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**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****STATEMENT OF STANDARDS****UNIT NUMBER:** 7290004**UNIT TITLE:** MUSIC: PROMOTING AND MANAGING 1

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

**OUTCOME**

1. DESCRIBE THE ROLES OF AGENCIES AND PERSONNEL IMPORTANT TO THE PROMOTION OF A CAREER IN THE POPULAR MUSIC INDUSTRY

**PERFORMANCE CRITERIA**

- (a) The description of the role of personnel of importance to the promotion of a career in the music industry is accurate and comprehensive.
- (b) The description of the role of the media in promoting an artist and/or group is comprehensive.
- (c) The description of the different roles of the Performing Rights Society (PRS) and the Mechanical Copyright Protection Society (MCPS) and Musicians Unions (MU) is comprehensive and accurate.
- (d) The collection of projected royalties (PRS/MCPS) of given sales figures is accurate.

**RANGE STATEMENT**

Personnel: manager; agent (performance promotion); performance technician; publisher A and R (record company scout); legal representative; radio; television; musical press.

Role of PRS: Collection and distribution of broadcast sales royalties.

Role of MCPS: Collections and distribution of product sales royalties.

Role of MU: Maintain of right's conditions of service and fees of musicians.

Sales Figures: 1000-5000 units, any combination of formats ie. CD; 7" vinyl; 12" vinyl; cassette.

**EVIDENCE REQUIREMENTS**

(a), (b), (c) Extended response questions to meet performance criteria.

(d) Calculation of projected royalties for a given set of sales figures.

**OUTCOME**

2. PREPARE A BUDGET FOR THE COMPLETION OF DISTRIBUTION OF A DEMONSTRATION TAPE

**PERFORMANCE CRITERIA**

- (a) The preparation of the budget is comprehensive in terms of all items involved in the cost of a demonstration tape and its distribution.
- (b) The calculation of subtotals, V.A.T. and total cost is accurate.

**RANGE STATEMENT**

Budget: rehearsal time; studio time (4, 8, 16 or computerised multi-track); mixing time; master tapes; cassettes copies; covers; distribution costs; photography costs; printing costs.

**EVIDENCE REQUIREMENTS**

A folio of work containing materials generated in meeting performance criteria.

**OUTCOME**

3. PREPARE MARKETING MATERIALS TO ACCOMPANY THE DISTRIBUTION OF A DEMONSTRATION TAPE

**PERFORMANCE CRITERIA**

- (a) The preparation of a "Press Kit" is comprehensive in terms of the promotion of the demonstration tape.
- (b) The preparation of a mailing list is comprehensive and appropriate to the performer or performers.

**RANGE STATEMENT**

Press Kit: biography; photograph; lyric sheets; press reviews (simulated acceptable); cassette; covering letter.

**EVIDENCE REQUIREMENTS**

Written evidence generated by a folio of work containing completed press kit and mailing list (minimum of 20 addresses).

**OUTCOME**

4. SELECT A POTENTIAL MANUFACTURER FROM A FOLIO OF QUOTATIONS FOR THE MANUFACTURE OF A POTENTIAL SINGLE RELEASE

**PERFORMANCE CRITERIA**

- (a) Acquisition of price lists from manufacturers for different formats is accurate in terms of a fixed production run.
- (b) Preparation of quotations from manufacturers for different formats is accurate in terms of a fixed production run.
- (c) Explanation of chosen manufacturer for each format is justified in terms of cost.

**RANGE STATEMENT**

Manufacturers: of C.D.; of cassettes; of vinyl

Formats: C.D.; cassette; vinyl.

Production Run: 500, 1000, 1500, 2000 units.

**EVIDENCE REQUIREMENTS**

Written evidence generated by folio of work to include manufacturers price lists; 6 quotations to cover a range of formats; report justifying selection of manufacturer for each format.

**ASSESSMENT RECORDS**

In order to achieve this unit, candidates are required to present sufficient evidence that they have met all the performance criteria for each outcome within the range specified. Details of these requirements are given for each outcome. The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged. (See references at the end of support notes).

Accurate records should be made of assessment instruments used showing how evidence is generated for each outcome and giving marking schemes and/or checklists, etc. Records of candidates' achievements should be kept. These records will be available for external verification.

**SPECIAL NEEDS**

In certain cases, modified outcomes and range statements can be proposed for certification. See references at end of Support Notes.

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**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****SUPPORT NOTES****UNIT NUMBER:** 7290004**UNIT TITLE:** MUSIC: PROMOTING AND MANAGING 1

**SUPPORT NOTES:** This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

**NOTIONAL DESIGN LENGTH:** SQA allocates a notional design length to a unit on the basis of time estimated for achievement of the stated standards by a candidate whose starting point is as described in the access statement. The notional design length for this unit is 40 hours. The use of notional design length for programme design and timetabling is advisory only.

**PURPOSE** This module will increase the candidates awareness of the Music Industry. In particular, it enables the candidate to increase his/her understanding of the possible methods of approach to the music industry open to a performer or group of performers.

It is suitable and appropriate for candidates undertaking programmes in music composition, music performance and music management.

