities taking account of group strengths and weaknesses.
c   Support co-operative working.
d   Evaluate and draw conclusions about own contribution, justifying with evidence.

| Units | Knowledge/Skills/Evidence | Developed/ Assessed | a | b | c | d |
|---|---|---|---|---|---|---|
| Sound Production Practice 1 | All Outcomes involve preparation and analysis, co-operative working, rehearsing and final practical production with a range of others. | Developed | √ | √ | √ | √ |
| Working in the Creative Industries | Theoretical knowledge and identification of networking opportunities. | Developed | √ | | | |
| Sound Production: Location Recording | Outcomes involve a high degree of organised planning analytical resources allocation and effective communication and co-operative working with a wide range of different groups. | Developed | √ | √ | √ | √ |
| **Graded Unit**<br><br>The understanding and application of the concepts and techniques of effective and practical working with others is critical to the award. The practical assignment will encourage an analytical and evaluative approach to working with a range of other people including tutors, other candidates and external contributors. | | | | | | |

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# 6 Approaches to delivery and assessment

The HNC/HND Sound Production is a specialist Group Award framework, permitting candidates to develop and advance skills and knowledge in core areas, eg sound production theory and practice, acoustics and digital audio workstations.

Candidates can augment these studies by selecting from the range of optional Units. Candidates undertaking the Sound Production qualification can study elements of business as well as music to build a wider skills base.

The Group Award is aimed at those who wish to embark on a career in the sound production or audio industry as sound engineers or producers. It is also aimed at those who wish to develop the necessary skills to progress to further training or employment.

The HNC/HND Sound Production Group Award allows candidates to progress to a range of study options, ie Higher Education (see 2.6 Onward Destinations).

Although the Units in this HNC/HND are designed and intended to be delivered as part of the Group Award it is possible for them to be delivered as stand-alone Units.

## 6.1 Delivery and assessment

In this Group Award, the aim of the curriculum design is to provide a balance between, and awareness and understanding of, key skills and concepts required by custom in the Sound Production industry. Skills range from working within the framework of Sound Production and working to address a range of technological issues.

This balance is intended to develop candidates' ability to identify and apply individual skills and to facilitate these abilities in their chosen specialisation within the Sound Production and creative industries, thereby enhancing future employability.

Although centres can choose in what order to teach the Units within the Group Award, it is envisaged that the primary elements of the mandatory Units in the first year are delivered prior to delivering the Graded Unit. It is important that these elements of the mandatory Units have been delivered before the Graded Unit is assessed, although in some centres some elements of the mandatory Units may be delivered concurrently with the Graded Unit.

In the second year, candidates will be required to identify the primary elements of the mandatory Units and, as the year progresses, decide what to include from these Units in their final presentation as well as prepare for the assessment interview necessary to achieve the Graded Unit.

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The assessment strategy of the SQA Design Principles — to encourage a more holistic approach to assessment — has been adopted in this Group Award. The new HN Unit specification places the emphasis on reducing the assessment load for both candidates and centres by devising assessments that assess the entire Unit or join the assessments of Outcomes together.

There is also the opportunity to integrate some assessments across Units. The logistics of this will depend on the programme in individual centres.

Unit specifications detail the exact Evidence Requirements and assessment procedures for each assessment event. Should centres wish to use a different mode of assessment from the recommendation they should seek prior verification from SQA. Exemplar Assessment will be produced for mandatory Units indicating to centres what is required from the assessment instrument.

## 6.2    Open Learning

Open learning may be feasible for some Outcomes within some Units in this Group Award. These opportunities are highlighted within the Unit specifications. The great majority of Outcomes rely, however, on developing practical performance skills in the presence of a lecturer and/or fellow candidates. Group-work and workshop activities underpin much of the learning, and so the opportunities for distance learning are limited. Centres may, however, find it possible to develop solutions for all or parts of some Units, provided all Unit and verification requirements are met in full. Technological advances may make the possibility of such creative solutions more widespread in the future.

Because of the intensive nature of the training for many Units, part-time provision would be most unusual and difficult to achieve.

# 7    General information for centres

### Disabled candidates and/or those with additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering whether any reasonable adjustments may be required. Further advice can be found on our website **www.sqa.org.uk/assessmentarrangements**.

### Internal and external verification

All instruments of assessment used within these Group Awards should be internally verified, using the appropriate policy within the centre and the guidelines set by SQA.

External verification will be carried out by SQA to ensure that internal assessment is within the national guidelines for these qualifications.

Further information on internal and external verification can be found in *SQA's Guide to Assessment* (**www.sqa.org.uk**).

# 8 General information for candidates

The HNC/HND Group Awards in Sound Production are designed to develop an ability to:

♦ analyse and synthesise knowledge and skills acquired through study
♦ develop study, organisational and research skills
♦ to develop proficiency in the creative use of sound production technology and applications
♦ integrate these skills in practical or business application and reflect on this integration to develop competencies in a range of specialised areas in line with their preferred career aims
♦ enable progression to further study in sound or a related discipline
♦ enable the adoption of innovative practices and creativity in work and ability to respond quickly to the challenges posed by changes in the sound production and audio industries

This qualification will also enable progress within the SCQF and enhance employment prospects and/or facilitate progression to Higher Education.

# 9 Glossary of terms

**SCQF:** This stands for the Scottish Credit and Qualification Framework, which is a new way of speaking about qualifications and how they inter-relate. We use SCQF terminology throughout this guide to refer to credits and levels. For further information on the SCQF visit the SCQF website at **www.scqf.org.uk**

**SCQF credit points:** One HN credit is equivalent to 8 SCQF credit points. This applies to all HN Units, irrespective of their level.

**SCQF levels:** The SCQF covers 12 levels of learning. HN Units will normally be at levels 6–9. Graded Units will be at level 7 and 8.

**Subject Unit:** Subject Units contain vocational/subject content and are designed to test a specific set of knowledge and skills.

**Graded Unit:** Graded Units assess candidates' ability to integrate what they have learned while working towards the Units of the Group Award. Their purpose is to add value to the Group Award, making it more than the sum of its parts, and to encourage candidates to retain and adapt their skills and knowledge.

**Dedicated Unit to cover Core Skills:** This is a non-subject Unit that is written to cover one or more particular Core Skills.

**Embedded Core Skills:** This is where the development of a Core Skill is incorporated into the Unit and where the Unit assessment also covers the requirements of Core Skill assessment at a particular level.

**Signposted Core Skills:** This refers to the opportunities to develop a particular Core Skill at a specified level that lie outwith automatic certification.

**Qualification Design Team:** The QDT works in conjunction with a Qualification Manager/Development Manager to steer the development of the HNC/HND from its inception/revision through to validation. The group is made up of key stakeholders representing the interests of centres, employers, universities and other relevant organisations.

**Consortium-devised HNCs and HNDs** are those developments or revisions undertaken by a group of centres in partnership with SQA.

**Specialist single centre and specialist collaborative devised HNCs and HNDs** are those developments or revisions led by a single centre or small group of centres who provide knowledge and skills in a specialist area. Like consortium-devised HNCs and HNDs, these developments or revisions will also be supported by SQA.

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