SQA publishes summaries of NC units for easy reference, publicity purposes, centre handbooks, etc. The summary statement for this unit is as follows:

This module deals with the music business from the point of view of a performer or group of performers who wish to produce a single record. The role of the important agencies and personnel within the music business are described and practical exercises are performed with a view to costing, marketing, promotion and production of the recorded material.

**CONTENT/CONTEXT** Candidates should examine/discuss roles and responsibilities of certain key personnel within the music business associated with the role of promoting the career of a performer or group of performers. These personnel should include: manager, agent, promoter road crew, A & R man, legal representative and press officer.

Corresponding to Outcomes:

1. The principal departments within the record company are described using examples of specific companies and covering all items mentioned in the range statement. The roles of the PRS, MCPS and MU are described using sources from their own publicity material as is the calculation of royalty payments.

2. The completion of the budget includes all appropriate items from the range statement and that all figures come from current quotations or price lists from relevant companies. The calculation of V.A.T. should be at the current rate.
3. The 'Press Kit' contains all items listed in the range statement and the mailing list is relevant to the performer or group of performers and is up to date.
4. The folio of quotations covers all items in the range statement and is up to date and accurate. The selection of manufacturer should include a consideration on reliability, delivery time, customer care and price.

ADDITIONAL SUPPORT NOTES:

1. Candidates should examine/discuss roles and responsibilities of certain key personnel within the music business associated with promoting the career of a performer or group of performers. Including but not restricted to:

**MANAGER** Negotiations with **ALL** other parties on performers' behalf, e.g. negotiations with record/publishing companies, handling and overseeing accounts, processing band/fan mail, organising merchandising, planning live performances.

**AGENT** Organisation of each live performance or tour, eg. appropriate dates following a product release/T.V. or radio performance are chosen, P.A. system and lights are organised, catering is arranged, security is adequate for venue, manager and promoter agree on fee.

**PROMOTER** Promotion of live performance ie. press/radio/T.V. ; listings and advertising; printing/distribution of tickets/posters; negotiation with agent/manager/venue; check provision of all facilities/condition of venue in advance/on day of event.

**ROAD CREW** Maintenance, construction and dismantling of all staging and music performance equipment i.e. set up of P.A./lights; maintain instruments/amplifiers; tuning; provision of spare strings/leads/skins etc.

**A & R MAN** Handling all recording and release of materials requirements ie. booking studio; negotiating with producers/manager; organising product distribution; sleeve artwork; material development.

**LEGAL REP.** Negotiating all contracts ie. recording contract; publishing contract; live performance contract; management contract; T.V./radio contract; performance contract.

**PRESS OFFICER** Media promotion of performer(s) ie. arranging exposure of performers(s) at local/national/international level; establishing audience of each promotional event.



**APPROACHES TO GENERATING EVIDENCE** Evidence generated by a variety of written methods of including the use of a short answer test. Aural presentations of budget decisions and selected manufacturers should be accompanied by written reports. Collection of material from manufacturers and for the production of press packs should use a wide variety of sources including audio tape and video.

- Outcome 1 Extended response questions which cover the elements described in the performance criteria a, b and c as outlined in the appropriate range statements. A given set of sales figures will be used for the purpose of calculating royalties as described in performance criteria (d).
- Outcome 2 A budget will be compiled containing all the elements in the range statement. This budget will be calculated to provide all necessary sub-totals and an overall total which shall be inclusive of V.A.T.
- Outcomes 3 A "Press Kit" will be compiled which contains all the elements detailed in the range statement. A list of 20 names and addresses of people or organisations who are appropriate to the marketing aims of the project will also be compiled.
- Outcome 4 A folio of six quotations is obtained which covers the items detailed in the range statement. A report is then generated which selects one of the manufacturers and justifies that selection.

### **ASSESSMENT PROCEDURES**

- Outcome 1 This could take the form of a written extended response and calculation test. Students would then be expected to correctly identify the role of all key personnel and to obtain the correct value for the calculated royalties.
- Outcome 2 As part of their project work students could compile a budget, from materials provided or by research. This budget should contain accurate prices for all elements contained in the range statement. The compilation would involve discussion and consultation with the lecturer, who should encourage students to add to incomplete budgets or to check particular figures.
- Outcome 3 As part of their project work students should produce a press kit. This kit should be compiled with the aid of discussion and consultation with the lecturer.
- Outcome 4 A report could be submitted on a specified date containing a list of quotations for all the elements detailed in the range statement. A selection could be made of one of these manufacturers and the selection could be justified in terms of cost, delivery time and customer service.

**RECOGNITION** Many SQA NC units are recognised for entry/recruitment purposes. For up-to-date information see the SQA guide 'Recognised and Recommended Groupings'.

## **REFERENCES**

1. Guidelines for Module Writers.
2. SQA's National Standards for Assessment and Verification.
3. For a fuller discussion on assessment issues, please refer to SQA's Guide to Assessment.
4. Procedures for special needs statements are set out in SQA's guide 'Students with Special Needs'.
5. Making it in the music Business - James Rordan.
6. Making Money Making Music - James Dearing.
7. Young People's Guide to the Music Industry - Y.E.S.

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